OCTOBER 6, 1951

MOTION PICTURE HERALD

TOA ANSWERS COMPLAINTS OF "GRASS ROOTS" WITH TRADE PRACTICE PLAN

★ ★ ★ *Movietime*

Stars Over U. S. A.

THE BOX OFFICE CHAMPIONS

REVIEWS *(In Product Digest)*: MY FAVORITE SPY, CLOSE TO MY HEART, DRUMS IN THE DEEP SOUTH, THE CLOUDED YELLOW, JUNGLE MANHUNT, THE MAN WITH A CLOAK, NEVER TRUST A GAMBLER, TWO DOLLAR BETTOR

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M-G-M's "TEXAS CARNIVAL" (TECHNICOLOR) It's Starting Off Like a Texas Cyclone!

BOU

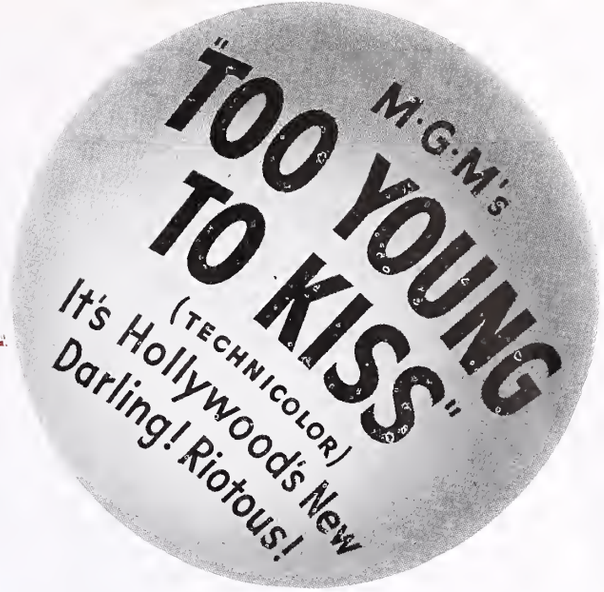


UP THEY GO!

That's what the folks want—and it's what your box-office needs! Pep! Vitality! Fun! Laughs!

M-G-M's got B-O-U-N-C-E!

Press Time Bounce! All four openings of "AN AMERICAN IN PARIS" Terrific! Cleveland, Frisco, New Orleans, Evansville. Now watch Music Hall, N. Y.



NCE!

You Must Not Miss "Too Young to Kiss"!

TRADE SHOWS—OCT. 15th

All Coast Previews forecast the season's merriest romance. June Allyson disguises herself as a "kid sister" and Van Johnson can't figure out whether to spank her or kiss her!

ALBANY	20th-Fox Screen Room	1052 Broadway	10/15	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/15	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/15	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/15	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/15	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/15	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/15	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/15	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/15	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/15	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/15	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/15	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/15	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/15	8 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/15	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/15	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/15	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/15	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/15	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/15	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/15	1:30 P.M.
NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	10/15	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/15	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/15	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/15	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/15	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St	10/15	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/15	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/15	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/15	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/15	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/15	2 P.M.

M-G-M presents "TEXAS CARNIVAL" • starring ESTHER WILLIAMS • RED SKELTON • HOWARD KEEL with Paula Raymond • Ann Miller • Keenan Wynn • Tom Tully Color by TECHNICOLOR • Screen Play by Dorothy Kingsley Story by George Wells and Dorothy Kingsley • Music by Harry Warren • Lyrics by Dorothy Fields • Directed by Charles Walters Produced by Jack Cummings • An M-G-M Picture

★

M-G-M presents JUNE ALLYSON • VAN JOHNSON in "TOO YOUNG TO KISS" • Screen Play by Frances Goodrich and Albert Hackett • Story by Everett Freeman • Directed by Robert Z. Leonard • Produced by Sam Zimbalist • An M-G-M Picture

HEEL and HERO!



LEW MARSH had a thirst for trouble... and one woman's love!

HIS ROLE OF ROLES!

James CAGNEY

PHYLLIS THAXTER



"Come Fill the Cup"

WITH RAYMOND MASSEY · JAMES GLEASON · GIG YOUNG · SELENA ROYLE · DIRECTED BY GORDON DOUGLAS · PRODUCED BY HENRY BLANKE

Screen Play by Ivan Goff and Ben Roberts · Music by Ray Heindorf

Again Warners!

RELEASE OCT. 20

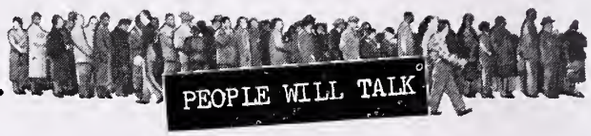
TO GIVE EXHIBITORS

OF THE U.S.A.

STILL MORE 'MOVIETIME' GREATNESS!

THE CROWDS ARE BACK THANKS TO 20TH CENTURY-FOX











and they'll keep

getting BIGGER and

BIGGER and

BIGGER

when you play

THE DESERT FOX

LET'S MAKE IT LEGAL

ANNE OF THE INDIES
Technicolor

GOLDEN GIRL
Technicolor

and coming...

KANGAROO
Technicolor



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 1

October 6, 1951

Exhibition's Watchword

FROM the exhibition branch of the industry at the end of the TOA meeting came emphasis on a watchword—enthusiasm. Mr. Gael Sullivan, executive director of the TOA, quoted Mr. Leonard Goldenson's apt expression, "Enthusiasm is the priceless ingredient." And so it is. As priceless as it is in production, it is equally valuable in theatres. Producers and other creative workers are expected to have an innate enthusiasm. All good salesmen—and the distributors' ranks include many very good ones indeed—need enthusiasm. But enthusiasm on the part of one or another department of the business is in vain if that "priceless ingredient" does not permeate all.

Fortunately, exhibitors everywhere, in their response to the Movietime U.S.A. campaign and in many other ways, are demonstrating that they have the capacity of enthusiasm in the best traditions of show business.

■ ■ ■

The New Hollywood

MR. BARNEY BALABAN, president of Paramount Pictures, chose the closing banquet of the TOA convention in New York as an appropriate occasion to deliver an important address that was both an expression of reasoned optimism and one of praise for "the new Hollywood." The talk was especially striking because Mr. Balaban is known as a realist in economic matters affecting the industry.

"I can now report to you," Mr. Balaban said, "that there is a new spirit in Hollywood. It's not the same place that I used to come home from, three and four years ago, with increased headaches and heartaches. They know the score there now, and they are doing an outstanding job. The prevailing atmosphere of confidence is really contagious. . . . We are on the upbeat. We are no longer looking back over our shoulder wistfully dreaming about the 'good old days.' The tide has turned. If we chart our course wisely there's happy sailing ahead. The future will be good for us if we go to work and make it good."

A major share of the credit for the improved spirit should go, Mr. Balaban believes, to Hollywood. Successful attractions now doing good business did not, in his words, "just happen of their own accord. They were conceived and nurtured in an understanding of the facts of life as they affect our business."

The contrast of the outlook now with that of three years ago was emphasized by Mr. Balaban, recalling his address to the TOA in Chicago in September, 1948. "The problem three years ago was every bit as serious as I then presented it. . . . At that time, many forces had combined to threaten our industrial structure. Now, three years later, the headlines of our trade press, day by day, reflect the changing character of our industry. They record the transition from the grim reality of a struggle to survive to happier days." (In his 1948 Chicago speech Mr. Balaban prophesied, "Only when all of us have adjusted ourselves realistically to the economic facts of life can there be any hope for a change for the better.")

What is particularly gratifying in the new order of things in Hollywood is that the studios have continued to remember that the theatres must have high quality product to meet competition for the public's leisure time and available amusement dollars. "At no time did we yield to the temptation to cut corners in quality. Instead, we sought for better quality, but produced at greater efficiency," was the way Mr. Balaban expressed it.

* * * *

FROM Hollywood this week came a statement by Mr. Dore Schary, vice-president in charge of production and studio operations for MGM, that complemented Mr. Balaban's remarks:

"I think Hollywood can stand on its own record, with apologies to no one. The motion pictures it produces have given entertainment, happiness and pleasure to millions. Our community believes in the dignity and intelligence of man, faces the future without fear, and believes that through the films it makes it helps the world to be a better place in which to live."

Mr. Schary's remarks, coupled with Mr. Balaban's, should be added encouragement to exhibitors for confidence in the forthcoming product and a spur to greater efforts to attract the largest audiences possible.

■ ■ ■

Grass-Roots Previews

THE plan for holding previews in smaller towns and cities throughout the country, suggested by Mr. H. E. Jameyson, president of Commonwealth Theatres, Kansas City, is worth serious study by studio and distribution executives. The obvious problems of cost and inconvenience should not detract from careful analysis of the idea. Mr. Jameyson believes that "Hollywood" previews could be arranged each year, a power- "grass roots" previews. Moreover, there would be important additional advantages including potential publicity locally and increased box office returns.

Assuming that as many as a few hundred well-staged local "Hollywood" previews could be arranged each year, a powerful assist to industry public relations and theatre popularity would result.

■ ■ ■

¶ Amid the preoccupations of life on the home front sometimes too little thought is given to the war in Korea which—despite truce discussions—continues to be a bitter conflict. The motion picture industry is entitled to be proud of the salutary effects Hollywood films have on the fighting soldier's morale, day after day. Recently the Pacific edition of the Army newspaper *Stars & Stripes* published a dispatch from a soldier correspondent with the Tenth Corps in Korea which said that, when the history of the war is written, it should not be forgotten that "Hollywood stars will have played as much a key role in building a great fighting force as have hot chow, letters from home, top battle equipment and tobacco rations." Members of the American and other United Nations forces look to films as a means of escape from the stark Korean reality. Some critics notwithstanding, there is nothing wrong with the right kind of escapist entertainment. Let doubters talk with veterans of the Korean War.

Letters to the Herald

Institutional Ads

To the Editor:

Walter Brooks in the Manager's Round Table recently commented regarding the size of the ad mats furnished with pictures, as per those published in pressbooks.

Indeed, you are on the right track. There are too many big ads listed, which cannot be used because of the cost. Give us a greater variety of smaller ads.

And why couldn't the press sheet boys include in each pressbook a nice institutional ad on the movies? Paramount did this a couple of times by reprinting an institutional some circuit had used, and even making mats available. These were good, and we used them.

A majority of towns do not have an artist; and many do not have photo engraving, but every newspaper in the land can cast mats.

So let the press sheet boys cut down on the size of the big ads, give us a greater variety of smaller ads, and include in every pressbook a nice institutional ad, either an original or a copy of a good institutional that some theatre or circuit has used, and make mats available on it.

Let the pressbook men or the head of all advertising departments have a catchline or two in all national ads, selling movies as entertainment—some good slogan to attract the eye.

And why should Movietime U. S. A. be continued for a year—why not forever?—*GEORGIA MANAGER.*

Pictures Better

To the Editor:

Looking through this week's Product Digest after lunch today, it whimsically struck me to compare the Herald's ratings on pictures with those of a couple of years ago. Maybe you've done this at various times. Anyway—

I found that in 1949, of 287 pictures listed with Herald ratings, 31½ per cent were given high approval (superior, excellent or very good), 25 per cent were deemed barely acceptable (average or fair), with the remainder (43½ per cent) in the medium bracket (good).

Two years later, of 306 titles listed with ratings 39 per cent are called excellent, superior or very good; 15 per cent acceptable (there does not seem to be any provisions for a rating of poor), leaving 46 per cent sufficiently entertaining to be called good.

Apparently the films are, if not better than ever, at any rate somewhat better than they were a couple of years ago.—*CIRCUIT OPERATOR.*

Human Interest

To the Editor:

It seems to me that the revival of the motion picture as a medium of family entertainment to compete with television rests on the ability of the industry to return to the human interest type of picture, and especially pictures aimed at attracting women.

During the time of our greatest prosperity, when we had the constant repeat business of the family trade we were showing musical comedies, family pictures and romantic comedies. Any exhibitor knows it is impossible to please all your patrons all the time, but it does seem that there is a larger potential audience for entertainment appealing to the family trade.—*H. G. CLARK, W & W Theatres, Detroit, Michigan.*

On the Newsreels

To the Editor:

Being a manager of a large theatre in a large circuit I wish to express my opinion as to the likes and dislikes of newsreel subjects by the movie theatre patrons.

First of all is the showing in every release of some of the Newsreels this last month of professional football games. And now college games will no doubt be coming along in every release. The patrons groan when these games appear on the screen as they see too much football. Then all winter scenes of snow skiing are overdone.

The movie patrons do like sports in the news, such as a big handicap horse race, a steeplechase or trotting horse race, tennis now and then with boxing and basketball occasionally. Most of the time when they show a horse race it is either in Australia or England. Except for the Grand National these are of no interest to the American public. American turf events are the favorites.

One newsreel about a month ago showed, under sports, a man in Germany swimming down a stream with the current, while the same newsreel showed a bicycle road race in England which was of no news value and just a waste of film. There also was a subject "New Ships and Styles" showing a young lady and a man on a cruise just walking around in new clothes and on the beach in bathing suits. This subject had no place in a newsreel. Neither have showings of expensive furs and gowns which the average theatre goer could not afford.

The average newsreel lover dislikes seeing a politician talking on the screen about the sacrifices we have to make, etc., along with other bigwigs talking about world affairs when he does not know what he is talking about.

I know most managers, when pressed for time, cut from their current news all football games, styles, foreign scenes and movie stars attending a pre-view of a film in some city (as they do not have this said film booked for their house). We also slice all political talks, from the President down. If you would canvass the theatres and look at their schedule you will often find a newsreel given four minutes instead of the usual eight.

Give the people news and sports from this country not foreign events which are too numerous to mention. Please don't cram too much football down our patrons' throats. —*W. H. MORRISH.*

Satisfaction

To the Editor:

The big hits of the moment, notably "Caruso" and "Show Boat", have something in common that should not be overlooked; the music, Technicolor and the lush production values. Each tells a simple, human story with the villains very black and the heroes and heroines, if not snow-white at least with hearts of gold under their checkered mantles. People love to see a villain get his comeuppance instead of having their errors investigated psychiatrically. They want retribution, not conclusions. Unless you can give your audience that feeling of satisfaction at the end of the picture, it is useless to make the product in the first place. —*FRANK BOYLE, Saxon Theatre, Fitchburg, Massachusetts.*

High Rentals

To the Editor:

I do firmly believe that our film distributors should give the independent exhibitor a break on the extremely high rentals. At the present rate, only the strong will survive the slow period we are having in Chicago. According to a statement made in the press we found that of the number of theatres which were closed in this area, only a small percentage belonged to a circuit. The theatre I operated closed and the high film rental was a contributing factor because the owners could not afford to continue on that basis.—*LEONARD C. UTRECHT, Chicago, Illinois.*

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BUCHMAN, a Red in 1945, went to Europe as V.I.P. that year Page 21

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COURTESY with a smile found almost gone in film theatres Page 29

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

TOA Quotes to Remember

▶ ". . . To give you an educated guess as to the future, I urgently advise all of you to replace your worn equipment now. Get theatre seats, carpets, stage and projection room equipment now. It certainly appears that conditions may well get worse before they get better in the procurement of materials necessary to operate theatres"—Nathan D. Golden, director, motion picture division, National Production Authority.

▶ "The industry is almost prostrate today from the murderous impact of litigation"—Report of the exhibitor-distributor relations committee, Walter Reade, Jr., chairman.

▶ "Distribution must discard the policy of encouraging the moving up of runs where such moving up creates multiple runs and the consequent unavailability of prints. . . ."—Exhibitor-distributor relations committee.

▶ "Upwards of 40 per cent of all motion picture theatres are not maintaining operations in accordance with 1951 standards"—Report of the theatre equipment and maintenance committee, Joseph Zaro and R. H. McCullough, co-chairmen.

▶ "In participation in Movietime, U. S. A., we urge that TOA members add to the apt slogan and make it 'Inspiration, preparation, appropriation and perspiration!"—Report of the Movietime committee, Samuel Pinanski, chairman.

▶ "The basic foundation blocks of public relations are: 1. Clean and comfortable facilities for patrons. 2. Courteous, polite, neatly attired personnel. 3. Careful attention to maintenance 4. Constant attention to visibility and audibility of picture and sound. 5. Consistent honesty in advertising."—Report of public relations committee, Samuel Pinanski, chairman.

▶ Allied States Association general counsel Abram F. Myers will shortly resume talking arbitration and competitive bidding with the distributors. He must have a report ready for the Allied convention this autumn; so far, nothing of consequence concerning arbitration has taken place since the last Allied board meeting.

▶ Local taxing authorities continue to cast longing glances in the direction of ice cream, candy, pop corn and soft drinks as potential sources of tax revenues. Some experts feel that levies on gasoline, liquor and cigarettes should not be increased any further. It is expected that pressures for finding new sources of taxes will continue to increase as local and state governments have more and more of a struggle balancing their budgets.

▶ Best Washington guess for the resignation date of Eric Johnston as Economic Stabilization Administrator is sometime in late November. That means that he probably will not return to his post as president of the Motion Picture Associadent of the Motion Picture Association until around the time of Thanksgiving.

▶ The outcome of the producers' negotiations in Hollywood with the IATSE and the Screen Actors Guild will determine whether it will be economically practical to release regular feature product to television. The IATSE is demanding a yet undisclosed percentage of the gross of such sales. It is reported that the Actors will attempt to obtain an outright ban.

▶ Though the outlook for Congressional action this session is poor, the prospects are excellent for passage next year of legislation to ease the union shop provisions of the Taft-Hartley law along lines suggested by unions at the motion picture studios.

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This week in pictures





MOVIETIME U. S. A. IN TENNESSEE, proclaimed by Gov. Gordon Browning, seated. With him, Dick Stern, Bijou Amusement; Tom Delbridge, Loew's Nashville manager; and Evans Sprott, of the Bijou and state Movietime head.

PRINCESS ELIZABETH, left, graces the London premiere of Wilcox's "The Lady With a Lamp." Receiving her are Anna Neagle, star, and her husband, Herbert Wilcox, producer-director.



THE SIGNING of the contract naming Century Projector Corp. agent for Paramount's Inter-Film Theatre Television. In order are Century's sales manager Larry Davee and vice-president W. B. Hausler; and Paramount's vice-president, Paul Raibourn, and television technical director, Richard Hodgson.



MEETING, of Paramount's south-central division, at Dallas. Standing, Bob Bixler, field agent; Harry Hamburg, Kansas City manager; Tom Bridge, new Dallas manager; Sebe Miller, Dallas sales manager; E. K. O'Shea, Paramount Film Distributing Corp. vice-president; Jerry Pickman, national advertising director; Duke Clark, division manager; Harry Haas, St. Louis; C. H. Weaver, Oklahoma City; Howard Nicholson, Memphis. Seated, Heywood Simmons, who resigned as Dallas manager to enter exhibition.



by the Herald

FRANK ROSS, producer and now a director, will follow "The Lady Says No" with four more, the next to be "The Wac in Panama," he said in New York last week.



by the Herald

TEET CARLE, Paramount studio publicity director, a recent visitor at the New York home office. Integration of home office-studio operations was his mission.

TOA TIME IN NEW YORK

SOME snapshots, evoking memories of one of the industry's largest conventions. There were the daily luncheons, each a sounding board for important opinion and information; the meetings, committee and general; the confection and equipment show; entertainment, of varied mood; and many other facets accompanying five days of confabulation as exhibitors from all over the country gathered in the nation's first city and entertainment capital.

[All photos by the Herald]





LUNCHEON WEDNESDAY, ABC Vending Co. the host, above. At the dais, Charles O'Reilly, board chairman; Woodrow Wirsig, Look Magazine executive editor, and Gael Sullivan, TOA.

THE PEPSI-COLA LUNCHEON Thursday. Left, A. N. Steele, Pepsi-Cola president, speaks. Charles Skouras, right, introduced him.

Right: LUIS MONTEZ, Mexico; Nate Golden of NPA; Oscar Neu, TESMA president.





Stanley Durwood, Nathan Greer



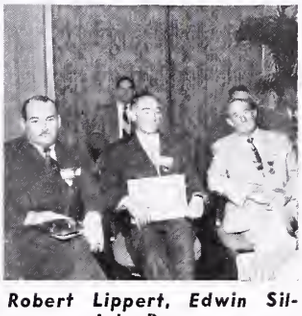
Ralph Adams, M. A. Lightman



S. H. Fabian, Sam Rinzler



Arthur Lehmann, M. A. Lightman, Jr.



Robert Lippert, Edwin Silverman, John Danz



O. W. McCutcheon, Arthur Steel, J. D. Braunagel



Ralph Ayer, E. F. Roberts, Ted Butterfield



Morris Lowenstein, C. L. Patrick, R. E. Martin, Jr., J. L. Blevins



Abe Baker, Andy Anderson, Herman Hunt, M. E. Thalheimer



Bernard Diamond, Louis Schine, Manny Winston, Gus Lampe



Joseph Schulman



Charles Skouras



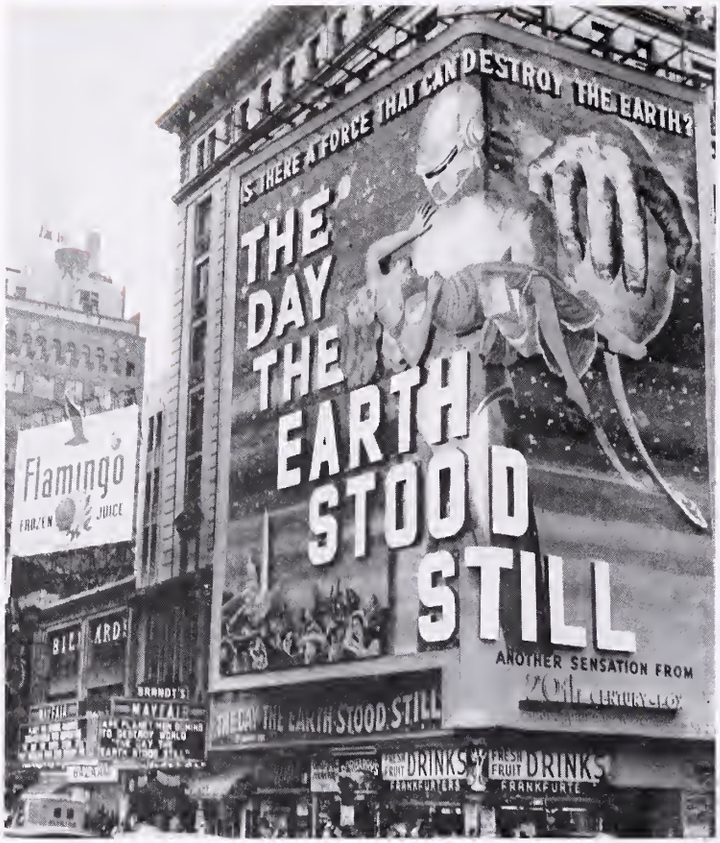
Nat Williams, Sam Rosen



Walter Vincent, Leonard Goldenson, Joseph Vogel



Morton Thalhimer, Edward Canter



BIGGEST SIGN ON BROADWAY is for "The Day the Earth Stood Still," 20th Century-Fox's crowd-drawing science-fiction drama backed by a mammoth $15,000 exhibitor exploitation contest across the nation.



HONEY OF A FILM is "No Highway in the Sky," comedy-drama starring James Stewart as an eccentric airplane research scientist who defies a nation high above the Atlantic. Above, Stewart accepts a present of a pair of dolls for his children from director Henry Koster during location lensing in England.

DRAMATIC MOMENT, below, from Joseph Bernhard's production, "Journey Into Light," released this month by 20th Century-Fox. Sterling Hayden and Viveca Lindfors are the principals in the film which tells of a minister's fall from grace.





BATTLE FRONT orders are given by James Mason, who enacts the role of Field Marshal Rommel, in "The Desert Fox," due for national release this month. Filled with drama and intrigue, as well as living history, the film is a thrilling character study of a leader in a losing cause.

WORLD SERIES fever grips the nation as "The Pride of St. Louis," with Dan Dailey, right, as Dizzy Dean, blazes across the film horizon with the speed of a Dean fast ball. Due for release next year, the film captures the spirit and color of a great athlete and America's national pastime.



(Advertisement)

TOA WILL HEAR TRADE PRACTICE COMPLAINTS

Executive Panel Will Sit Regionally Each Month in Six Key Cities

Following its four-day convention in New York last week, Theatre Owners of America moved to safeguard the interests of the smaller operators in its ranks.

The new TOA administration under Mitchell Wolfson, president, and Charles P. Skouras, chairman of the board, adopted a program under which Mr. Wolfson, Mr. Skouras, Herman Levy, TOA counsel, and Gael Sullivan, TOA executive director, will sit as a panel to hear trade practice complaints in one of six regional localities every other month. The move was a logical outgrowth of what had transpired at the annual meeting at the Hotel Astor which, many thought, marked a significant turning point in TOA policy.

Covered Many Problems Facing Exhibitors Now

The convention had worked hard and diligently in covering the multitude of problems facing the exhibitor today. Its committees issued long and detailed reports and recommendations, many of them the most critical and outspoken ever to come from a TOA conclave. The main interest centered on trade practices and the problems of selling the merchandise.

But as the convention came to a close, the voice of the small theatre owner was heard with unmistakable clarity, demanding attention and charging that TOA was by-passing the basic interests of the small-town exhibitor. There were deliberate, laudatory references to Allied and its fight for lower film rentals.

The TOA leadership, under the firm guidance of Mr. Wolfson, the new president, did its best to meet these charges. Men like Samuel Pinanski, the outgoing president, along with Max Connett and Mr. Skouras, argued that TOA was a big organization, taking in many and varied interests, and that the convention had given ample evidence that it was primarily concerned with the welfare of "the little man." They made clear what they thought of Allied's clinics.

As the meeting ended, TOA was outwardly united, but many of the delegates felt that the policies of the organization would have to become more aggressive; more concerned with basic problems of selling film, problems from which the organization so far has stayed clear. Many agreed that the convention had been an excellent sounding board, but others thought the echo had been too weak.

Before the convention ended, S. H. Fabian, who earned praise for the manner in which he had arranged the convention and trade-show, was elected chairman of the TOA executive committee. Other members of the executive group include: Morris Loewenstein, secretary; Mr. Connett, H. H. Everett, Myron Blank, Ted R. Gamble, R. R. Livingston, Arthur Lockwood, Mr. Pinanski, Albert M. Pinckus, Elmer C. Rhoden, Martin Mullin, Harold Fitzgerald, Mr. Skouras, Morton G. Thalhimer and Robert Wilby.

Chairmen of the standing committees for the 1951-52 year were named as follows: Council of Motion Picture Organizations, Mr. Thalhimer; theatre television, Robert H. O'Brien; distributor-exhibitor relations, Walter Reade, Jr., and Alfred V. Starr; public relations, Mr. Rhoden; drive-in theatres, Jack Braunagle; national legislation, A. Julian Brylawski; state and local legislation, Mr. Loewenstein; 16mm. S. B. Kirby; concessions, Harold Fitzgerald; theatre equipment and accessories, R. H. McCullough; organization and membership, E. D. Martin Jr.; legal advisor, Herman M. Levy; film reviewing, Mr. Wilby; building and safety codes, Henry Anderson.

The TOA board also named eight representatives who will serve on the executive committee of COMPO. The eight include Mr. Wolfson, William F. Crockett, Mr. Blank, Mr. Wilby, Mr. Rhoden, Tom Edwards, Mr. Fabian and Gael Sullivan, TOA executive director.

The machinery to hear and act on local trade practice complaints provides for hearings in the following cities: Atlanta, Dallas, Los Angeles, Salt Lake City, Chicago and New York. The grass roots exhibitors within the regions surrounding each hearing city will bring their trade practice complaints to the TOA panel when it convenes in their territory.

The panel may be augmented by local exhibitor leaders. Complaints regarded as having merit will be taken up by the TOA officials in the local area or, if they can not be resolved there, with distribution home offices in New York.

Fireworks Break on Convention Floor

Up to the last day of the convention, matters had gone smoothly. The various committees discussed the topics assigned to them and wrote their reports. Competitive bidding, the shortage of prints, day and date runs, the determination of sales terms in New York and of course television dominated the agenda. There were speeches on unity, luncheons and long series of private discussions.

The fireworks broke when the important committees presented their reports to the full convention. When Mr. Reade read the report of the distributor-exhibitor relations committee, which was adopted in full, Nat M. Williams of Thomasville, Ga., took the floor and named Paramount as one of the two companies over whose sales terms the committee had expressed displeasure. Mr. Connett added Warner Brothers as an offender in his territory.

The committee report, under the heading "Inequitable Sales Policies," indicated the group "can and should, condemn the recently formulated policy of at least two major companies who are seeking (in the face of depressed box office grosses, and in the face of the economic restrictions preventing increase in admission prices) to increase sliding scale formulas and split figures." Mr. Williams expressed himself as in favor of naming names and was cheered for his view. Both he and Mr. Connet paid tribute to MGM as "the only company where you can get consideration in respect to percentages in small towns."

Trade Press Balks at Move to Block News

Expression of these views was followed by the convention's only ugly incident when Mr. Reade suggested that all remarks at that session be off the record as far as the press was concerned. Earlier, Mr. Reade had suggested that copy concerned with one of his committee sessions be submitted to censorship by Mr. Levy. When several of the trade press reporters moved to walk out rather than submit to either suggestion, the question was put to a vote and the convention voted overwhelmingly to permit the trade press to report at will. Later, Mr. Reade offered his apologies to the press.

When the distributor-exhibitor relations

(Continued on following page)

TOA TO STRESS TRADE PRACTICES: WOLFSON

Theatre Owners of America, of necessity, is going to take a much more aggressive attitude toward trade practice problems, Mitchell Wolfson, new president of TOA, told the *Herald* in a post-convention statement last week. Mr. Wolfson also emphasized that the organization was thoroughly aware of the need to discuss and meet the problems of the small operators and he maintained that this spirit had prevailed at the TOA convention. He said the TOA leadership, in the near future, would make determined efforts to streamline the whole TOA organization and expressed himself as satisfied with the constructive results of the annual meeting which, he held, had "gone a long way in bringing out the real problems plaguing exhibition today."

TOA TO HEAR

(Continued from preceding page)

committee adjourned to write its report, several of the small-town exhibitors maintained they had not been given a hearing. They threatened to stage a walkout unless the committee was reconvened. That rebellious spirit later was carried to the convention floor.

The committee's report was broken down into seven sections which, to a considerable extent, elaborated on the points Mr. Starr mentioned in his pointed and well-received keynote address. They included:

Arbitration—"The industry is almost prostrate from the murderous impact of litigation. As of May of this year there were pending in our courts 121 suits seeking more than $330,000,000 in damages. We regret . . . that there are no factors on the immediate horizon to indicate that we are privileged to anticipate an industry system of arbitration. For that lack we must hold the industry responsible. . . . The major portion of the blame must fall on the distributors' shoulders."

Television—"We feel that it is uneconomic that such (theatrical) motion pictures should find their way to television. We also feel that television should be encouraged in the production of pictures for television."

Inequitable Sales Policies — "We firmly believe . . . that prices paid for pictures must be left for the most part to the individual negotiation. A national trade association, such as TOA, specious claims to the contrary notwithstanding, is not able to be of assistance in determining what its members should pay for film. This committee can, and should, condemn the recently formulated policy of at least two major companies. Until such time as distribution abandons its illogical approach to film rental, the industry will flounder in the ever increasing waters of ill-will."

This feeling was echoed by Mr. Pinanski when answering charges that TOA did not worry sufficiently about film rentals. "Be as drastic as you will," he told the critics, "but TOA is not a nursery to hold your hand. We can't tell you what films to book and what to pay for them. On the other hand, we do need your guidance in setting our policies."

> **The committee termed the print shortage one of the "most acute" problems faced by the industry. "We (the exhibitors) refuse to take the blame. The responsibility for determining reasonable clearances is, by court decision, that of distribution. It must accept it . . . and it must discard the policy of encouraging the moving up of runs where such moving up creates multiple runs and the consequent unavailability of prints."**

Competitive Bidding — "We appreciate that the use of competitive bidding is basically legal. We know, too, that there are some exhibitors, though few in number, who want competitive bidding because they feel that is the only method available whereby they may be able to obtain a run hitherto not enjoyed by them. We are cognizant of all that, but we take the position that . . . the widespread use of competitive bidding is for the sole purpose of obtaining increased film rental, and we condemn it. Distributors must awake to their responsibility before it is too late. Competitive bigding is an inherently dangerous instrument. It must not be left to the uncontrolled discretion of distributors."

On the convention floor during the last day, several small town delegates made it plain that this report and others had not gone deep enough and lacked specific direction. Said Tom Ribble of New Mexico: "What about representation here of the smaller men? What am I going to tell my boys at home what this convention has done for them?"

Much blunter language was used by Mr. Thalhimer and Glenn Thompson of Oklahoma. "Lots of little fellows here are disappointed the way we've been ruled out of order every time we tried to bring up our own problems. I realize there is a lot of difference betwen the little and the big boys, but the small operators can and must be heard," Mr. Thompson said, addressing the full convention.

Mr. Thalheimer flatly charged that the convention had "failed" because the emphasis had been on by-products rather than on the pictures and merchandising. "We have a right to have a forum here and discuss film rentals," he said. "We want to know who fixes those roadshows. We want to express our views to the film companies without fear of being penalized. We want to know what pictures are coming up during the coming year. No one has told us how to promote them. Exhibitors can't live and continue to exist on a few good pictures and a lot of average or poor ones.

"I hold that the brains at this convention has not talked turkey. They have not told us how we can keep our theatres open. What is the proper percentage of rentals to pay. About insurance and whether we should raise admissions. When we try and talk film rental to people like Pinanski or Skouras they brush us off. We haven't talked about labor and what it should cost the little man. We haven't been told, and in fact we have no

(Continued on page 16)

AMONG VOCAL TOA DELEGATES



NAT WILLIAMS, R. R. LIVINGSTON.



GEORGE KERASOTES, MAX CONNETT.



HAROLD FIELD, HARRY FRENCH, HARRY FRENCH, JR.



LOUIS ROSENBAUM. [Additional photographs of the convention on page 11.]

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Real-Life Drama

CAST:
Lloyd Bridges
Dorothy Gish

RUNNING TIME:
90 minutes

HIGHLIGHTS:
As-it-happened excitement filmed on-the-spot in New England by Louis de Rochemont, maker of "Boomerang", "House on 92nd Street", "Lost Boundaries." Trailer by gang-busting Senator Tobey urges all to see this headline drama.

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SA
NE
AD

TOA TO HEAR

(Continued from page 14)

criterion, whether we are or are not doing a good job."

Mr. Pinanski answered that he was glad to discuss film r
I'm ashamed to
for pictures," h
can ask for an a

"And wh
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striving to
You can't bl

EXHIBITION NEWCOMER BEGAN TOA FIREWORKS

A slim, medium-height, blonde young man

'Show Boat' simply because it came after we

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convention,

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TOA, said Mr. Ribble, he felt that
tive and function of the organiza-
ld be "to help the small exhibitor;
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ice to us, it should intercede for us
run into trouble. I would like to
cial 'service committee' set up for
purpose of helping the small guy.
be so, for example, that if we have
with a distributor about runs or
we should be able to pick up the
ll this 'service committee' in New
l let them go to bat for us."

neral matters Mr. Ribble is most
about business. It's up from last
pite television and other factors,
s, in fact, adding new facilities to
-in all the time. At the moment
a playground under construction.
only play the top product—single
—and believes if more, many more
s would do likewise, the industry
d its way out of a very deep hole.

Double Features

k the double feature has hurt busi-
Even playing single bills, I can't
e pictures before I play them (he
Bob Patrick Central Booking Serv-
stands to reason that with double
impossible to give them the proper
tention. In addition, it is impos-
the studios to supply the present
without making pictures that don't
at the box office."

ibble believes in catering to the
ade and his admission is 45 cents
ts, with children admitted free.
n making a nice living and I'm
' he said. "But in our position we
look to the future. That's why I
he matter up at the convention and
y I think the voice of the small
must be heard."

opening are the Branat, Harvey,
operated by Duke Shumow; the
icero, Ill.; the Norwal; and the
Ogden Avenue.

Productions Move

ack Broder Productions, formerly
t the Samuel Goldwyn studios in
d, have moved to General Service
1040 North Las Palmas, Hollywood

Whaddaya hear from THE MOB?

solid corner-of-the-mouth stuff . . . fist fights, gunfire, salty dialogue and sexy interludes . . .
—*Variety*

. . . notable for intense dialogue and pertinent handling . . .
—*The Film Daily*

rough, tough convincing . . .
. . . narrative vigor and excitement . . .
—*Hollywood Reporter*

. . . hardhitting police drama . . . first rate gripping suspense job . . .
—*The Film Daily*

tensely paced . . . tautly staged climax . . . splendid assortment of bad guys . . .
—*Variety*

. . . most successful in lightening dramatic load with moments of humor . . .
—*Hollywood Reporter*



THE COLDEST CREW SINCE "THE KILLERS" IN THE HOTTEST HIT SINCE KEFAUVER

from Columbia!

THE MOB starring **BRODERICK CRAWFORD** with **Betty Buehler · Richard Kiley · Otto Hulett · Matt Crowley**

Screen Play by WILLIAM BOWERS • Based on the Collier's magazine story, "Waterfront" by Ferguson Findley • Produced by JERRY BRESLER • Directed by ROBERT PARRISH

Terry Ramsaye Says

URGENCY in repairs and replacements in the exhibition plant of this industry was the essence of an important warning delivered to the Theatre Owners of America convention. Again the motion picture faces material shortages and restrictions created by preparation for war, or defense if you want another word for it. Our wars in the modern era have been won in the mines, foundries and factories. Killing consumes the same stuff as living.

"Conditions may get worse before they get better," observed Nathan Golden, director of the motion picture division of the National Production Authority, "in the procurement of materials and equipment necessary to operate theatres or drive-ins. . . . It is only common sense for us to see to it that we enter a hazardous future with as much foresight and intelligent preparation as possible."

The time is now. It is indicated by the fact that while the metals expansion programs have received allocations about fifty per cent above their current requirement, while industrial expansion of all types have received 26 percent of stated requirements, general construction 11 percent, and none, observes Mr. Golden, available for recreational facilities.

This at least carries the somewhat negative encouragement of the indication that the shortages will be falling upon the machinery of all the screen's competitors, too.

LIFE MAGAZINE, as you may have heard, got into a sort of a jam with the masters of movieland by a piece tending to indicate that the theatre screen was being killed off by television. There has been defensive, denouncing, declamatory bombardment, statement issuing, answering, debating and generously damning eruptions on a national scale ever since. Additionally, competitive publications, which also publish advertising, have been putting a poultice on the *Life* agitation. It was to be expected that *Life* might in its fashion reply. It has, with a spread in the Los Angeles *Times*. It is not ostensibly combative. It uses the time honoured technique of the testimonial. Those testimonials run a scale from Nancy Guild, incipient starlet, one would gather, for whom one picture in *Life* "changed my entire life," to Dr. Robert A. Millikan, famous physicist, "*Life's* editorials are the most sensible ones I read," and include one from Darryl Zanuck, "I know of no other medium that has *Life's* impact on America." The date and occasion of Mr. Zanuck's expression is not indicated.

So *Life* has gone to work on the movies' hometown. It will get by.

GENUINE ALARM is created by that order from President Truman directing government departments to classify departmental papers as secret whenever the department concerned decides that to be "in the national interest." Most probably that has always been achieved in a fashion by rules of a somewhat variable, also often questionable, commonsense. Most reporters have often encountered that, and often the flagrant abuse of the practise.

This order from the White House coming just now, when the revelations are so many and so disturbing in so many directions, will seem to some to be related to designs of political policy that are not in service of the commonweal.

Plainly it will constitute encouragement for an increasingly haughty autocracy by bureaucracy. When any of the multitude of appointed executives of government are empowered to decide by themselves that the government's affairs are none of the public's business we have taken another long step down the highroad to totalitarianism.

CAREER NOTES: We have it from Hollywood that Joseph Schenck is selling control of the swank Del Mar track to a syndicate headed by Louis B. Mayer. Mr. Schenck gets out of racing, says he, "because of my primary interest in motion pictures." Mr. Mayer, then of M-G-M, got out of racing, in a fashion, with about six million dollars worth of auctions, they say, in 1946. And that was at the time indicated as because of Nicholas M. Schenck's urgence of "primary interest" in motion pictures, too. Now Mr. Mayer, out of M-G-M, is happily and enthusiastically returning to his interest in the turf and track in a big and splashy Mayer manner. He has been represented strongly at Kentucky auctions, where 'tis reported he paid $100,000 for a two-year-old filly, Princess Lygia. There has been a smoke-wreath story around that Mr. Mayer is about to launch a tremendous television project. Could be, maybe, but now he is having fun. What else is success for? He had a date with destiny long ago when he made a dubious buy of a rundown nickelodeon. He took it from there.

Asks Exhibit On Studios

William Perlberg, president of the Producers' Guild, has urged the establishment of some kind of exhibit which would bring the public closer to film-making. Mr. Perlberg's proposal followed development of plans to arrange for this type of exhibit in conjunction with Movietime U. S. A. next spring at the Grand Central Palace in New York.

In an interview last week in Hollywood, Mr. Perlberg said, "I think the industry as a whole should build a permanent exhibit showing sample settings, scripts and such items as may be exhibited without revealing trade secrets. It should also include a display showing the development of the science of movie-making. I think such an exhibit is long overdue."

His comment was the sequel to a decision to close the set to all visitors of the "visiting fireman" type. Currently this rule is in effect for "Somebody Loves Me" for which George Seaton is co-producer. Mr. Perlberg's reasons for closing the set was that he felt that too many trade secrets becoming general knowledge had taken away a good deal of the glamor and mystery of film production.

Report Excellent Results In Eidophor TV Tests

From Geneva, Switzerland, it was reported this week that the improvised demonstration given by Spyros P. Skouras, president of Twentieth Century-Fox, of the Swiss Eidophor large-scale television combined with the Columbia Broadcasting System's color television system, had come off with excellent results. The tests were held at the Swiss Federal Institute of Technology at Zurich. Mr. Skouras said that before the end of 1951 his company would send a prototype of the Eidophor large-screen projector with a CBS color pickup to the U. S., where exhibitors will be able to see a practical demonstration. Manufacture of the equipment will be started shortly thereafter.

Macy's Runs Full-page Ads For "An American in Paris"

A tieup, as unusual as it was effective, was completed this week when Macy's department store in New York took full-page ads in the metropolitan newspapers to plug MGM's "An American in Paris." Promoted by Lynn Farnol, publicity director of the Organization of the Motion Picture Industry of New York, the ad copy is also of an institutional nature, lauding films in general. It ties in perfectly with the over-all Movietime U. S. A. theme of the excellent quality of films today.

Distributes Finnish Films

The State theatre at Evelith, Minn., are the distributors of two features in the Finnish language, it has been announced by E. J. Batalich.

200 HOLLYWOOD TALENT LEADERS HIT THE ROAD

Get Behind Big Movietime Drive by Appearances in Exchange Areas

Close to 200 prominent Hollywood personalities including actors and actresses, directors, producers and writers, were this week busy packing their bags as they prepared to launch the third important kick-off phase of Movietime U.S.A., personal appearances in every exchange area of the country.

Generally, the plans call for 131 players, 33 writers, 16 directors and 14 producers to be divided into squads, as it were, with each squad visiting the respective governors in the 48 states October 8, opening day of the personality tours. After that, the arrangements are in the hands of the regional committees who will arrange for subsequent meetings with the press and public (not in theatres), appearances before various groups and the like.

Additional Stars Are Expected to Participate

Word from Hollywood indicates many more of the goodwill ambassadors are expected to be "signed up" by the time the project gets under way. Meanwhile, special publicity kits have been sent from Hollywood to the regional committees to assist them in exploiting the appearances. This material includes still shots, stories and feature articles.

Two of the most important areas in the U. S.—New York and Washington—will be the scene of particularly concentrated activities with a visit to President Truman from the star contingent arranged in Washington, and a motorcade to City Hall, Times Square, Harlem, the Bronx, New Rochelle, Yonkers, Brooklyn and Long Island set for New York October 11 and 12, in addition to a huge luncheon October 9, attended by 1,000 prominent persons, at the Waldorf-Astoria Hotel.

The personality tour follows closely on the heels of the gigantic advertising campaign whose feature is full and half-page ads in behalf of the Council of Motion Picture Organizations' project in hundreds of newspapers. The ad campaign emphasizes the general advantages of film-going and the individual ads include stills from current and forthcoming releases.

Wide Attention to Films By Leading Magazines

The news and editorial side of the newspaper business, as well as a number of magazines, have come through with flying colors in support of Movietime. Besides features in magazines like *Look, Collier's, Business Week, Coronet* and others, there have been editorials, stories and columnists' comments.

STARS OVER U. S. A.

The official list of the Hollywood personalities who will go on tour October 8 in behalf of Movietime U.S.A., and the areas they are slated to visit was announced this week. Exhibitors are advised to determine from their regional chairmen the exact times for star appearances in their own towns. The list:

NEW YORK - BUFFALO-ALBANY: Gordon MacRae, John Carroll, Teresa Wright, William Bendix, Dana Andrews, Vanessa Brown, Ray Milland, Charlton Heston; Writers Leonard Spiegelgass, Karl Tunberg, Allen Rivkin; Directors Fred DeCordova, Henry Potter.

INDIANAPOLIS: Debra Paget, Hoagy Carmichael, Forrest Tucker, Rocky Lane; Writer Phil Epstein; Director Norman Foster.

CINCINNATI (INCLUDING FRANKFORT, KY.): Keefe Brasselle, Dean Jagger, Edmund O'Brien, Barbara Bates; Writers William Lively, Wells Root.

ATLANTA: Joan Bennett, James Craig, Kay Brown; Producer Walter Wanger; Writer Lamar Trotti; Director Robert Pirosh.

NEW HAVEN: Wendell Corey, Raymond Massey, Frank McHugh, Joyce McKenzie; Writer Albert Brodney; Director Albert Lewin.

PHILADELPHIA: Zero Mostel, Claude Rains, Richard Arlen, Wayne Morris, Beverly Tyler, Paula Raymond; Writer F. Hugh Herbert; Producer Carey Wilson.

WASHINGTON, D. C. (INCLUDING RICHMOND, VA., and ANNAPOLIS, MD.): Jane Greer, Debbie Reynolds, Randolph Scott and Mrs. Scott, Preston Foster, Myrna Dell, Jane Nigh; Writer Virginia Kellogg; Director John Ford.

CHARLOTTE: Nancy Davis, Craig Hill, Penny Edwards; Writer Douglas Morrow; Producer Irving Asher.

BOSTON: Dorothy Lamour, Jeanne Crain, George Murphy, Billy DeWolfe, James Whitmore; Writers Emmet Lavery, Oliver H. P. Garrett.

PORTLAND, ORE., and SEATTLE: Victor Jory, Bruce Bennett, Julie Bishop, Joseph Calleia; Writers Henry Ephron, Sloan Nibley; Director Edward Berns.

ST. LOUIS: Faith Domergue, Lew Ayres, Craig Stevens, Monica Lewis; Writers Edmund Hartman, Frank Nugent; Producer Sol Seigel.

MILWAUKEE: Pat O'Brien, Catherine McLeod, William Demarest, Viveca Lindfors, Harry Carey Jr.; Writer Richard Breen; Director George Marshall.

KANSAS CITY: Dennis O'Keefe, Sheila Ryan; Gordon MacRae (from New York for one day); Writer Adele Buffington; Producers George Sidney, Harry Tugend.

DENVER: Anne Baxter, Doris Day, George O'Brien, Spring Byington, Raymond Walburn, Richard Widmark; Writers Nathaniel Curtis, Dorothy Hughes; Producer Bryan Foy.

OMAHA; Marjorie Main, Regis Toomey, John Derek, Doris Day (from Denver for one day); Writer John Larkin; Director Roy Rowland.

MINNEAPOLIS: Robert Young, Marta Toren, Dorothy Patrick, Ann Doran; Writers Irving Fielgund, Don McGuire; Producer Robert Bassler.

DES MOINES: Donna Reed, Macdonald Carey, Seven Members of Paramount's Golden Circle; Writer Alex Gottlieb; Director John Sturgis; Producer Robert Sisk.

DETROIT: Walter Pidgeon, Sally Forrest, Gale Storm; Writer Valentine Davies; Director Lewis Allen; Producer Sam Zimbalist.

CLEVELAND: Jeff Chandler, Geraldine Brooks, Roddy McDowell; Writers Jesse Lasky Jr., Harry Ruskin; Director Fletcher Markle.

JACKSONVILLE: Brian Donlevy, Michael O'Shea, Mala Powers, Dale Robertson, Michael Rennie, Constance Smith; Director Alfred Hitchcock.

MEMPHIS: Ricardo Montalban, Ward Bond, Julie Adams, Eileen Christy, Smiley Burnette, John Derek (from Omaha for one day); Producer Anthony Veiller.

NEW ORLEANS: William Lundigan, Peggy Dow, Benay Venuta, Fred Clark; Writer Borden Chase; Director John Farrow.

OKLAHOMA CITY: Jean Peters, Tim Holt, Martha Vickers, Charles Starrett, Roscoe Ates; Writer M. Coates Webster; Director Al Rogell.

PITTSBURGH (INCLUDING HARRISBURG and CHARLESTON, W. VA.): Broderick Crawford, Dan Duryea, Vera-Ellen, Ann Francis, Phil Reed; Writer Ernest Pascal; Producer Sol Lesser.

CHICAGO: Danny Kaye, Barbara Hale, Bill Williams, Paul Harvey, Otto Kruger, Joan Hagen; Writer Sy Bartlett; Producers William Perlberg, George Seaton.

DALLAS: Dan Dailey, Keenan Wynn, Chill Wills, John Wayne, Greer Garson, Seven Members of Paramount's Golden Circle; Director King Vidor; Producer Jesse Lasky, Sr.

SALT LAKE CITY: Doris Day (from Denver and Omaha for one day), Lucille Norman, Bob Wagner, Jeffrey Hunter; Writer Robert D. Andrews.

'BLOCKADE' ONE REALLY RED FILM, FINAL HEARING TOLD

At the House Un-American Activities Committee's hearings into Communism in Hollywood, which ended in the film capital last week, only one American film was branded definitely as an out-and-out piece of Red propaganda. That picture was Walter Wanger's "Blockade," the subject of an intense controversy when it was released by United Artists in the spring of 1938, during the Spanish Civil War.

Leading the fight against the picture, which was condemned at the time by the Legion of Decency and bitterly attacked by a number of patriotic and veterans' organizations, was the MOTION PICTURE HERALD.

Although the story and screenplay were credited to John Howard Lawson, since revealed as the czar of Communism in Hollywood, "Blockade" actually was written by Clifford Odets, according to the testimony of Harold J. Ashe, free lance magazine writer and former party member, before the Un-American Activities Committee. "Blockade" was the only picture Mr. Ashe could definitely label "a Communist film from start to finish."

The HERALD review of June 11, 1938 predicted the picture, which it called "a case of special pleading for the interests of the Loyalists (in the Spanish Civil War) and their international Red support," would 'have satisfaction in abundance for the Left Wing."

The review further pointed out that "one scene in the production, the successful running of the 'blockade' by a food ship, is strangely reminiscent of a scene of identical content and treatment which appeared a short time ago in a Soviet propaganda picture."

In his appearance before the Committee, Mr. Ashe confirmed this statement, declaring it was a subject which had been used originally by a Russian producer, and again, after the release of "Blockade," by a German producer with Red sympathies.

This publication also criticized the story as "halting and confused," and warned exhibitors, "there is little doubt that interests anywhere which are not sympathetic to the Red Cause in the Spanish Revolution will not be pleased with 'Blockade.'"

The HERALD review indicated that in the early stages of the production the propaganda was even more blatant than in the finished product. Even before the film's release, Mr. Wanger was on the defensive. He said the picture was "based on history in the making" and implied it was a nonpartisan treatment of a dramatic subject against the background of the Spanish Civil War. The protests and boycotts that followed the picture's release indicated that many Americans spotted it then as the Communist propaganda which recent testimony proved it to be.

Schine Sued By Martina

Alleged inability to obtain "top bracket first run films" for its Capitol theatre at Oswego, N. Y., and Pontiac at Ogdensburg, N. Y.—both theatres having been sold by the Schine circuit under terms of the anti-trust consent decree—was the main reason given by the Martina Theatre Corp. for a trust suit filed September 28 in Buffalo District Court.

The corporation is seeking treble damages of $841,500. Named in the suit are Schine Chain Theatres, Inc., Schine Circuit, Inc., Schine Theatrical Co., Inc., Schine Enterprises Corp.; Schine Lexington Corp.; Chesapeake Theatres Corp.; J. Meyer Schine, Louis W. Schine, John A. May, Paramount Pictures, Inc., Loew's, Inc., RKO Radio Pictures Inc., Warner Bros. Pictures, Inc., Twentieth Century-Fox Film Corp., United Artists Corp., Columbia Pictures Corp., and Universal Pictures Co., Inc.

According to the complaint, Martina, which purchased the theatres from the Schine circuit, alleged collusion between the distributors and Schine interests has resulted in inability of the Capitol and Pontiac to compete with theatres still operated by Schine in Oswego and Ogdensburg. It was stated that the Capitol was forced to close for four months because of lack of suitable product, and the Pontiac was relegated to a house with "small second features" and foreign films used as top attractions.

C. V. Martina, president, said this week he will insist on a jury trial.

Hollywood Lauded for Scrap Drive Help

WASHINGTON: The Government lauded Hollywood studios this week for their part in collecting iron and steel scrap for the nationwide scrap drive. An announcement from the National Production Authority said five major studios had uncovered more than 100 tons of iron and steel scrap so far this year. The studios named were MGM, Paramount, Warners, 20th Century-Fox and Universal. Two other studios, RKO and Republic, also have turned in considerable quantities of scrap, the NPA said. Among the items scrapped are copper buss bars, obsolete electric motors, cable, wire, processing machines, sound devices, lighting equipment and props. "This accomplishment shows the scrap possibilities of industries not regarded as large consumers of iron and steel," the NPA said. "One hundred tons of scrap recovered means 400 tons of new steel produced."

Warner Booklet Cites History of Screen

Warner Brothers has published a special 16-page booklet on the motion picture in connection with its 25th Anniversary of talking pictures. The brochure includes annotations of books and periodicals about various phases of motion pictures. It is broken down into four sections: From Silent to Sound, Motion Picture Makers, Making Movies and Motion Pictures: Vocation and Education. The first category ranges from the early developments, covered in "Magic Shadows," by Martin Quigley, Jr., to the well-known volume "A Million and One Nights" by Terry Ramsaye. The list was compiled by Bernard Karpel, librarian of the Museum of Modern Art, New York, and the booklet contains comment by several national education leaders, including the United States Commissioner of Education, the president of the American Council of Education, and others.

UA Acquires "Park Row"

"Park Row," on the growth of American journalism, which Samuel Fuller will produce independently, has been acquired for release by United Artists, Arthur Krim, president, announced in New York last week. It will go into work in December.

Vote Technicolor Dividend

The board of directors of Technicolor, Inc., last week declared a dividend of 50 cents per share, payable October 22, 1951, to stockholders of record October 10.

Crescent Circuit Cleared Of Contempt Charges

Judge Elmer D. Davies of the Nashville District Court last week dismissed charges of anti-trust consent decree violations filed by the Justice Department against the Crescent Amusement Co., and added that "many of the allegations against the defendants are actually frivolous in my opinion." Judge Davies said the court still retained the right to approve construction of theatres by Crescent. At the moment Crescent is seeking approval to establish houses at Cleveland, Alcoa and Morristown, and the Government has 30 days to oppose granting of permission.

Essaness Wins Rehearing In Woods Theatre Case

CHICAGO: Edwin Silverman and the Essaness Theatres last week won a rehearing in the Woods theatre case. The petition for a rehearing was made when a split two-to-one decision gave the partners of the Woods theatre the option to rent the theatre at the rental figure paid prior to the purchase of the building by Mr. Silverman or to buy it from Mr. Silverman at the price he paid for it. Essaness Theatres had a management contract with the theatre partners before the sale of the building. Briefs for the rehearing must be filed by October 8.

Tax Return Up Sharply In August

WASHINGTON: Confirming reports of a business upturn, Federal general admission tax collections in August, reflecting July business, were more than $2,500,000 ahead of collections for August, 1950.

This was reported by the Bureau of Internal Revenue last week. August was the first 1951 month since February that collections ran ahead of the comparable 1950 month.

The bureau reported general admission tax collections this August of $34,142,531, compared with $31,606,355 for August, 1950. The total for the current August was more than $5,550,000 above the $28,620,413 collected in July of this year, making the third successive month that collections have increased.

Total admission tax collections, including general admissions, roof garden and cabaret taxes, and various taxes on leases and overcharges, amounted to $38,634,669 this August, compared with $35,659,284 in August 1950.

September Tax Collections In Chicago Show Increase

Chicago city amusement tax collections on theatre receipts for September (covering August business) were $104,668 compared to $112,826 for the same period last year, but some $3,000 better than the August total (on July receipts). To date the theatre tax collections for 1951 are $848,653 compared to $1,000,758 for the same period in 1950.

Power Company Cancels Pro TV, Anti-Film Ad

The Dayton Power and Light Co., of Dayton, O., has cancelled part of a new advertising campaign which featured in its opening ad an obvious pro-television slant at the expense of motion pictures. The ad said "You don't need tickets for this theatre . . ." and went on to extol the virtues of television, indirectly stating that video solved some of the alleged problems of film going. When the ad first appeared, Carl Rogers, manager of Loew's theatre in Dayton, communicated with the power company president, who readily admitted that the ad was harmful to the film industry and ordered it withdrawn. Warnings have been sounded that similar types of advertisements may make their appearance in other parts of the country.

Buy Arkansas Drive-In

Wren Theatres, Mena, Ark., has purchased the Mena Drive-in from Gordon Longacre and C. C. Cowden, the company announced this week. The circuit also owns two conventional theatres in Mena, the Lyric and the Lil, purchased last year from L. E. Gwaltney.

BUCHMAN, RED IN 1945, WAS A V.I.P. TO EUROPE THAT YEAR

Sidney Buchman, who testified before the House Un-American Activities Committee in Los Angeles on September 25 that he had been a Communist between 1938 and 1945, was one of the group of industry leaders who toured the European Theatre in June of the latter year at the invitation of Supreme Headquarters of the Allied Expeditionary Forces.

The three-week tour, confined to VIP's —Very Important Persons—had for its purpose a first-hand inspection of conditions in Europe to aid the American film industry set its sights on post-war problems, political and economic. The agenda included discussions with William S. Paley of the Columbia Broadcasting System on policies bearing on the political reorientation of Germany.

The trip which, it will be remembered, precipitated considerable competition for space in the special Army plane authorized for the purpose, was closely screened, the processing embracing, among others, the services of Colonel Curtis Mitchell, who subsequently became director of advertising and publicity for Paramount.

The headline cargo which arrived in London on June 20, 1945, on the first lap of the top security tour which was made entirely by air subject to Army regulations throughout, also included:

Harry Cohn, president of Columbia; Edgar J. Mannix, MGM; Barney Balaban, president of Paramount, and Russell Holman, executive in charge of that company's production department in the East; N. Peter Rathvon, then president of RKO Radio; Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox; Cliff Work, then vice-president in charge of production for Universal; Jack L. Warner, vice-president in charge of production for Warner Brothers; and S. H. Fabian, Francis S. Harmon and Robert B. Wilby, representing the War Activities Committee.

Mr. Buchman made the trip while a vice-president of Columbia and assistant head of production.

For 19 years he has been on the Hollywood scene and long since has earned a reputation as a scenarist of note. Born in Duluth, Minn., on March 27, 1902, Mr. Buchman was educated at the Universities of Minnesota and Columbia and thereafter traveled in England, France, Italy and Russia. On his return to New York, he saw two of his plays produced. "This One Man" starred Paul Muni and "Storm Song" Francine Larrimore.

In Hollywood, his first screenplay was "The Sign of the Cross" for Cecil B. DeMille. Among his other better known writing stints were "Theodora Goes Wild," "Mr. Smith Goes to Washington," "Here Comes Mr. Jordan," "Talk of the Town" and "Jolson Sings Again." In 1937, Mr. Buchman turned producer, operating as Sidney Buchman Productions, releasing through Columbia. However, writing and production continued to intertwine. The first draft of "A Song to Remember" was his. Since then he has produced "Over 21," "To the Ends of the Earth" and the current "Saturday's Hero."

Ask Screen Stars to Make Anti-Red Tour

HOLLYWOOD: The American Federation of Labor's International Committee appealed this week through the Council of Motion Picture Organizations to Hollywood screen personalities to make personal appearances in foreign countries where the AFL is fighting Communism. AFL representatives Irving Brown and Jay Lovestone also urged the industry in general to take special precautions against inadvertently aiding Communism through trade practices abroad that can be construed as unfair.

G. I. Extolls Films As Morale-Builder

A recent edition of "The Stars and Stripes," the GI's newspaper, carried a tribute to American films by its soldier-correspondent with the X Corps in Korea. "Hollywood," says the article, "would be proud of the tribute combat soldiers pay to its movies." The story recounts how the UN's fighting men in Korea sit for hours on open ground during rainstorms or in cold, bombed-out buildings to enjoy an American film. "When you go to a movie over here, you get out of Korea for a couple of hours," the article quotes an infantryman as saying. American films are also popular with the non-English speaking members of the UN command, the article says.

Unions Protect Members from Shoe-String TV Producers

HOLLYWOOD: Moving to protect production workers from fly-by-night television film producers, the Hollywood AFL Film Council last week announced that any television film company that is not the agent of a sponsor and does not have an established reputation in the amusement industry must furnish bond sufficient to guarantee at least one week's pay before members of any of the council's 23 unions and guilds will be permitted to work for it. The action followed recent instance in which television film producers, working on speculation, failed to meet payroll commitments.

TEN HEROES IN GRAY...
AND ONE WOMAN IN LOVE
HOLD A WHOLE ARMY
AT BAY!

The amazing, thrilling, inspiring story of the handful of men in Gray who blocked Sherman's March to the Sea!



'Get off Devil's Mountain now... before they blow it up!'





Produced by MAURICE KING and FRANK KING · Production

Based on the Story by

KING BROS.
PRODUCTIONS, INC.
Presents

"DRUMS IN THE DEEP SOUTH"

Color by SUPERcineCOLOR

starring JAMES CRAIG · BARBARA PAYTON
GUY MADISON



Designed and Directed by WILLIAM CAMERON MENZIES · Screenplay by PHILIP YORDAN and SIDNEY HARMON
HOLLISTER NOBLE · Music Composed and Directed by DIMITRI TIOMKIN

Distributed by
RKO RADIO PICTURES

CITE CANADIAN GROSS GAINS



***THIRD ANNUAL CONFERENCE** of the Motion Picture Industry Council of Canada, at the Mount Royal Hotel, Montreal. Above are the officers. Seated, in order, are: Arch J. Mason, secretary-treasurer; Jack J. Chisholm, intra-industry relations committee chairman. Standing: Fred C. Dillon, public relations committee chairman; F. Gordon Spencer, resolutions committee chairman; John J. Fitzgibbons, Council chairman; Morris Stein, finance and organization committee chairman; David Griesdorf, Council vice-chairman; Charles S. Chaplin, box office promotion committee, publicity section chairman, and Arch H. Jolley, executive secretary. Other officers are J. Arthur Hirsch, box office promotion committeee chairman, and H. C. D. Main, television investigation committee chairman.*

by IRVING HERMAN

MONTREAL: Motion picture theatre attendance in Canada has been as good—if not better—than in the previous year, John J. Fitzgibbons said in his presidential report to the annual conference of the Motion Picture Industry Council of Canada, held last week at the Mount Royal Hotel, Montreal.

While there is no immediate cause for concern about television in Canada, he urged the delegates to be prepared for it. He cited the situation in Windsor, Ontario, where, according to statistics, 27,000 TV sets had been sold. Televiewers in the Windsor area have access to seven channels of neighboring American TV stations, yet theatre attendance in that vicinity decreased only approximately six per cent.

All Officers Reelected

All officers and committee chairmen of the council were reelected for a third term. Mr. Fitzgibbons, president of Famous Players Canadian Corporation, was unanimously returned as chairman, David Griesdorf, general manager of Odeon Theatres of Canada, as vice-chairman, and Arch J. Mason, of Springhill, Nova Scotia, as secretary-treasurer.

Committee chairmen include: Fred C. Dillon, executive secretary of the Canadian Motion Picture Distributors Association, public relations; J. Arthur Hirsch, president, Consolidated Theatres, Montreal, box office promotion; Charles S. Chaplin, Canadian general manager, United Artists, publicity section, box office promotion; Arch J. Mason, owner, Capitol theatre, Springhill, N. S., legislation; Jack J. Chisholm, Assocated Screen News, Toronto, intra-industry relations; Morris Stein, treasurer, Famous Players, finance and organization; F. Gordon Spencer, president, Spencer Maritimes Theatre Circuit, Saint John, New Brunswick, resolutions; and H. C. D. Main, owner, Simcoe theatre, Sutton, Ontario, special committee on television.

While he felt exhibitors could not pay any higher rentals, Mr. Fitzgibbons said theatre operators must give increased playing time to deserving pictures if they expect to maintain the supply of product.

In Montreal one recent film attracted more than 400,000 people during a seven-week run. Such box-office performance and extended playing time, he said, can and will keep motion picture producers anxious to do business with theatres rather than TV.

Delegates Hear Reports

The forty-five delegates attending the conference heard reports from eight provincial exhibitor associations, the Canadian Motion Picture Distributors Association, the Association of Motion Picture Producers and Laboratories and the trade press.

Len B. Johnson, Vancouver, reporting for the British Columbia Exhibitors Association, spoke of the local problem his organization was having with the projectionists' union over new policies governing salaries. He warned it was only a matter of time before the issue would become national.

Ken Leach and Matt Park of Calgary, representing the Alberta Theatres Association, reported "everything under control" in that province, Mr. Park noting that because things were running so smoothly with Alberta exhibitors, the association was having difficulty maintaining its members' interest.

The gathering also approved resolutions for the industry's participation in civil defense activities; against higher advertising rates in newspapers for the film industry; for continued study of the television situation—Canada has still to start operation of its first television station, and against the National Film Board release of short subjects to theatres as "an unfair intrusion into the field of private enterprise."

Cites Tax Fight

Other speakers were Morris Stein, Toronto, of the Motion Picture Theatres Association of Ontario, who reported successful efforts in obtaining permission for "after Sunday" midnight shows; J. Arthur Hirsch, Montreal, representing Quebec Allied Theatrical Industries, who told of the victory in obtaining a provincial Supreme Court decision against the Quebec City Council which sought to levy a municipal amusement tax on theatre admissions, and F. Gordon Spencer, Saint John, N. B., representing the Maritime Motion Picture Exhibitors Association.

Gordon Lightstone, Canadian general manager, Paramount Pictures, speaking for the Canadian Motion Picture Distributors Association, advocated that any communal or public service message included in newsreels should not exceed 90 feet or one minute.

George Miller, Vogue theatre, Wynyard, Saskatchewan, representing the Saskatchewan Motion Picture Exhibitors Association, criticized the split between the exchange centres in Calgary and Winnipeg, since there was no exchange center in Saskatchewan. He said the provincial government had entered the motion picture business, having openly invested in a drive-in theatre. Mr. Miller reported that his association was currently engaged in combating illegal Sunday shows as well as 16mm competition.

Small Town Problem

Dave Rothstein, Winnipeg, of the Manitoba Motion Picture Exhibitors Association, aired the problem his group was having in a small town where the municipal government, because of its religious belief, had passed a by-law requiring theatres to close on religious days other than and in addition to national statutory holidays. The question was referred to the legislative committee of MPICC.

Mayor Camillien Houde, of Montreal, welcomed the delegates, who with their wives were guests of Quebec Allied Theatrical Industries at a dinner. The Canadian Motion Picture Distributors Association were also hosts at a luncheon.

B&K Sets Dividend

Balaban & Katz, Chicago, last week declared a quarterly dividend of $1.25 per share, payable September 30.

To All You Handsome Theatre-Owners

Darling, How Could You!



You couldn't help doing swell business with **PARAMOUNT'S** wonderful comedy that will give your customers the best laughing-time-of-their lives! It's the midnight affair that rocked Washington Square . . . all about a married gal (that's me), a fascinating bachelor and a blonde he hid in the closet.

Let's have a date soon!

Joan



And, darling, how could you delay dating all those other wonderful PARAMOUNT hits like "A Place In The Sun", "Here Comes The Groom", "Rhubarb" and "Crosswinds"!

starring
JOAN FONTAINE
JOHN LUND
MONA FREEMAN
PETER HANSON

Produced by HARRY TUGEND
Directed by MITCHELL LEISEN
Screenplay by Dodie Smith and Lesser Samuels
From the play, ALICE-SIT-BY-THE-FIRE, by James M. Barrie

A MITCHELL LEISEN PRODUCTION

IT'S MOVIETIME, U.S.A.

People in The News

JOSEPH MANKIEWICZ last week terminated his contract as a director at Twentieth Century-Fox. The separation, which was termed mutually friendly, came at the completion of work on "Five Fingers."

ARTHUR LOEW, JR., last week was appointed an associate producer at MGM by DORE SCHARY, production vice-president. Mr. Loew began as an actor and recently sold the studio two original stories.

IRENE DUNNE has been awarded the Lateran Cross for "her exemplary life and service to the Roman Catholic Church." FRANCIS CARDINAL SPELLMAN of New York will present the Papal award to Miss Dunne.

WILLIAM MCSPEDDEN, manager of the Rockwood Amusement Company's Palace theatre, Greenville, Ky., has been appointed to the Honorable Order of Kentucky Colonels by GOVERNOR LAWRENCE WETHERBY. Mr. McSpedden was made a colonel because of his many civic activities.

GRAHAM WAHN, a member of Warner Brothers' home office publicity department, has been appointed studio representative in New York during the Movietime U. S. A. tour of stars, MORT BLUMENSTOCK, advertising and publicity vice-president and chairman of Movietime's Stars Personality Tours, announced this week. Mr. Wahn will retain the post after the completion of the Movietime tours.

MORT NATHANSON took over this week as eastern publicity director for Horizon Pictures. He is currently handling the campaign for "The African Queen," which United Artists will release.

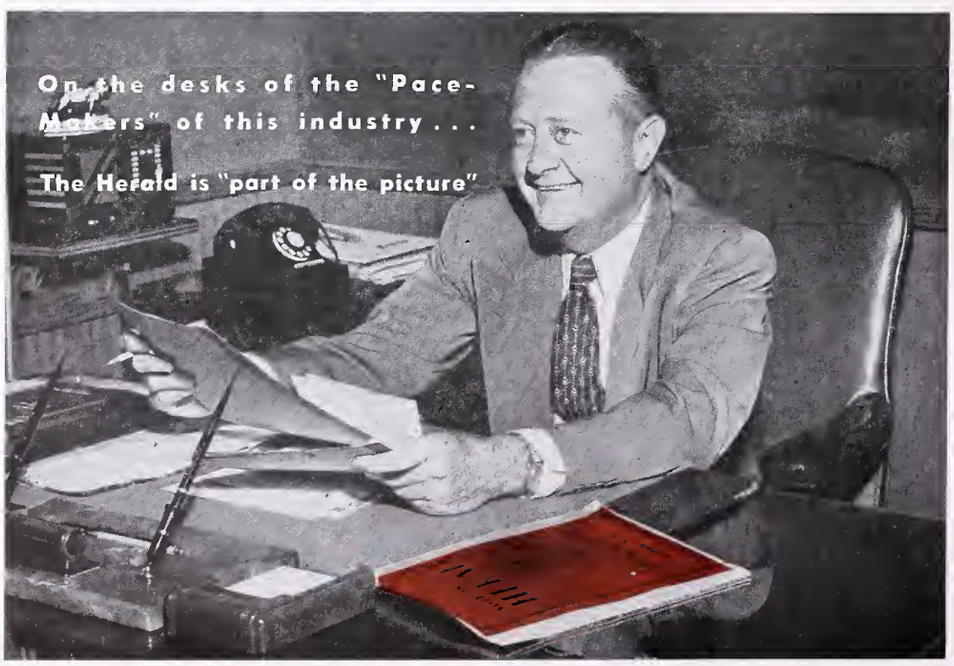
JUDY WAHN, United States representative for Wilcox-Neagle productions, returned to New York this week after a visit to London for business conferences and the premiere of the organization's "Lady With a Lamp."

W. YANCEY LOVELACE, president of the companies which own the Highland and Rogers theatres, Montgomery, Ala., is serving as chairman of the commercial division of the Montgomery Community Chest.

IRVING RUBINE, until recently vice-president and partner in Robert Stillman Productions, has been appointed assistant to the president of Dougfair Productions. DOUGLAS FAIRBANKS, JR., is president of the company.

THOMAS R. DASH has succeeded the late KELCEY ALLEN as drama critic and theatre news editor of the *Women's Wear Daily* in New York. BEN SCHNEIDER is theatrical advertising representative for the publication and *Daily News Record,* another Fairchild Publications, Inc., publication.

C. P. DAVIS, Jefferson City, Tenn., exhibitor, has been appointed by the local City Council as part-time city recorder.



Mitchell Wolfson, newly elected president of Theatre Owners of America and partner with Sidney Meyer in Wometco Theatres, Miami, Fla.

TONY SUDEKUM, late founder of the Crescent Amusement Co., will be honored by the name "Sudekum Homes" given to a housing project at Nashville, Tenn.

D. LAWRENCE BUZBEE, exhibitor at Dadeville, Ala., has been notified of his appointment as a member of the committee on achievement reports of Kiwanis International.

EDWARD L. RODDAN has been confirmed by the Senate as U. S. Ambassador to Uruguay. Mr. Roddan was at one time associated with Universal and the Motion Picture Producers and Distributors of America. More recently he was administrative assistant to Senator Brien McMahon.

Mulvey and McCarthy To Study Spain Pact

Society of Independent Motion Picture Producers objections to the projected new film agreement with Spain, which John G. McCarthy, vice-president of the Motion Picture Association of America, brought back with him from a recent trip to Europe, will be discussed soon by Mr. McCarthy and James Mulvey, president of Goldwyn Productions.

In the talks, Mr. Mulvey will be substituting for Ellis G. Arnall, SIMPP president, who already has had a preliminary discussion on the subject with Mr. McCarthy. The latter also has found opposition to the proposed agreement among his own member companies.

The society's principal objection to the pact is the requirement calling for payment to the Spanish Government of $13,000 for each import permit, a condition which the SIMPP sees as a poor precedent. The independents also oppose the limitation on the number of permits to be given out. The MPAA has accepted a limit of 100, even though only 82 American films were sent to Spain last year.

Trade Practices Seen Facing COMPO Again

The issue of whether the Council of Motion Picture Organizations should become involved in the settlement of trade practice problems is expected to be raised again soon. At its New York convention last week, the Theatre Owners of America was reported ready to bring before the next COMPO round table conference such subjects as print shortages and "bunching" of releases. There is stiff opposition to COMPO acting as an arbitrator on these questions. It is felt that a discussion of these subjects would be fruitless unless the COMPO by-laws are amended to permit treatment of trade practice problems.

RCA Equipment on Liner

The *SS United States,* largest luxury liner ever built in the United States, is having complete RCA motion picture projection and sound equipment in its two theatres. The theatres were designed by Eggers and Higgins, New York architectural firm.

Now Booking....

Lippert PICTURES, INC.



BIG! *in IMPACT... in FURY... in SUSPENSE!*

LITTLE BIG HORN

Starring
John IRELAND • Lloyd BRIDGES • Marie WINDSOR



THRILLS UPON THRILLS
IN A **NEW** WORLD
OF *Forbidden Wonders!*

Lost Continent

Starring
CESAR ROMERO
Hillary BROOKE · Chick CHANDLER · John HOYT · Sid MELTON
Acquanetta · Whit Bissell · Hugh Beaumont



G. I. Love...

G.I. JANE

starring
Jean PORTER · Tam NEAL

The Jungle's Own

SABU and the SAVAGE DRUMS

NEW Thrills!



Highly TENSE!
Highly EXCITING!

Dane CLARK · Margaret LOCKWOOD

HIGHLY DANGEROUS

co-starring
Marius GORING



Here comes the Shawboat Minstrels!

Yes Sir, Mr. Bones

THE SADDEST SACK IN THE SKY!

Sky High

Starring
Sid MELTON · Mara LYNN



A New LIFT in LAUGHS!

Gals love it when they...

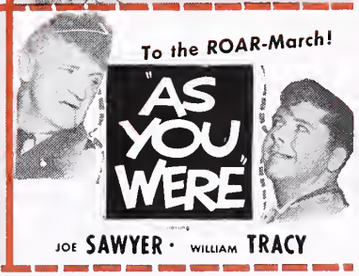
Leave It To The Marines

Starring
Sid MELTON · Mara LYNN
Margia Dean

60 minutes of star-studded entertainment!

VARIETIES on PARADE

Starring
JACKIE COOGAN
14 Specialty Acts



To the ROAR-March!

"AS YOU WERE"

JOE SAWYER · WILLIAM TRACY

Soon... in Release!

Lippert PICTURES, INC.

SUPERMAN AND THE MOLE MEN

NEW! Daring! Feature-Length!

An Adventure into the Unknown!

UNKNOWN WORLD

A Journey to the Center of the Earth

A Trail of Diamonds that lead to Death!

The Great Adventure

Filmed in the Savage Heart of AFRICA!

Untold ADVENTURES packed with THRILLS!

"Tales of Robin Hood"



CESAR ROMERO
and
GEORGE BRENT
AUDREY TOTTER

RUPERT HUGHES'

FBI GIRL

with
TOM DRAKE
RAYMOND BURR
and introducing
NOONAN and MARSHALL

***Watch for NEW YORK opening of* NAVAJO...the most unusual picture of the year!**

Box Office Champions For September, 1951

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

DAVID AND BATHSHEBA
(20th Century-Fox)

Produced by Darryl F. Zanuck. Directed by Henry King. Written by Philip Dunne. In Technicolor. Cast: Gregory Peck, Susan Hayward, Ramond Massey, Kieron Moore, James Robertson Justice, Jayne Meadows, John Sutton, Dennis Hoey.

FLYING LEATHERNECKS
(RKO-Radio)

Produced by Edmund Grainger. Directed by Nicholas Ray. Written by James Edward Grant. In Technicolor. Cast: John Wayne, Robert Ryan, Don Taylor, Janis Carter, Jay C. Flippen, William Harrigan, James Bell, Barry Kelley.

HERE COMES THE GROOM
(Paramount)

Produced and directed by Frank Capra. Associate producer: Irving Asher. Written by Robert Riskin and Liam O'Brien. Cast: Bing Crosby, Jane Wyman, Franchot Tone, Alexis Smith, James Barton, Connie Gilchrist, Robert Keith, Jacky Gencel, Beverly Washburn, Anna Marie Alberghetti.

HIS KIND OF WOMAN
(RKO-Radio)

Produced by Robert Sparks. Directed by John Farrow. Written by Frank Fenton and Jack Leonard. Cast: Robert Mitchum, Jane Russell, Vincent Price, Tim Holt, Charles McGraw, Marjorie Reynolds, Leslye Banning, Jim Backus.

MEET ME AFTER THE SHOW
(20th Century-Fox)

Produced by George Jessel. Directed by Richard Sale. Written by Mary Loos and Richard Sale (suggested by a story by Erna Lazarus and W. Scott Darling). In Technicolor. Cast: Betty Grable, Macdonald Carey, Rory Calhoun, Eddie Albert, Fred Clark, Lois Andrews, Irene Ryan.

THAT'S MY BOY
(Paramount)

Produced by Hal B. Wallis. Associate producer, Cy Howard. Directed by Hal Walker. Written by Cy Howard. Cast: Dean Martin, Jerry Lewis, Ruth Hussey, Eddie Mayehoff, Marion Marshall, Polly Bergen. ***(Champion for the second month.)***

Universal Reports $1,127,182 Net Profit for 39 Weeks

Universal Pictures Company, Inc., and subsidiary companies report for the 39 weeks ended July 28, 1951, a net profit of $1,127,182, after provision of $1,675,000 for Federal taxes based on income and after provision of $400,000 for contingencies. This is equal to 98 cents per share on the 960,498 shares of outstanding common stock, after deducting dividends on the preferred stock. This compares with a net profit of $979,171 for the corresponding 39 weeks of the previous fiscal year when no provision for Federal income taxes was required because of the availability for tax purposes of special nonrecurring expenses charged to a reserve previously provided.

United Paramount Quits Augusta Amusements

Trustees of the Miller estate and United Paramount Theatres last week withdrew from Augusta Amusements, Inc., Augusta, Ga. At the same time, T. O. Tabor resigned as general manager of the corporation due to ill health. William K. Jenkins, Atlanta showman, has been named to succeed him. The circuit retains the Miller, the Modjeska and the Clover Leaf drive-in, now under construction. Pierce McCoy, manager of the Miller, is expected to be named manager of the three theatres. The Miller estate and UPT have formed two joint corporations, one to operate the Imperial theatre, the other for the Rialto. Both houses were formerly operated by Augusta Amusements. Milton Newsome will manage the theatres for the new corporations.

Maryland Censors Withhold Approval of "The Well"

The Maryland State Censor Board last week refused to give a seal of approval to United Artists' "The Well" because of the film's racial aspects. Although the board permitted the picture to be screened for Baltimore exhibitors, the board chairman said he could not approve the film until after he had consulted with various groups and got their reactions. Local showmen are reported to be up in arms over a series of similar incidents and a test in the courts of the censorship laws is considered likely.

Settle Percentage Actions

Five percentage actions brought by distributors against Austin Interrante, operator of the Rowland theatre, Phillipsburg, Pa., were concluded in Scranton last week when the defendant filed a stipulation. The actions had been filed by Paramount, 20th Century-Fox, Warners, RKO Radio and UA.

ECA Signs For 58 Films For Reich

WASHINGTON: The Economic Cooperation Administration has signed contracts with 10 film companies guaranteeing them convertibility into dollars of $2,167,870 of their earnings on 58 features and 32 shorts due for distribution in Germany in 1950-51.

ECA officials said one more contract, amounting to about $60,000, remained to be signed. Last year, total guarantees to film companies topped the $3,000,000 mark, but these contracts covered the period from January 1, 1950, to December 31, 1950. The new contracts were put on a September 1, 1950, to August 31, 1951, basis to conform with the German quota law.

Loew's pulled down the top guarantee contract, with $363,300 for nine features and $8,750 for six shorts.

The breakdown of the other companies is as follows: Columbia Pictures, $160,295 for five features and $25,000 for four shorts; Samuel Goldwyn Productions, $99,240 for three features; Paramount Pictures Corporation, $312,595 for eight features and $5,250 for seven shorts; Republic, $59,305 for two features and $5,000 for one short.

RKO Radio Pictures, $304,570 for seven features; Selznick Releasing Organization, $110,555 for three features; Twentieth Century-Fox, $201,640 for five features and $11,000 for four shorts; Universal Pictures Co., $251,777 for nine features and $16,250 for 10 shorts; Warner Brothers, $233,350 for seven features.

The amount payable under each contract is limited to $25,000 per picture, plus actual out-of-pocket costs for preparing German language versions. According to ECA, the amounts are only a "modest portion of the actual net receipts from the pictures covered."

It has been learned that staff members of the ECA are recommending that the film guarantee program be discontinued. They believe the films going abroad under the guarantee contract are no longer of sufficient importance to the general foreign aid effort to warrant continuation of the program.

Johnston General Chairman Of Brotherhood Week

Eric Johnston, Economic Stabilization Administrator and president of the Motion Picture Association of America, has for the second consecutive year accepted the general chairmanship of Brotherhood Week, it was announced this week by Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, which sponsors the annual event. Brotherhood Week this year will be February 17-24. In New York, George Skouras, general chairman for the film industry, announced the appointment of Maurice A. Bergman to be publicity chairman.

Fund to Aid Needy Set By Pioneers

Establishment of a "self-perpetuating fund to assist pioneers of the industry who find themselves in need" was announced this week in New York by the Motion Picture Pioneers. The name of the fund will be The Foundation of Motion Picture Pioneers, Inc.

This assistance, according to the announcement, will take the form of direct financial aid, medical aid and subsistence during periods of unemployment, and, wherever possible, attempts to secure employment for eligible applicants. It was also stated that the setting up of the Foundation followed a number of previous attempts by other, smaller groups to effect the same purpose.

In recent weeks meetings have been held and a committee headed by Spyros P. Skouras was formed to develop details of a fund raising project. Further plans for the project were to be announced this week.

Heading the new foundation as president will be Jack Cohn, with Marvin Kirsch as vice-president and Harry J. Takiff as secretary-treasurer. The board of directors includes Jack Alicoate, Barney Balaban, Harry Brandt, Steve Broidy, Mr. Cohn, Sam Dembow, Jr., Ned Depinet, G. S. Eyssell, S. H. Fabian, James R. Grainger, Abel Green, William J. Heineman, John J. O'Connor, Robert J. O'Donnell, Martin Quigley, Sam Rinzler, Herman Robbins, Gradwell Sears, Mr. Skouras, Joseph Vogel and Major Albert Warner. Bernard Estes is publicity director.

Acceptances Roll in For Pioneers Dinner

The Motion Picture Pioneers reported in New York this week that 261 acceptances have already been received for the organization's dinner honoring Harry M., Jack L. and Albert Warner. Invitations for the affair, which will be held at the Waldorf-Astoria Hotel, New York, November 15, were mailed out last week. The Warner Brothers have been named the "Pioneers of the Year," the first time the organization has honored more than one individual with its award.

Dual New York Premiere Set for "Quo Vadis"

Metro-Goldwyn-Mayer's "Quo Vadis" will have its world premiere at two New York theatres—the Capitol and the Astor—on November 8. The picture will be shown at both houses for extended engagements. At the Capitol, there will be a policy of continuous performances. The Astor will present two shows a day on a reserved-seat basis. Sam Zimbalist produced the Technicolor film in Italy. Robert Taylor and Deborah Kerr are starred.

FINDS COURTESY WITH SMILE ALL BUT GONE IN THEATRE

Courtesy and "service with a smile" are sadly neglected by the staffs of some theatres and exhibitors anxious to win new friends and keep old ones might well check into that situation.

Those are the findings and opinion of G. Fred Aiken, Rhode Island correspondent for MOTION PICTURE HERALD and recently appointed advertising manager of the *Providence Visitor*. Mr. Aiken, a veteran of the advertising and newspaper field, recently spent considerable time checking 47 theatres in four of the six New England states and included everything from de luxe first runs to third and fourth run neighborhood houses in his informal survey.

Courtesy Is Absent

Said he: "While apparently everything from air-conditioning, streamlined rest rooms and super de luxe refreshment service are offered for the greater pleasure and enjoyment of patrons, somewhere the courteous service (with a smile) that was once a 'must' when a house manager was hiring employes, has almost vanished."

He reported that with the exception of three of the big first runs visited, vexations started right at the box office where the manner of the young ladies in the cashier's cage was curt and non-smiling. Many times they seemed annoyed because they had to change a two or five-dollar bill.

Several times, he said, the wrong change was returned, particularly in smaller houses without automatic money changers. "In every instance, the attendant grudgingly admitted her mistake, but without one word of apology," he recalled. "Impatience was the dominant characteristic in the majority of the locations, especially if more than a handful of prospective patrons were standing in line. And inquiries as to feature picture starting times often brought guesses rather than definite information."

No Sign of Smiles

Despite elaborate refreshment stands, here too service left much to be desired.

Mr. Aiken said things were all right where the patron could help himself "but when the attendant had to leave her comfortable stool to reach for an article, well, that was something else again. Very few smiles greeted the requests, and if any change was forthcoming, it was often literally tossed on the counter. It was revealing to discover how seldom sales were acknowledged with just a mere 'thank you.'"

Mr. Aiken also found that the ticket-takers — "mostly elderly gentlemen, which may excuse or at least explain their lack of courtesy"—tended to adopt an embarrassingly pugnacious attitude in making sure that nobody put anything over on them.

"On several occasions," he found, "a party of three or four persons preceded me to the ticket-taker and in every instance the guardian of the door did everything but trip and throw a body-block at the members of the party who had been so rash as to let one person take the responsibility of depositing the party's tickets with the door-man."

There was reason, too, to complain about ushers. Mr. Aiken said he remembered the old days when he was courteously shown a variety of suggested seatings, with a glowing flashlight to guide the faltering steps. If one didn't like one seat, one was graciously ushered to another.

His survey has convinced him that things have changed. "Ushers in more locations than we care to reveal seem employed only as decorative features," he reported. "This was especially vexing when we happened to be looking for a seat just at the moment when the film had arrived at one of those 'soft lights and sweet music' scenes. We groped our way down the aisles in many houses, tripping over feet sticking out in the aisles, nervously tapping one seat after another, praying we wouldn't sit in a seat already occupied. All that time, the 'ushers' were lounging against the wall. I found that is probably the most annoying problem confronting the patron today."

Strutting in Lobby

Mr. Aiken said this situation was particularly distressing to elderly people struggling to obtain seats without any assistance, and that it was also hard on people already seated. He reported that this particular condition was prevalent in a very high percentage of houses where the head-usher spent most of his time strutting around the lobby rather than patrolling the inside of the house.

His two-month tour convinced Mr. Aiken that the quality of product had vastly improved but that, despite this and the many comforts offered by the theatre, more and more patrons will fall away gradually unless many of the annoyances and the lack of courtesy are removed.

"A smile will go a long, long way to make the average movie-goer want to come back again and again," he observed. "Exhibitors would do well to impress that need for friendly service on employees new and old."

Monogram Takes Over Cincinnati Franchise

Monogram Pictures Corporation has completed negotiations to take over the Cincinnati franchise, heretofore owned jointly by W. Ray Johnston and George West, Steve Broidy, president, announced in New York last week. Milton Gurian, former salesman for Monogram in Cincinnati, has been appointed branch manager there, according to Mr. Broidy.

SMPTE AWARDS FOR SPONABLE

Will Get Two Honors for Screen Work at Coast Semi-Annual Meeting

Earl I. Sponable, technical director of Twentieth Century-Fox and Movietonews, will be awarded both the SMPTE Progress Medal Award and the Samuel L. Warner Memorial Award at the 70th semi-annual convention of the Society of Motion Picture and Television Engineers to be held in Hollywood October 15 through 19, it was announced this week.

The Progress Medal citation reads: "In recognition of outstanding contributions to the technical advancement of the motion picture art, particularly with respect to sound-on-film, color and large screen television."

The Samuel L. Warner Memorial Award will be given to him in recognition of his contribution to the field of motion picture sound.

To Show TV Advances

The convention, at the Hollywood-Roosevelt Hotel, will present the latest developments in television equipment and techniques, Peter Mole, president of the Society, has announced. It will also take a long and searching look at the development in theatre television, with a number of pertinent papers to be presented at a special session on the question of large-screen television.

A highlight of the opening day will be the first annual presentation of the new David Sarnoff Gold Medal Award in recognition of outstanding achievement in television engineering. The presentation will be made at a get-together luncheon preceding the opening session.

Mr. Sponable, who is to receive the unique double honor, hails from Plainfield, N. Y., and is a graduate of Cornell University. Immediately after graduation he joined with T. W. Case in establishing the Case Research Laboratory in Auburn, N. Y. After the first World War, he returned to the Case Laboratory and actively interested himself in the problems of recording sound on film, personally designing most of the electrical and mechanical units required for a complete system of sound-on-film recording and reproducing.

Joined Fox Film in 1926

He joined the Fox Film Corporation in 1926 and in 1927 participated in the creation of the first sound newsreel. He has contributed to the development of color film and lately has devoted much time to the perfection of the Swiss Eidophor theatre television unit which is capable of projecting TV images in color on large theatre-size screens.



EARL I. SPONABLE

TESMA Convention Opens In Los Angeles Oct. 11

The annual convention of the Theatre Equipment and Supply Manufacturers' Association will be held at the Ambassador Hotel, Los Angeles, October 11-13. The major item of business will be the election of officers. Oscar F. Neu, Neumade Products Corporation, New York, and president of the organization for the past six years, has stated that he will not run for reelection. The membership will elect a president, vice-president, secretary-treasurer and 12 board members. There will be no trade exhibit this year.

Film Companies Cited For Financial Reports

Nine motion picture companies have qualified for the "Highest Merit" citations for the quality of their financial reports. The companies—Columbia, Disney, Loew's, Monogram, Paramount, RKO, Republic, Twentieth Century-Fox and United Paramount Theatres—were among the 5,000 corporations submitting 1950 annual reports in the 11th annual survey conducted by Weston Smith of the *Financial World*. The stockholder reports of the companies will become "candidates" for final judging and one will be picked for "Best of Industry" award. The winner will receive a bronze "Oscar of Industry" at the banquet October 29 at the Hotel Statler in New York. Last year 20th-Fox won the award.

New Paramount Office

Paramount Pictures branch office in Dallas has been moved to new headquarters at 400 North Preston Street. The new building was built and is owned by Paramount.

Theatre TV Football Off To Mild Start

The exclusive presentation of football games on theatre television got off to a mild and somewhat unexciting start last week, but theatres were confident the attractions would draw larger audiences later in the season.

Houses that carried the Sandy Saddler-Willie Pep featherweight bout exclusively last week enjoyed good business, and so did theatres which had the RKO Pathe fight film on their screens the next day. The fact that the newspaper accounts stressed the roughness of the contest added to the drawing power of the picture which, running 19½ minutes, clearly showed both fighters guilty of holding and throwing collar and elbow blows.

Five theatres in the east joined five United Paramount theatres in the midwest last week for the exclusive telecast of the Notre Dame-Indiana football game. Among the theatres carrying the game was the Carlton in Providence which introduced its large-screen equipment with the attraction. The Carlton took over the unit formerly located at Fay's theatre here. Audience reaction was reported very good.

In Boston it was reported last week that Loew's State and Orpheum theatres plan to install large-screen units shortly. Local contractors have been asked to submit bids for construction work. American Theatre Corporation's Pilgrim in Boston is the only theatre now equipped to carry theatre television. Having carried the Notre Dame-Indiana contest, it is set to carry the Navy-Princeton game next.

Color television coverage of football games was inaugurated this week when CBS color cameras covered the Pennsylvania-California game in Philadelphia. Despite the novelty value, observers generally termed the experiment "disappointing."

Skouras Signs 7-Year Pact with National

Charles P. Skouras will complete negotiations on a new seven-year contract as head of National Theatres Corporation upon his return to New York from Hollywood next week. The new contract will be subject to the approval of the boards of 20th Century-Fox and National Theatres, when completed. The current discussions confirm the industry understanding that the 20th-Fox consent decree imposed no bars against Mr. Skouras continuing as president of the circuit after its divorcement from 20th-Fox.

Autry Book Out

The Gene Autry organization has released a slick booklet containing vital statistics, facts, figures and anecdotes, about the career of the cowboy star. The name of the book is "Presenting Gene Autry" and will be mailed to some 3,000 editors.

The Hollywood Scene

Photography Best When Not Seen Says Expert

by WILLIAM R. WEAVER
Hollywood Editor:

If, on trial, your memory doesn't dredge up readily any impression made upon it by the photography in "Gone with the Wind," for which Ernest Haller was voted an Academy Award, your memory is okay and the award was rightly given. Because Cinematographer Haller, who's been shooting pictures for you since 1915, says the art of photography, for which he has the regard of the past master, is at its best when it's imperceptible. It has no business, he says, in taking attention away from the story being told.


Ernest Haller

"The customers go to the theatre primarily to see and hear a story—not to attend a photographic exhibit," he says. "Good photography, in my opinion, can help to create a mood, but it should never attempt to take over, in the smallest degree, the function of the scenarist."

This was not always the case, says the man whose camera did its part toward creating for the great ladies of the silent screen the aura of glamour that made them unforgettable, but we have come into the era of realism now and things are different. He says, "Realism is the keynote of our times. The public has been conditioned to accept the facts, even though grim, on the screen as well as in actual life. They want the realities of existence shown on the screen without distortion, without sugar-coating.

Honest Photography

"That, of course, does not mean that scenes which require beauty in photography should not get it. It merely means complete honesty, photographically. In terms of photography, a carrot must be a carrot, and not a rose. The same holds true for people." (At this point a listener utters a minority report in favor of glamorizing a few of today's realistic beauties to make them look like Alice Joyce, Billie Dove and Corrine Griffith did in their not so realistic heyday.)

Academician Haller has just now wound up a 17-year period of contract employment at the Warner plant, where he photographed 14 Bette Davis pictures, among others, and is off to India to photograph a couple of pictures in Technicolor for Forrest Judd's independent producing company. Reminded that India's a place that needs glamorizing to be palatable on the screen, the disciple of realistic photography says he'll glamorize it if he has to, but realistically. Sounds like an Academy-calibre trick if he can do it.

Nine pictures were started during the week, five of them for Columbia release and three for Warner Brothers, with Republic accounting for the lone other. Three of the five for Columbia are being produced by Stanley Kramer. They are:

"Four Poster," unique in that it employs but two players, Rex Harrison and Lilli Palmer, directed by Irving Reis.

"My Six Convicts," directed by Hugo Fregonese, from the best-seller of the same name, has John Beal, Gilbert Roland, Marshall Thompson and Millard Mitchell cast;

"The Sniper," originally announced as the story of a sex maniac, but altered considerably since then, has Adolphe Menjou, Arthur Franz and Marie Windsor in the cast and is being directed by Edward Dmytryk.

"The Mother," Columbia, is being produced by Buddy Adler and directed by Rudy Mate, with Loretta Young, Kent Smith and Alexander Knox among the players.

"Montana Territory," Technicolor, produced by Colbert Clark and directed by Ray Nazarro for Columbia, has Lon McCallister and Wandra Hendrix in top roles.

Robert Sisk started "This Woman Is Dangerous" for Warners, with Felix Feist directing Joan Crawford, Dennis Morgan and David Brian.

Warners' William Jacobs went to work on "She's Working Her Way Through College," with Virginia Mayo, Ronald Reagan, Gene Nelson, Don DeFore and Patricia Wymore, directed by Bruce Humberstone.

Milton Sperling rolled "Retreat, Hell!" for Warner release, with Joseph Lewis directing Frank Lovejoy, Richard Carlson, Paul Picerni and others.

"The Girl from Panama," Republic, is being produced by Sidney Picker and directed by R. G. Springsteen, with Estellita, Robert Clarke, Nestor Paiva and others.

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA
Fourposter (Stanley Kramer Prod.)
The Sniper (Stanley Kramer Prod.)
The Mother
My Six Convicts (Stanley Kramer Prod.)
Montana Territory (Technicolor)

REPUBLIC
The Girl from Panama

WARNER BROS.
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)

FINISHED (6)

COLUMBIA
Night Stage to Galveston

INDEPENDENT
The Bushwackers (Jack Broder Prod.
Three for Bedroom C (Brenco Prod.; Cinecolor)

LIPPERT
For Men Only (H-N Production)

20TH CENTURY-FOX
Five Fingers
Return of the Texan

SHOOTING (32)

COLUMBIA
Golden Hawk
The Marrying Kind
Death of a Salesman

MGM
The Hour of Thirteen (London)
The Merry Widow (Technicolor)
Skirts Ahoy (Technicolor)
Young Man in a Hurry
The Invitation
Scaramouche (Technicolor)
Ivanhoe (Technicolor)
Belle of New York (Technicolor)

PARAMOUNT
Sailor Beware (Hal Wallis Prod.) formerly "At Sea with the Navy")
Somebody Loves Me (Perlberg-Seaton Prod., Technicolor)
Son of Paleface (Technicolor)
Shane (Technicolor)

REPUBLIC
Hoodlum Empire
Bal Tabarin (Paris)
The Last Musketeer

RKO RADIO
The Korean Story
Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Wait Till the Sun Shines, Nellie (Technicolor)
Belles on Their Toes (Technicolor)

UNITED ARTISTS
High Noon (Stanley Kramer Prod.)

UNIVERSAL-INT'L.
Steel Town (Technicolor)
The World in His Arms (Technicolor)
Francis Covers the Big Town

WARNER BROS.
About Face (color)
Where's Charley? (Technicolor)
Crimson Pirate (Technicolor)
Room for One More
The Lion and the Horse (color)

BRITISH USING SCREEN TO TEACH MANAGERS

by PETER BURNUP

LONDON: Screened here at J. Rank's Leicester Square Odeon before a small, selective audience was a 62-minute film, "This Way Please," which the public will never see. However, in the view of that highly qualified gathering it's a debatable point whether Mr. and Mrs. Patron also wouldn't be enlightened and entertained by its screening.

"This Way Please" was planned by John Davis, managing director of the Rank Organization, as a training film for new entrants to Circuit Management Association's G.B. and Odeon Theatres—claimed to be the largest single group of theatres in the world—and as a refresher course to old hands.

Perpetual Reminder

It is part of Mr. Davis's perpetual reminder to the Association's 22,000 employees of their dedicated devotion to Showmanship and Service. Mr. Davis doubtless also reflected that his Gaumont-British Instructional concern had serviced with success and high fidelity plenty of other industries with training films; so why shouldn't his own Organization have a turn?

G.B.I. have turned in a first-rate job. The film goes through the whole gamut of theatre operation from the projection booth to the cashier's box and the girl in charge of refreshment sales. The British have always claimed to be among the leaders of documentary makers and G.B.I. has a place of distinction in that field. "This Way Please" has the hallmark of excellent documentary. It has an air of bright competence, admirable photography, a cunningly devised musical and oral commentary.

But it's a documentary with a difference. It has a heart and occasionally a very light heart; as, for example, when the tactful, never resentful, theatre manager has to deal with the awkward unduly illuminated customer whom we all know. That's the chief mark of commendation for "This Way Please."

Leading a Team

Crabbed comment is often made here that C.M.A's managers aren't showmen any longer. They're just—say acid critics—form-fillers and paper-spoilers. "This Way Please" takes that point admirably. Perforce, the film had a background of mechanized mass-production and tight head-office centralized control. But against that back-cloth comes across the picture of the manager leading a team of willing workers.

Maybe G.B.I. set out on its assignment with the thought that they had to make a solemn, stern, exhortation for the laggards. In the event, they've not produced a homily but an essay in instruction by example. It is itself a cheerful, heartening, demonstration of showmanship.



"HOPE YOU enjoyed the show. Good night." The manager bidding good night to a patron is one of the trainees in the Odeon Circuit, England, course for staff members. Courtesy and a genuine interest in customer welfare are stressed.

The present plan is that the film—having passed now with acclamation that critical audience at the Odeon—be shown at two C.M.A. manager-conventions which Mr. Davis is calling in November; one at Yorkshire's Harrogate for north-countrymen, the other at Bournemouth for the southrons. Thereafter, prints will be made for morning screenings at every Gaumont and Odeon in the country.

It falls to be recorded that this intensive John Davis Crusade for Showmanship, of which "This Way Please" is only one part, is paying rich dividends. As lately reported, C.M.A. managers lately walked away with six out of the nine national prizes in the Industry Planning Committee's showmanship prizes, including the first three places. C.M.A. men are inclined to resent that suggestion that they're just form-fillers.

With appropriate respect, American executives here suggest that a print of the film might usefully be shipped to the U. S. and not reserved exclusively to British showman novitiates.

Industry Is Planning UN Day Participation

The motion picture industry's UN committee met in New York recently to discuss plans for industry participation in the celebration of United Nations Day October 24. Newsreel coverage of some of the events marking the occasion and cooperation in others areas were agreed upon. Attending the meeting were Taylor Mills of MPAA, chairman; Robert W. Coyne, COMPO, and Jack Le Vien, editor of Warner Pathe News, who attended for Walton Ament, Warner Pathe vice-president.

Election in Britain Halts Film Policy

by WILLIAM PAY

LONDON: Whatever the outcome of the general election October 25, it will be some time before the newly-elected Government will be in a position to turn to film affairs. The Government first will have to face the hurdles of the defense program and the balance of payments problems. There will be little, if any, change in the Government's film policy if the Socialists are returned to power.

The Eady Plan operates until 1954 and following the decision of Sir Hartley Shawcross, president of the Board of Trade, to grant the National Film Finance Corporation yet another £2,000,000, it can be presumed the corporation will be kept in being.

The Tory party election manifesto contains no direct reference to the film industry and it is unlikely that a Tory government would find time for film legislation this year. Both parties, however, have pledged themselves to hold an inquiry into the entertainment tax.

The Cinematograph Exhibitors' Association, immediately the election date became known, called a meeting of its tax committee to formulate its tax campaign. Exhibitors will seek the support of all Parliamentary candidates in their fight to bring home the effect of this crushing tax burden.

Meanwhile, J. Arthur Rank's Circuits Management Association is to offer again its special election night public service. Theatres will remain open, with the public admitted free after the last show. Up-to-the-minute announcements of the state of the parties will be interspersed with music.

The new Anglo-American film remittance agreement came into operation October 1. Arrangements have not yet been made for formal signing of the agreement which, in view of the election, may be done by an exchange of letters. No announcement has been made as to the amount remitted to America under the old agreement, but it is understood that about $2,000,000 remains "frozen" here.

O'Donnell's African Film Draws Big in Dallas

"Tembo," a 90-minute Ansco color film, had its world premiere at the Melba theatre in Dallas last Thursday and at last reports was drawing critical raves and doing 200 per cent above average business. The film is owned jointly by Robert J. O'Donnell, of the Interstate circuit, Bud McKinney and Howard Hill, who also stars. Mr. Hill was the producer and director and the picture was two years in the making in Africa. The exploitation theme was "the greatest wild animal picture on earth". The film was scheduled to open in other Texas cities this week, but national distribution arrangements have not been made as yet.

The National Spotlight

ALBANY

The 1050-seat Ritz played to strong business the first seven days of a scheduled three-week run for "David and Bathsheba" at $1.20 top. . . . The Indian Ladder drive-in, operated by Don Hallenbeck, and the Carman drive-in, conducted by John and Peter Marotta, donated one night's proceeds to a benefit sponsored by the Altamont Kiwanis Club for Lee Wallard, local automobile driver who was seriously burned in a racing accident. . . . The Luna Park drive-in, Kings County, has been dissolved. . . . Donald Gilson, operator of drive-ins at Canton and Massena, has acquired the Thousand Island drive-in and the Bay theatre, Alexandria Bay, from Mrs. Antoinette McNamara. . . . The Colonial reopened under the management of Dr. Henry Brown, with Samuel Orson, of Yonkers, as general manager, Paul Laube, formerly of New York City, as house manager, and Lou Hart, of Albany, as director of publicity and promotion.

ATLANTA

Trade in all theatres very good. Playing are: Art, "Tales of Hoffmann"; Fox, "A Place in the Sun; Loew's Grand, "Iron Man"; Paramount, "Flying Leathernecks", second week; Rialto, "Adventures of Captain Fabian"; Roxy, "Wagon Wheels" and "Desert Gold".... Don Waters has returned to Birmingham, Ala., after a year's service in the U. S. Marines and will manage the Starlight drive-in, a unit of the Waters Theatres. . . . Atlanta will be one of the five cities to see "Quo Vadis" in late November at Loew's Grand. . . . Republic Pictures held its fall sales meeting at the Georgian Terrence hotel with Herbert Yates and J. R. Grainger present. . . . The Iris theatre, Pensacola, Fla., a unit of the Paramount-Gulf Theatres Corp., has been sold to John C. Pace. . . . F. Alexander, Franklin, Franklin, N. C.; Hugh Martin, Martin Theatres in Florida; Roy Avey, Community Theatres; and Joe Watson, Starlite drive-in, Lincoln, Ala.

BALTIMORE

Business is as brisk as the fall weather here. New arrivals include: "Angels in the Outfield," strong at Loew's; "A Place in the Sun," off to an excellent start at the Stanley," and "Thunder on the Hill," doing nicely at Keith's. Holdovers of "David and Bathsheba" at the New, doing a good second week at advance prices; "His Kind of Woman" at the Hippodrome holding well in its second week. "Bitter Rice," at the Town, is not doing too well and has come in for much critical comment due to the censoring by the State Censor Board. The critics are complaining about the censors' treatment of the picture, while remarking that the same picture may be seen in Washington just 40 miles away without any eliminations. The Censor Board also came in for some criticism for refusing to grant a seal to "The Well." . . . Pat Smith, currently on tour for MGM in advance of "American In Paris," did a TV show from Baltimore last week and devoted a great deal to opening of the Movietime campaign. She was accompanied by Tom Baldridge, MGM exploitation representative for this territory. . . . Raymond Lohr, assistant manager of the Little Theatre, has left for the service. No replacement has been named as yet. . . . George Browning, Stanley publicity man, has a Hollywood commentary program every Saturday over WITH. . . . All local radio stations are using the slogan "It's Movietime In Maryland" after their hourly time signals. These free plugs were arranged by Jack Sidney, publicity chairman for the state Movietime drive.

BOSTON

Excellent weekend business helped to raise grosses so that both "David and Bathsheba" and "Here Comes the Groom" will hold three weeks. "People Will Talk" starts its second stanza, and "His Kind of Woman," "Tony Draws a Horse" and "The Wooden Horse" also set for two weeks. . . . The Park, Nashua, N. H., has been taken over by Harry Garland and his son Kenneth, who also acquired the Palace, Lowell, Mass., two weeks ago. . . . Joseph Mathieu has leased the Weldon, St. Albans, Vt., to a Mr. and Mrs. Handy of Burlington, with Affiliated Theatre continuing to do the buying and booking. . . . When Benjamin Sack signed a new lease on the Beacon Hill, Boston, he appointed Tom Dowd of the 52nd St. Theatre, New York, as manager and Russell Quirk, assistant. Mr. Quirk has been secretary to the American ambassadors to Italy and Ireland. The Beacon Hill was put in readiness for the roadshow engagement of "The River" with the installation of new Century projection and sound equipment and new Heyward-Wakefield seats.

WHEN AND WHERE

October 11-13: Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 6, 7: Annual fall convention, Kansas - Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

BUFFALO

Murray Whiteman, chief barker, Tent No. 7, Variety Club, and Elmer F. Lux, general manager, Darnell Theatres and city councilman-at-large, and their wives are in Toronto attending the 1951 midyear conference of the Variety Clubs. . . . Messrs. Slotnick and Cohen turned over the receipts of a special screening of "Tales of Hoffmann" in the Cinema, Rochester, to the Master Eye Foundation of America. . . . Eddie Miller has taken over as manager of the local Paramount, succeeding Joseph B. Clements, resigned. . . . Shea's Buffalo soon is to present two performances of the Sadler Wells Theatre Ballet on its stage and soon will offer a week of grand opera. . . . Beverly Michaels, star of "Pickup," was in town last week to help promote this picture at the Lafayette. . . . Max and George Rosing invited a group of children from the Methodist Home for Children in Williamsville to see "Alice in Wonderland," at the Roosevelt when gifts also were promoted for the kiddies. . . . Earl Hubbard, 20th Century publicity head here, is getting out the annual brochure for Newsboys Home and getting co-operation of local theatres through display ads. . . . Blatt Bros. have changed the name of the Chautauqua drive-in on Route 17, Chautauqua Lake, to the Midway.

CHICAGO

Cool weather over the weekend gave business a welcome shot in the arm after the post-Labor Day lull; first runs, in particular, felt the upswing, and Randolph Street was mobbed, with several houses having sidewalk holdouts on Saturday night, but the rest of the week was just about average. The "sure-seaters" stole the spotlight with the World Playhouse, showing "Angelo," and Ziegfeld, playing "The Clouded Yellow," both hitting around $6,000. "Kon-Tiki," winding up a great eight-week run at the Surf, was replaced by "Galloping Major, Inc.," a move-over from the Esquire. "David and Bathsheba" still is going strong at the State Lake after topping $30,000 in its third week. Business was fair elsewhere; "Here Comes the Groom," with Peggy Lee on the stage, gave the Chicago a much better first week than "On Moonlight Bay," which wound up a very disappointing

(*Continued on following page*)

(Continued from preceding page)

run last week, and "Angels in the Outfield," plus Jane Powell in person, turned in a satisfactory first week of about $45,000 at the Oriental. "Rhubarb" and "Roadblock" were doing just average at the Grand, as were "The Big Carnival" and "Passage West" at the Roosevelt, and "Cattle Drive" and "Katie Did It" wound up a slow two-week sojourn at the United Artists.

CINCINNATI

The lineup of current attractions includes "Behave Yourself," RKO Albee; "Force of Arms," RKO Palace; "The Lost Frontier," dualed with "Jungle Manhunt," RKO Grand; "That's My Boy," third downtown week, RKO Lyric, following two weeks at the Albee; "A Place in the Sun," Capitol; "David and Bathsheba," third week, Keith's, and a hold-over week for "Tales of Hoffmann," at roadshow scale, Guild. . . . Miss Eleanor May McIntosh, the 200th enlistee into the WACs in this area since the outbreak of the Korean war, was given the title of "Miss Force of Arms," and inducted into service on the stage of the Palace theatre with full-dress military trappings when the picture opened there. . . . Modification in the restriction on building has resulted in a speed-up in construction of a number of drive-ins in this territory. Among the drive-ins which soon will be ready for opening, and for which equipment already has been installed, are Auburn drive-in, Cumberland, W. Va., owned by A. P. Corder, and the Drive-in, Pineville, W. Va., which John Lambert, Anthony Cline and E. M. Curry own. A new drive-in has been opened near Kingwood, W. Va., by Mrs. Lester Kaufman, of Morgantown, W. Va., who purchased equipment from the closed Bunker Hill drive-in at Morgantown.

COLUMBUS

"A Place in the Sun" at Loew's Ohio was the week's box office leader. The Palace had fair business with "His Kind of Woman," with the Broad having "Peking Express," and the Grand a second week of the advanced-price showing of "David and Bathsheba." . . . The Federal Communications Commission has granted an AM license to WVKO, FM station, for daytime broadcasting only. The new station will have 1,000 watts. . . . Harry Schreiber, RKO city manager, and Lee Hofheimer, partner in H. & S. Theatres, were named co-chairmen of the local committee for Movietime U. S. A. Committee members include Walter Kessler, manager of Loew's Ohio; Arthur Miller, booker for Miles Theatres; John Hardgrove, supervisor for Academy Theatres, and Al Sugarman of H. & S. Theatres.

DENVER

Holdovers include "Strictly Dishonorable" at the Broadway, and "People Against O'Hara," with "Lili Marlene," at the Orpheum. "People Will Talk" and "This Is Korea" moved from the Denver and Esquire, where they turned in a fine gross, to the Rialto. . . . Howard R. DeWeese, 45, Monogram salesman, died on a train on his way to a Chicago sales meeting. In the film business in the region for 17 years, he was to have become office manager at Monogram after the convention. He is survived by his wife, his parents and a brother. . . . Helen Eppich, secretary to the manager at the Universal exchange, and Ralph Eining have been married. . . . Faye Patterson, Universal contract clerk, Salt Lake City, transfers to Denver in the same job. . . . Hank Kaufman, Columbia branch operations manager, visited here this week.

DES MOINES

Plans are under way for the Iowa governor's banquet to formally launch the Movietime Iowa campaign. The affair will be held October 8 at the Standard club and several screen stars will be invited to attend. . . . Paul Beck of Prophetstown, Ill., has been named manager of the Ritz in Chariton. . . . Theatre owners and their wives from a three-state area met at the Malek theatre in Independence. Promotional plans for the coming months were discussed. Represented were exhibitors from southwest Wisconsin, southeast Minnesota and northwest Iowa. . . . The Campus Theatre at Storm Lake has reopened for the winter season. . . . The Ritz at Correstionville has been purchased by Eddie Osipowicz from R. P. (Dick) DeVries. . . . Raymond McKitrick, RKO salesman for the last four years, has resigned to accept a position with Fox in Kansas City. . . . Robert H. Spencer, manager of Commonwealth Theatres in Creston since 1941, is moving to Columbia, Mo., where he will manage the company's two theatres and drive-in. He will be succeeded in Creston by Earl Douglass, now manager of a Commonwealth theatre in Carrolton, Mo.

HARTFORD

Downtown first-runs included "David and Bathsheba," Palace; "The Day the Earth Stood Still," Loew's Poli; "Rhubarb," Allyn; "Sunny Side of the Street," E. M. Loew's, and "Millionaire for Christy," Warner Strand. . . . J. Kenneth Robertson, formerly with the Warner Bros. Theatres Pittsburgh zone, has been named comptroller of Trinity College, Hartford. . . . Anthony Masella, manager of Loew's Poli Palace, Meriden, Conn., has been named publicity chairman of the Meriden Junior Chamber of Commerce. . . . Douglas Brown of Loew's Poli Palace, Hartford, is back from a southern vacation trip.

Mrs. Thomas Grasso, wife of the partner in the New Colony Theatre, Sound View, Conn., has been named chairman of the board appointed by State Labor Commissioner John J. Egan to consider administrative regulations applying to the minimum wage, in connection with commercial and professional services.

INDIANAPOLIS

Hoagy Carmichael, Forrest Tucker, Norman Foster, Debra Paget, Rocky Lane and Phil Epstein have been named as the Hollywood visitors for the Movietime U.S.A. kickoff luncheon here Oct. 8. . . . Gene Tunick, Lippert branch manager here, has been transferred to Cincinnati in the same capacity. Moe Esserman will succeed him here. . . . Marcus, Wolf and Mendelssohn have sold the Princeton Drive-In to Harry Coleman of Evansville and J. Piffner of Chicago. . . . Indianapolis Tent No. 10 of the Variety Club will hold its fall dance at the Columbia Club Oct. 13. . . . Fred V. Willey has taken over the Hoosier at Shelburn; Leslie C. Scott, the Don at Roachdale. . . . Business, while spotty, was very good for "Flying Leathernecks," which took $14,000 last week at the Indiana. "The Mob" took a satisfactory $10,000 at Loew's.

KANSAS CITY

"The Day the Earth Stood Still" opened last week at the Fairway, Granada, Tower and Uptown theatres. The picture had a strong advance promotion, and was given send-off boosts including a plane stunt. . . . "Rhubarb" playing the Paramount and "Tales of Hoffmann" is in its second week at the Kimo. "Jim Thorpe—All American" and "Roadblock" make the bill at the RKO Missouri, with the Saddler-Pep fight pictures. "Saturday's Hero" and "Big Gusher" are at the Midland, which is giving strong advance advertising to "The Mob," with the line "The mob that defied the Kefauver Committee." . . . William Pine and William Thomas, producers, will be in Kansas City this week for interviews in connection with the opening of "Crosswinds" at the Paramount.

LOS ANGELES

First run film fare was new and varied this week, with a nice balance achieved among musical, western and dramatic entertainment. "Rhubarb," the story of the millionaire tomcat, meowed into the two Paramounts; "Texas Carnival" opened at Loew's State and the Egyptian; "The Day the Earth Stood Still" reached the Los Angeles and Chinese group; "Painting the Clouds with Sunshine" took over the three Warner houses; "New Mexico" came to the United Artists circuit, and "Kind Lady" was slated to bring Ethel Barrymore and Maurice Evans to the screen of Four Star theatre. . . . Continuing in the second week at the Pantages and Hillstreet was "Behave Yourself," while "David and Bathsheba" moved to the Globe and Vogue after running five weeks at Grauman's Chinese. "A Streetcar Named Desire" started its second week at Warner's Beverly Hills and "A Place in the Sun" continued its long run at the Fine Arts. . . . "Tales of Hoffmann," current boxoffice champion among the imports, was slated to bow out of the Laurel after a 17-week run, considered an excellent engagement. . . . Up from San Diego to go over plans with partner Arnold Shaak for remodeling their Ramona theatre was Bob Whittson.

LOUISVILLE

First-run product was varied here this week. The Kentucky brought in "Cyrano de Bergerac;" the Mary Anderson, "The Whistle at Eaton Falls;" while Loew's offered "Angels in the Outfield" and "The Lady and the Bandit," and the Rialto "Little Egypt" and "Havana Rose." At the Strand was "The Scarf" and "Try and Get Me," and at the Scoop "Dedee" and "Good Time Girl." "Here Comes the Groom" and "Triple Cross" moved to the Brown following a week at the Rialto. . . . Out of town exhibitors seen on the row recently included: Gene Lutes, Chakeres district manager, Frankfort, Ky.; C. K. "Buddy" Arnold, Arco & Melody, Bardstown, Ky.; Ralph McClanahan, Estill & Irvine, Irvine, Ky.; Harold Sliter, Schine district man-

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ager, Lexington, Ky.; Roy Hahn, Gypsy drive-in, Bardstown, Ky.; R. L. Gastrost, Victory, Vine Grove, Ky.; Willard Wilderick, New Washington, New Washington, Ind.; George Peyton, Griffith, LaGrange, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; A. N. Miles, Eminence, Eminence, Ky. . . . The East drive-in theatre, St. Matthews, Ky., has reopened. The theatre was closed when a high wind blew down the screen tower. The new tower incorporates a much larger screen than the one destroyed, and new projection equipment has been added. . . . The showmanship committee of the Kentucky Association of Theatre Owners, headed by C. K. "Buddy" Arnold, has under consideration a plan to bring top-notch stage shows to the state.

MEMPHIS

The Mid-South Fair was held in Memphis and first-run attendance suffered a slight drop for the first time in several weeks. The Malco reported a lively opening with "Rhubarb." Warner started well with "Tomorrow Is Another Day." The Strand held "Here Comes the Groom" over for a second week. Loew's State opened well with "Angels in the Outfield." Loew's Palace got off to a fair start with "Meet Me After the Show." . . . W. O. Taylor, owner of Uptown theatre, Dresden, Tenn., and Mrs. Taylor were injured in an automobile accident recently. . . . A son, John Hart Sumner, was born to C. E. Sumner, National Theatre Supply Co. salesman, and Mrs. Sumner. . . . M. A. Lightman, Sr., president of the Malco Theatres, Inc., and Herbert Kohn, Malco executive, attended the TOA convention in New York along with Henry Haven, Forrest City, and Orris Collins, Paragould. . . . Mid-south exhibitors shopping and booking on Film Row included Leon Roundtree, Holly Springs; J. A. Thornton, Bruce; J. E. Cahill, Senatobia; Mrs. J. B. Summers, Como; Lyle Richmond, Senath; John Mohrstadt, Hayti; H. E. Pickens, Steele; Gordon Hutchins, Corning; J. T. James, Cotton Plant; Moses Sliman, Luxora; A. A. Tipton, Manila; G. H. Goff, Parsons, and N. B. Fair, Somerville.

MIAMI

A hold-over at the Flamingo for the 2nd week was "Teresa," "Painting the Clouds with Sunshine," Paramount, Beach; "The Strip," Florida, Sheridan; "The Day the Earth Stood Still," Carib, Miami, Miracle; "Angels in the Outfield," Embassy, Variety; "The Magic Face," Lincoln, Town; "The Inheritance," Colony Art; "Lydia," Mayfair Art; "Warpath," Olympia with Chico Marx topping the stage bill. Claughton's Variety, Embassy, Trail and Circle had an extra dividend with the Pep-Saddler fight films. The Town had a midnight showing of "Saturday's Hero." . . . O. R. Busler, owner of the United Theatre Supply Co. in Tampa, Fla., has opened a branch store in Miami on West Flagler Street. . . . The Variety Club is planning a mid-October housewarming for its new quarters in the Pan American Bank Building. The club has taken a five-year lease on the two-story penthouse. . . . The Dade County Council of Parent and Teacher Associations has passed a resolution calling on all Greater Miami municipalities to enact ordinances requiring police to attend all shows at all theatres.



THE NEW BUYER for the Collins circuit, Missouri. The scene in St. Louis as Donald E. Collins signs a contract in the Paramount branch. Standing are Harry Haas, St. Louis branch manager, and Jack Martin, salesman. Mr. Collins, married with two sons, has succeeded his father, W. A. Collins, in buying, booking and managing for the circuit which bears his name. Mr. Collins the elder for 20 years guided the organization in its growth in the southeastern part of the state, as its owner and president. He installed the first sound film in his area at Elvins, 1932. Other Missouri towns where the circuit operates are Edina, Princeton, Memphis, Des Loge, Canton, and De Soto, and Metropolis, Ill.

MILWAUKEE

Ed Weisfeldt, executive director of Movietime in Wisconsin, and Louis Orlove, on the publicity committee, went to the state Capitol at Madison last week and spoke to Gov. Kohler for the preparation of the kick-off luncheon October 8 at Madison. The Governor will issue a proclamation on October 8 in behalf of the campaign. Many interesting events and stunts are planned for that day in Madison. . . . The co-chairmen of the Wisconsin Allied convention to be held in December are A. M. Laporte, Avalon theatre here, and John McKay, Lake theatre, Pewaukee. . . . The Delta theatre, owned by George Drivas, closed last week. The 375-seat house, located on Milwaukee's south side, has been put on the market. . . . It is reported that drive-ins will be built in Richland Center, Shawano and at Watertown.

More screen personalities will appear here in person. On October 29, Mario Lanza will appear with a 50-piece Milwaukee orchestra at the Arena. During the week of November 5, Victor Jory will appear at the Davidson theatre in "Season in the Sun."

MINNEAPOLIS

The Paramount theatre in St. Paul will be the second theatre in the Twin Cities to be equipped with large-screen television facilities. RCA all-electronic projection equipment is being installed. The house is operated by the Minnesota Amusement Company. . . . Sheldon Thomas Company, Chicago, will open a new 1,004-seat house, the Dakota, at Bismarck (N. D.), on or about October 15. Equipment is being installed by National Theatre Supply. . . . A fire last week caused considerable damage to the building occupied by the Theatre Service Company, 501 North 7 Street, Minneapolis. . . . Dan Peterson of the State and College theatres, Brookings, South Dakota; Clarence Morris, Morgan theatre, Morgan, Minn., and S. R. Holman, Lake theatre, Buffalo, Minn., were film row visitors.

NEW ORLEANS

Downtown theatres were showing: the Saenger, "Meet Me After the Show;" the Civic, "Four in a Jeep;" a twin bill, "Havana Rose" and "Lost Planet Airmen" at the Globe. "An American in Paris" opened at Loew's State at special prices to a cheering crowd. At the Joy, "David and Bathsheba" is still prospering in its second week; the Saddler-Pep fight films were at both RKO Orpheum and Liberty. "Hard, Fast and Beautiful" opened at the Center. "The Mozart Story" is at the Avenue. Downtown and neighborhood theatres are well pleased with business. . . . The recently closed Chickasaw has been sold to Chickasaw Lodge No. 894 F. & A. M., Chickasaw, Ala. . . . Visiting here were Ernest Drak, Ponchatoula; Ernest Delahaye, Maringuoin; O. Gaudie, Port Allen; Frank Olah, Albany; A. J. Rosenthal, Alexandria; Jos. Barcelona, Baton Rouge; Hap Bruno, St. Joseph; Dick Guidry, Galliano; Mayor Lew Langlois, New Roads; Jack O'Quinn, Kaplan; Mr. and Mrs. Gilbert Romero, Lafayette; F. G. Pratt, Jr., Vacherie.

OMAHA

"Jim Thorpe—All American" went into a second touchdown week at the RKO-Brandeis after going well over average figures the first week. . . . The Brandeis is primed for another big week with John Derek and Donna Reed scheduled to appear October 10 in connection with the showing of "Saturday's Hero." . . . The City Council has set a mid-October hearing for rezoning plans on the 40-acre, $2,000,000 shopping center in swanky West Omaha. Myron N. Blank, president of Central States Theatres Corporation of Des Moines, already has purchased the land. . . . Ralph Goldberg, owner of the State theatre, reported a whopping week with "Angels in the Outfield." . . . Morris Segal, 66, manager of the Circle theatre, was attacked by a youth parked in front of the theatre. The 18-year-old received a 30-day sentence.

PITTSBURGH

Keeping up its excellent grosses, Loew's Penn chalked up better than $32,000 with Frankie Laine's stage show and "New Mexico" on the screen. In the very much smaller J. P. Harris, "David and Bathsheba" got $34,000 in its two-week stay and was held over for a third week. "People Will Talk" was held for a second week at the Fulton as was "That's My Boy" at the Stanley. . . . In connection with the opening of "Streetcar Named Desire" at the Warner, publicist Jack Kahn had street cars from four suburban sections bannered with the name of the picture. Persons boarding the cars at 7 o'clock three successive nights could ride free by telling the motorman they were going to see the picture. . . . George

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Saittis, owner of the Sheraden theatre, has been awarded an Americanism Citation by the American Legion for his activities in helping underprivileged children. . . . George Tice has resigned as manager of Columbia's branch here on doctor's orders. He stays as city salesman.

PHILADELPHIA

With Warners' Mastbaum getting its first stage show on Oct. 11 with singers Patti Page and Guy Mitchell, the Fox management accelerates its negotiations with the musicians' and stage hands' unions to return stage shows to that downtown de luxe house. . . . Although the celebration is without the usual Hollywood trimmings this year, the film houses have been asked by Mrs. Edna R. Carroll, chairman of the motion picture committee for "Pennsylvania Week," Oct. 15-21, to run a special newsreel clip on the screen and a State slogan as an ear in all newspaper advertising. Mrs. Carroll is chairman of the State Board of Motion Picture Censors. . . . Mike Felt and Jack Beresin will represent Philadelphia and Pittsburgh, Pa., at the mid-winter meeting this week in Toronto, Canada, of the Variety Clubs. . . . Reopening this week of the Hippodrome, Pottsville, Pa., as a first run, was delayed as a result of a $5,000 fire of unknown origin in the basement of the Comerford circuit playhouse. . . . Articles of incorporation were filed with the State by a newly-formed Downtown Amusement Company, organized here for the operation of theatres and stage presentations. . . . Medina Drive-In, Easton, Pa., assigns the booking and buying to the Liggett-Florin Booking Service in New York City.

PORTLAND

Business has been brisk in the Portland area for the past two months due to top product and strong double billing hypoed by sneak previews. There is a slight let-up this week. "People Against O'Hara" at the United Artists; "Cattle Drive" at the Broadway; "Force of Arms" at the Paramount, and "Lost Continent" at the Mayfair are new. "Here Comes the Groom" is being held at the Oriental and Orpheum theatres. Marty Foster has booked "the miracle show" in the Guild: "Things to Come" and "The Man Who Could Work Miracles." . . . Don Foxley, exhibitor from Pilot Rock, Ore., in town for a buying session. . . . Lou Metzlaar, Evergreen Theatres booker, back at his desk after a week on the Coast. . . . Jack O'Brian, UA salesman, set to produce the local Shrine show again this year. . . . Mario Lanza has bought a ranch on the Rouge River, making him a next door neighbor to Ginger Rogers. . . . The office force at the J. J. Parker Theatres gave a party for Mrs. J. J. Parker's secretary as she resigned her long-time job for a non-theatrical position.

ST. LOUIS

New openings in the first-run district included "The Mob" at the Fox; "Painting the Clouds with Sunshine" at the Missouri; "Journey Into Light" at the St. Louis; "Fury of the Congo" at the Shubert and "People Against O'Hara" at Loew's State. "David and Bathsheba," after a successful three-week run at the St. Louis theatre, moved to the Pageant, a neighborhood house, at advance prices. . . . Bernie Evans, MGM Kansas City publicist, in town for further promotion on "Across the Wide Missouri." . . . Hubert Lyons has joined the United Artists sales staff under St. Louis manager F. J. Lee. . . . Broderick Crawford in town for a few days of personal appearances and interviews in connection with opening of "The Mob." . . . Plans for holding the national meeting of the Colosseum of the Motion Picture Salesmen of America here this week had to be abandoned because of prior commitments by the Hotel Sheraton. The sessions are being held in Omaha.

SAN FRANCISCO

Top grosser in town was "Jim Thorpe—All American" at the Paramount. New pictures on Market Street are "Behave Yourself" at the Golden Gate; "Crosswinds" at the Paramount; "The Golden Horde" at the Orpheum; "Hotel Sahara" at United Artists and "People Will Talk" at the Fox. . . . The California Theatres Association has moved its offices to the Loew's Warfield Building. . . . Hugo Fratto, office manager at Twentieth Century-Fox, is the father of a 7-lb. boy, his third child and first son. . . . Elmer Hanks, purchasing agent of Fox West Coast Theatres of Northern California, is recuperating at his home from broken ribs received when he fell from a step-ladder. . . . Frank Jenkins has resigned from the New Fillmore. . . . Screen star Robert Young was in town for the Heart Award presentation of the Variety Clubs International to the Variety Club of Northern California. Marc J. Wolf presented the plaque to Rotus Harvey, president of Tent 32, and to H. Neal East, president of the Blind Babies Foundation. . . . Eddie Cantor will appear at the Opera House next month in his one-man show, 'Forty Years of Show Business.' It will be sponsored by the B'nai B'rith Lodges of this city. . . . Spence Leve, Northern California division manager of Fox West Coast Theatres, has transferred manager J. M. Hill from the Fox at Hanford to the Capitol at Sacramento, replacing George Breece who took over Mr. Hill's post at the Fox. . . . In Berkeley, Norman Pilegard has been appointed manager of the California, replacing John Nylen, who was transferred to the Costa in Richmond. . . . Bill Wagner, manager of the Stamm Theatres at Antioch, and Fred Schaeffer, owner of the North Fork there, were on the row during the past week.

TORONTO

Openings this week included "Rhubarb" at the Imperial, "Rich, Young and Pretty" at Loew's, "Painting the Clouds with Sunshine" at Shea's and Eglinton; "The Lady Pays Off" at the Uptown, "Darling, How Could You" at the University and Nortown, "No Highway in the Sky" at the Hyland, "Warpath" at the Downtown, Glendale, State, Scarboro, Mayfair and Crest, and "Angelo," an Italian film, had its Canadian premiere at Ben Okun's Savoy. . . . Holdovers included "Kon Tiki" in its sixth week at the Towne Cinema, "Bitter Rice" in its fifth week at the International Cinema, "David and Bathsheba" in its fourth week at advanced prices at the Victoria, and "Thunder on the Hill" in its second week at the Odeon Toronto. . . . "Fabiola" in its second run at the Christie, Fairlawn, Danforth and Humber, supported by "Of Men and Music," while "Peking Express" in its second showing at the Tivoli and Capitol is billed with "Happy Go Lovely." . . . "Mr. Roberts" is the second program at the Royal Alexandra theatre, only local legitimate house which has the Sadler's Wells Ballet booked for a full week as its third attraction in the current season. . . . Offices of several companies in the Film Exchange Building here were vandalized September 27, MGM suffered the greatest loss, having to replace locks of all desks and cabinets forced open by the burglars apparently interested only in cash, having left other valuables intact.

VANCOUVER

Autumn-like nights and the ending of daylight saving time are getting people film minded again here. Leading the town are "Bitter Rice" on its fifth week at the small seat Studio; "The Browning Version" on its third week at the Vogue; "Peking Express" at the Cinema, and a second week of "David and Bathsheba"at the Strand, also playing "Strictly Dishonorable," which was only fair at the Capitol; "Rhubarb" at the Orpheum; a move-over of "The Frogmen" at the Dominion; "The Long Dark Hall" plus stage show at the Hastings; "Cattle Drive" and "One Minute to Twelve" at the Plaza; a twin revival bill of "Boomerang" and "Fury at Furnace Creek" at the Paradise; and "Task Force" plus stage show at the State.

. . . J. Harris, formerly with Empire-Universal Films Winnipeg office, has been appointed new manager of the two Melville Sask theatres operated by Jack Zaitzow's of Vancouver. Larry New, formerly with Famous Players, who left for California to join the publicity department of RKO, passed away suddenly in his 39th year. Mark Watkins, formerly asst.-manager at the Odeon Hastings in Vancouver, passed away in Toronto. Mr. Watkins was a well known organist at the Orpheum and Hastings theatres here. . . . Bernice Bobay, Vogue Theatre cashier, was married to George Goodreau of Vancouver.

A government-supervised strike vote will be taken among projectionists employed in Famous Players theatres in Vancouver and other parts of British Columbia.

WASHINGTON

New openings included: "Iron Man" at the Capitol; "His Kind of Woman" at RKO Keith's; "Basketball Fix" at the Trans-Lux; "No Highway in the Sky" at the Playhouse; "Mill on the Po" at the Plaza; "The Texas Rangers" at the Metropolitan. Holdovers included: "David and Bathsheba" at the Palace; "Bitter Rice" and "Pagliaci" at the Little; "Oliver Twist" at the Dupont; and "Here Comes the Groom" at the Warner. Carryover for the week was "Meet Me After the Show" at the Columbia. . . . Close to 200 people attended the Variety Club's annual golf tournament and dinner dance. . . . John Marcon has resigned as manager of Warner's Metropolitan theatre. . . . "Miss Washington TV" was chosen over WTTG-TV, with the winner judged by spectators at RKO Keith's theatre, where the program was relayed. Applause meters wired from the house to the TV studios were used to let the judges select the winner. . . . Reservations are coming in from Variety members for the October 8 luncheon for "Employ the Physically Handicapped Week," at the Statler hotel.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Newspaper Advertising For Movietime, U. S. A.

ROUND TABLE members generally, and those in small cities especially, should be pleased with the newspaper advertising scheduled for Movietime, U.S.A. during the week of October 1st. It is the most complete coverage, and the most satisfactory campaign, for the greatest good of the greatest number.

We have scanned the list of big towns and the more numerous smaller towns, and visualized Round Table names we call to mind in these situations. In the big towns, down the list, there are good managers whom we know are obtaining a substantial lift from this comprehensive advertising campaign at the point of sale. For once, it is motion picture advertisng, on a national basis, that has been correctly timed and placed.

And there are so many smaller situations where we can literally feel the atmosphere of the country, such newspapers as Opelika, Ala., *News*; the Arkadelphia, Ark., *Siftings-Herald*; the Galena, Ill., *Gazette*; the Auburn, Ind., *Star*; the Abilene, Kans., *Reflector*; the Punxsutawney, Pa., *Spirit*, and many others, including some that we remember 30 years ago.

These are daily papers, and that brings up the need for a campaign in weekly newspapers, in still smaller situations. Many towns are in transition between weekly and daily issues, many will always have one well-established and dignified weekly that has grown mellow with age, and others have weak newspapers that need to grow with their community and their local theatre. Somehow, we feel that it's here, at the grass roots, that things grow into national dimensions. Theatre managers can benefit the town they live in, and their own business, by cooperating with the editor and publisher of the struggling newspaper.

But managers in situations large and small will gain by this newspaper advertising campaign through a long list of daily papers, closer to the public than other publications, nearer to the box office, where people make their individual investments in today's film attraction, more in the heart of the community than anything that comes from beyond the boro line. Small town folks are particularly responsive to local papers.

We are waiting to see in how many ways Round Table members will display their ingenuity and skill in latching on to this campaign, carefully aimed in their direction.

GOOD PICTURES

Film industry has never enjoyed a run of good pictures to equal or better the output of the Hollywood salt mines, in recent weeks. The studio sources are really putting it on the line, and if we said a week or so ago, that you (the managers in the field) are carrying the ball, we can repeat it now, in spades and doubles. You have a showman's opportunity to score.

Cooperative newspaper advertising in many cities and towns will carry the titles of many pictures, but you can take our word for it, this advertising won't let you down. And if you are *very* smart, you'll divide the advertising with your competition, to convince your community that happy days are here again. The movies are, really and truly, better than ever!

Take "Detective Story," that we saw at a preview in a Paramount projection room. Think perhaps you've had too many crime pictures? This is the story OF a detective, not a story in which a detective merely enters and does routine stuff. The fine playwrighting of Sydney Kingsley makes it a great theatrical property, and it will add stature to your theatre.

There are plenty of other films that are breaking box-office records, and more coming up. If the proverbial critics of motion pictures, who are highly superior to "run-of-the-mine"—would turn out for truly better films, then this is their chance; also an opportunity to know who are critics, and who have their own private axes to grind, off stage, for motion pictures!

Theatre Facts, official bulletin of Allied Theatre Owners of Indiana, has this hard-hitting editorial comment for their members, which will bear repeating here: "Let's honestly face the fact that our competitors have taken the ball right out of our hands. Other businesses have moved right into our special field of showmanship. Hamburger stands, drug stores and supermarkets are showing more hustle and exploitation than a great many theatres. The movies which used to be credited with garnering 85% of the amusement dollar are now, according to the latest surveys, responsible for only 68c out of every admission dollar collected. But today enthusiastic and energetic men are marshalling their efforts and their imagination to better the industry's public relations and bring more dollars into the box offices of movie theatres. Their success—with your cooperation—is going to decide the fate of many theatres."

Mutual admiration society! Our thanks to many friends in England for their appreciation of our thanks to them for good showmanship, displayed in the British contests and in other ways. We were happy to note 90 men and one woman (Miss Lily Watt, of the Odeon, Coatbridge, Scotland) wined and dined—as winners, and reference made to the Round Table and the MOTION PICTURE HERALD. *It's very gratifying.*

This is the season for the United "Red Feather" and Community Chest campaigns in hundreds of cities and towns, and if it applies in your community, make sure that you are a leader in it. October is the traditional month for community benefits of this order, and the "Red Feather" campaign combines all the effort at one time for every local purpose. Consult your showman's calendar for other October dates.

—*Walter Brooks*

Showmen in All Kinds of Situations

IT TAKES ALL KINDS to make up the showmanship book of the week, across our Round Table desk. That's what makes show business always fascinating, with variety the spice of sales approach. Here you see the benefit of skills applied at the line of least resistance, where the public stands ready and willing to be convinced that the movies are better than ever.



A hot dog is hardly a mouthful for giant Walter Talum, the touring "Goliath" of "David and Bathsheba," who is here taking time out for a bite at Walter Reade's Eatonville, N. J., Drive-In "Refreshery" with normal size Don Iogha, manager, and friend, standing alongside.



Douglas Fairbanks, Jr., displays a wide grin for his greeting by Miss Jo Ann Leonard and her duck, "Nastursium"—simple but effective ballyhoo for the world premiere of "Mister Drake's Duck" at Oak Ridge, Tenn.



This might be any high school band and any one of the good-looking drum majorettes for which every small town is justly famous, but as a matter of fact, it's the U. S. Marine Band, from Quantico, Va., in front of the Paramount theatre on Broadway, for the opening of "Flying Leathernecks."



Alfred Loewenthal, manager of the Skouras Fulton theatre in Jersey City, N. J., who operates with a limited budget for advertising and exploitation, promoted good street display for "Rich, Young and Pretty," with a borrowed car and some pretty girls to set the stage for his observance of Movietime, U.S.A.



Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, staged a convincing demonstration of the world-shaking dance technique of "Little Egypt" as sidewalk ballyhoo.



And here, Howard Burkhardt, manager of Loew's Midland theatre in Kansas City, gets an equally effective and no more costly street ballyhoo for "Rich, Young and Pretty."

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

BAD MEN OF TOMBSTONE: Barry Sullivan, Broderick Crawford—Not much of a draw. Business only average—holidays over. Played Monday, Tuesday, Wednesday, September 10, 11, 12.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

Columbia

FLYING MISSILE, THE: Glenn Ford, Viveca Lindfors—This wasn't too bad a program feature of its kind. Weather cool. Played Thursday, Friday, Saturday, September 20, 21, 22.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

FURY OF THE CONGO: Johnny Weismuller, Sherry Moreland—Fair "Jungle Jim" picture, but the fans eat them up here, so why should I complain? Good business. Played Sunday, September 9.—Pat Fleming, Gail Theatre, Round Pond, Ark.

JOLSON SINGS AGAIN: Larry Parks, Barbara Hale—If he never sings again, it's too soon. The biggest flop of the season—couldn't believe business could be so poor. Weather cool. Played Monday, Tuesday, Wednesday, Thursday, September 17, 18, 19, 20.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

PICKUP: Hugo Haas, Beverly Michaels—Don't be bulldozed into buying this as a major attraction. It got by on a saturation booking set-up. In general it's pretty crude and spotty. The sensation seekers were let down the first night and not many showed up to be shocked the second. It has potential as a ballyhoo attraction, but it will disappoint if you go too far. Played Wednesday, Thursday, September 19, 20.—William Hayden, Vacaville Theatre, Vacaville, Calif.

WHEN YOU'RE SMILING: Jerome Courtland, Lola Albright—Not a bad picture. Played to fair weekend business. Weather cool. Played Thursday, Friday, Saturday, September 20, 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Monogram

CAMPUS SLEUTH: Freddie Stewart, June Preisser—Not a bad little picture for double billing. Played Monday, Tuesday, Wednesday, September 10, 11, 12.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

GUN SLINGERS: Whip Wilson, Andy Clyde—This boy Wilson doing O. K. for western fans. Very good. Played Thursday, Friday, Saturday, August 9, 10, 11. —Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

HOLD THAT BABY: Leo Gorcey, Huntz Hall—They seemed to enjoy these lads. Played Monday, Tuesday, Wednesday, September 17, 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

I WAS AN AMERICAN SPY: Ann Dvorak, Gene Evans—Good. Did one of the best grosses in a long time. The circulars and window cards on this sell it to the public. Played Monday, Tuesday, September 3, 4.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TRAIL OF THE YUKON: Kirby Grant, Suzanne Dalbert—Not too bad a picture for double billing. Played Monday, Tuesday, Wednesday, September 17, 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Paramount

BRANDED: Alan Ladd, Mona Freeman—Very good western in Technicolor—better than "Whispering Smith." Good story, good acting and enough action to satisfy any small town patronage. Exceptional business. Played Sunday, August 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

LEMON DROP KID, THE: Bob Hope, Marilyn Maxwell—Good small town Bob Hope picture, but nothing in comparison to the business "The Paleface" did for me. Played Sunday, August 19.—Pat Fleming, Gail Theatre, Round Pond, Ark.

STREETS OF LAREDO: William Bendix, William Holden, Mona Freeman—Very good super-western, even though it's a little old. I did 95% of average business, bucking a county fair, so no squawks. Played it on Friday and Saturday during good weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

THAT'S MY BOY: Dean Martin, Jerry Lewis—Grand entertainment in every respect. Plenty of plot and human interest to support the usual Martin and Lewis routines. The story line isn't new, but it generates enough sympathy for the hapless Lewis to sharpen the comedy and pathos to a fine edge. Excellent for any playing time or situation. Played Sunday, Monday, Tuesday, September 9, 10, 11.—William Hayden, Vacaville Theatre, Vacaville, Calif.

Republic

RIO GRANDE: John Wayne, Maureen O'Hara—Another long and drawn out cavalry picture, directed by John Ford. Parts of it were good, but too slow a pace caused many of the patrons to walk out. This is more of a "She Wore a Yellow Ribbon" type of picture, minus the Technicolor. Business off a little. Played Wednesday, September 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

UNDER MEXICALI STARS: Rex Allen Dorothy Patrick—The best Rex Allen western I've played so far. The helicopter makes it a bit different from the usual western, and such story material as this is about the best stimulant I know of for the show business to combat TV, whether it's in a western or not. Surprising business both nights. Played Friday, Saturday, September 21, 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WOMEN FROM HEADQUARTERS: Virginia Huston, Dennis O'Keefe—Good little action picture suitable for a mid-week or weekend dual bill. Lots of action, different story and some good comedy touches. Weather good. Played Friday and Saturday.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Universal International

APACHE DRUMS: Stephen McNally, Coleen Gray—Usual cavalry vs. Indians routine, but Technicolor and a spectacular climax keep it interesting. Strong support at the B. O. would be a help. Our second feature, "The Fat Man" (UI), provided good contrast and proved to be very entertaining in its own right. Everyone seemed satisfied with this action-mystery combination. Played Thursday, Friday, Saturday, September 13, 14, 15.—William Hayden, Vacaville Theatre, Vacaville, Calif.

APACHE DRUMS: Stephen McNally, Coleen Gray This is another glorified western. Business not up to par, but did fairly well. Weather cool. Played Friday, Saturday, September 21, 22.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello—I thought that this was the poorest Abbott & Costello I ever saw, but it packed them in every day. Abbott & Costello are still going strong here, but hope their next has a little better story. Played Wednesday, Thursday, Friday, Saturday, August 22, 23, 24, 25.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

DOUBLE CROSSBONES: Donald O'Connor, Helene Carter—The teen-agers ate this one up, but to the rest of the audience, it was just another picture. Technicolor was swell, but it seems that costume pictures flunk out here every time. Not a bad picture either, but way below normal business. Played Sunday, September 23.—Pat Fleming, Gail Theatre, Round Pond, Ark.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—This is not the "natural" it's cracked up to be for small towns. It opened big, but couldn't stand up for a normal three day run. It needed support at the B. O., as most people thought it was second feature material or kid stuff. Fantasy has never paid off here, and even a talking mule is too far off the beaten track for our realists. Played Sunday, Monday, Tuesday, September 16, 17, 18.—William Hayden, Vacaville Theatre, Vacaville, Calif.

HOLLYWOOD STORY: Richard Conte, Julia Adams—This was an excellent mystery, but did below average business. Doesn't seem to be strong enough to stand alone, but those who saw it semed to like it. Can't go wrong if you double it with something else. Played Sunday, Monday, Tuesday, August 5, 6, 7.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

IRON MAN, THE: Jeff Chandler, Evelyn Keyes—Excellent fight picture. Played to above average business, and I think it built itself up by word of mouth. The main thing is selling it to the women. Played Wednesday, Thursday, Friday, Saturday, September 5, 6, 7, 8.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

PRINCE WHO WAS A THIEF, THE: Tony Curtis, Piper Laurie—The Curtis-Laurie combination has names to be reckoned with. The bobby-soxers are mad about the boy. Twice the anticipated gross can only be attributed to these two personalities, because Arabian nights epics in color have come and gone before without all this ado. Played Friday, Saturday, September 21, 22.—William Hayden, Vacaville Theatre, Vacaville, Calif.

UNDER THE GUN: Richard Conte, Audrey Totter O. K. picture for the action houses, about a New York gangster who makes a break from a Florida prison farm. Not much romance in it, but I believe your male patrons will go for it in a big way. Average business. Played Sunday, September 16.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

CHAIN LIGHTNING: Humphrey Bogart, Eleanor Parker—I enjoyed this jet airplane picture very much—very enlightening to the jet enthusiasts. Some of the scenes seemed impossible to make. The patrons enjoyed it very much too—only trouble was enough of them didn't come out to see it. Played Wednesday, September 12.—Pat Fleming, Gail Theatre, Round Pond, Ark.

DALLAS: Gary Cooper, Ruth Roman—O. K. Technicolor western for any situation—good story and sufficient action to please any action house. A little long, but interesting enough to hold the spectators inside. Played Sunday, September 2.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GOODBYE, MY FANCY: Joan Crawford, Frank Lovejoy, Robert Young—I've seen other reports panning this picture. Although I agree that it doesn't

(Continued on following page)

(Continued from preceding page)

mean too much in small towns, I must say that I did about 5% above average business and had some very good comments. It rained the county fair out Sunday night, and that probably helped a little. There's a little too much "mush," but the comedy scenes helped liven things up. Played Sunday and Monday during rainy weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

I WAS A COMMUNIST FOR THE FBI: Frank Lovejoy, Dorothy Hart—This was my Labor Day show and I couldn't have picked a better one. This did within two dollars of the business I did last year at this time, and the show was very good. I advertised that all Communists would be admitted free upon presenting their party cards at the box office, and for some strange reason, no one took me up on it. Played on Sunday and Monday during good weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Shorts

Columbia

DON'T THROW THAT KNIFE: Stooge Comedy—The usual Stooge comedy.—Pat Fleming, Gail Theatre, Round Pond, Ark.

OH, MY NERVES: Comedy Favorite—Fair comedy.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WINE, WOMEN AND BONG: All Star Comedy—Have played two of these two reelers from Columbia and my folks like them very much.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS NO. 13: Pete Smith Specialty—Very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HIS MOUSE FRIDAY: Technicolor Cartoon—Good Tom & Jerry cartoon, as usual.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Monogram

PAY AS YOU EXIT: Little Rascals—This series is loaded with memories for some of our patrons, while others are thoroughly disgusted and don't hesitate to remark about their dated appearance. Kids love 'em on Saturday.—William Hayden, Vacaville Theatre, Vacaville, Calif.

Short Product in First Run Houses

NEW YORK—Week of Oct. 1

ASTOR: Pilgrim Popeye ***Paramount***
Feature: Here Comes the Groom ... Paramount

CAPITOL: Cat Nip ***MGM***
Colorful Holland ***MGM***
Feature: A Place in the Sun Paramount

CRITERION: Stage Fright ***Columbia***
Anglers Aweigh ***Columbia***
The Big Truth ***RKO Radio***
Feature: The Magic Face Columbia

PARAMOUNT: The Big Truth ***RKO Radio***
Allen's Animal Kingdom ***Paramount***
Feature: Flying Leathernecks RKO Radio

RIVOLI: Panic Pastry ***20th-Fox***
Feature: David and Bathsheba 20th-Fox

ROXY: Golden Egg Goosie ***20th-Fox***
The Big Truth ***RKO Radio***
Feature: No Highway in the Sky 20th-Fox

WARNER: Tweety's S.O.S. ***Warner Bros.***
World of Kids ***Warner Bros.***
Feature: A Streetcar Named Desire .. Warner Bros.

CHICAGO—Week of Oct. 1

ESQUIRE: World of Kids ***Warner Bros.***
Leghorn Swaggled ***Warner Bros.***
Feature: Her Panelled Door Souvaine

STATE LAKE: The Helpful Geni ***20th-Fox***
Feature: David and Bathsheba 20th-Fox

SURF: Tweety's S.O.S. ***Warner Bros.***
Disaster Fighters ***Warner Bros.***
Feature: Galloping Major, Inc. Souvaine

WOODS: Home of the Danes ***20th-Fox***
Feature: People Will Talk 20th-Fox

ZIEGFELD: A Day With the F.B.I. ... ***Columbia***
Feature: The Clouded Yellow Columbia

Paramount

JITTERBUG JIVE: Popeye—O. K. Popeye cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

POPEYE MAKES A MOVIE: Popeye—Good cartoon, slightly different from the usual Popeye.—Pat Fleming, Gail Theatre, Round Pond, Ark.

RKO-Radio

NEVER A DULL MOMENT: Fred MacMurray, Irene Dunne—Very good, but business not too good on it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal International

APACHE DRUMS: Stephen McNally, Coleen Gray Very good Technicolor western. Did very good business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PUNY EXPRESS: Woody Woodpecker Technicolor Cartoon—Best Woody Woodpecker cartoon in a long time.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

SO YOU WANT TO BE A COWBOY?: Joe McDoakes Comedy—One of the best in the Joe McDoakes series.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SO YOU WANT TO MOVE?: Joe McDoakes Comedy—Good for the routine laughs this exaggerated series usually gets, but they have little appeal and are only fillers. Their one advantage is that they drive customers into the confection bar. — William Hayden, Vacaville Theatre, Vacaville, Calif.

Serial

Columbia

ROAR OF THE IRON HORSE: This serial seems to be pretty good. Have heard no complaints—which is unusual for a serial!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Rogers Signs TV Deal With General Foods

General Foods, Inc., announced in Hollywood it had concluded an agreement with Roy Rogers, obtaining complete control of his television and radio appearances for the next three years. General Foods retains the right to cancel the contract should any of the films made by Mr. Rogers in the past appear on television.

Selznick Sets "Gypsy" For Winter Release

David O. Selznick will release the Michael Powell - Emeric Pressburger Technicolor drama, "Gypsy Blood," in this country in the early winter, it was announced in New York last week. The exhibition policy for the film, which stars Jennifer Jones, will be decided when Mr. Selznick returns from his European tour at the end of the month. He controls all exhibition rights for the Western Hemisphere and has already blueprinted an advance promotional campaign.

Savini Gets Picture

R. M. Savini, president of Astor Pictures Corporation, has announced a distribution deal with W. R. Frank, head of W. R. Frank Productions, for "A Boy, a Girl and a Dog."

ANSWER TO YOUR TECHNICAL PROBLEMS...



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PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

63 Universal Shorts Set

A program of 28 two-reel short subjects, 35 one-reelers and 104 issues of Universal Newsreel was announced last week for 1951-52 by Charles J. Feldman, domestic sales manager of Universal Pictures. Heading the two-reelers will be 13 of the "Earth and Its Peoples" series produced by Louis de Rochemont.

The second group of two-reelers will be the "Name Band Musicals" with subjects featuring Tommy Dorsey and His Orchestra and Woody Herman and his Band already completed. Two special two-reelers will include "Danger Under the Sea," filmed in the Mediterranean.

There will be six new Woody Woodpecker Technicolor cartoons produced by Walter Lantz; eight Variety Views of one reel and eight Cartoon Melodies in addition to 13 Technicolor Cartoons produced by Walter Lantz.

Richard E. Dwight Dies; Was 20th-Fox Counsel

Richard Everett Dwight, 77, for many years counsel for Twentieth Century-Fox, died September 28 at his home in New York. He was a senior member of the firm of Dwight, Royal, Harris, Koegel and Caskey, and figured prominently in the early years of the Government anti-trust suit against the major film companies. He had practiced law since 1899 but in recent years had been in virtual retirement. His widow survives.

John F. Hayes

John F. Hayes, 81, president of Hayes Amusement Enterprises, which operates theatres in Philadelphia and New Jersey, died at his home in Philadelphia September 21 after a brief illness. Mr. Hayes had been active in Catholic philanthropic work and was a member of the Moose and Eagles.

James H. Foley

James H. Foley, salesman in Paramount's Des Moines branch, died suddenly September 25. He is survived by his widow, Mildred, and two daughters. He was with the Paramount organization since 1928, when he joined the company as assistant shipper in the Des Moines exchange.

Thomas Urbansky

Thomas Urbansky, 66, owner of the Lorain Fulton theatre, Cleveland, died September 28 of injuries sustained recently when he was mysteriously attacked in a leather-goods shop he operated in Cleveland.

Sidney Holland

Sidney Holland, 55, manager of the Fairview theatre, Cleveland, died suddenly September 28 of a heart attack. He is survived by his wife, a son, Robert, manager of the Shaw Hayden theatre, Cleveland, and a daughter.

IN NEWSREELS

MOVIETONE NEWS, No. 79—Korean fighting. Korean officers here for training. London awaits news of King. Unveil statues of heroes at Arlington Bridge. Gen. Ridgway visits Tokyo farm. Mississippi raft experiment. Jet fighters. Sports.

MOVIETONE NEWS, No. 80—Reds still snag Kaesong talks. G. I. blood appeal by Joe E. Brown. This elephant won't forget. Smallest G. I. has problems. Giants-Dodgers battle for flag. Villanova whips Army. California trims Penn.

NEWS OF THE DAY, No. 209.—Anxiety grips Britain over King. Equality pledged to Italy by President Truman. Korean officers here for training. Fashions in swim suits. Sports: turf thrills, boxing.

NEWS OF THE DAY, No. 210—Parachuting nurses. Call for blood. New York hails Italian Premier. Glamor on parade. Sensational baseball wind-up. Army routed in first game. Irish triumph in opener.

PARAMOUNT NEWS, No. 12—"Rodeo World Series." King George's illness. People in the global spotlight: Premier de Gasperi; Gen. Alphonse Juin; Gen. and Mrs. Ridgway. Combat report from Korea. Frenchman walks across the Thames on a tightrope.

PARAMOUNT NEWS, No. 13—Battle on the beetle. Height of fashion. Canada's Prime Minister in Washington. Henry F. Grady. Eisenhower decorated. Joe E. Brown blood appeal. Army-Villanova. Notre Dame-Indiana. California-Penn.

TELENEWS DIGEST, No. 39-B—Korea battling. Korean officers here for training. William Green urges CIO-AFL merger. Japan farms modernized. Duke of Windsor in London. Eisenhower welcomes Gen. Juin. Camouflage artists. Sports.

TELENEWS DIGEST, No. 40-A—Czech official flees for freedom in Germany. Aftermath of Texas drought. European Conference in Hamburg. Haile Selassie receives Italian ambassador. Fashions in hats. Army loses opener.

UNIVERSAL NEWS, No. 495—Report on Korean fighting. War statues here from Italy. X-ray program sponsored by Variety Clubs. Latest fashions in swim suits. Sports: football, rodeo.

UNIVERSAL NEWS, No. 496—Fashion awards. Seeds for Asia. Joe E. Brown makes blood appeal. Smallest airman. Army-Villanova. California-Penn. Texas-Purdue.

WARNER PATHE NEWS, No. 14—Fight for Heartbreak Ridge. Britain keeps vigil for ailing King. Senate probe in Washington. Italy gives statues to Truman. Korean officers here to train. Mass X-ray drive. Swim suit fashions. Donkey derby. Football.

WARNER PATHE NEWS, No. 15—Baseball's nail-biting finale. Army vs. Villanova. Ohio State vs. SMU. Canadian Premier meets Truman on seaway project. UN and Red officers talk on in Kaesong. France: Danes honor Eisenhower for NATO service. New York: Need a wardrobe? Try a scarf. Joe E. Brown appeals for blood donors.

1,200 Prints of Saddler-Pep Film Rushed to Theatres

Within two days after the Sandy Saddler-Willie Pep fight in New York last week, RKO Pathe had rushed 1,200 prints of its 21-minute fight film to theatres from coast to coast. By 1 P.M. Thursday, the day after the fight, the film was at the Broadway houses. RKO Radio exchanges east of the Mississippi had received prints Thursday evening; those west of the Mississippi had them Friday morning. Processing and distribution took less time than on the Robinson-Turpin fight film, Jay Bonafield, RKO Pathe executive vice-president said.

MGM Sets Chicago Sales Meeting for Oct. 22

Metro-Goldwyn-Mayer will hold a three-day sales conference of its field sales executives at the Ambassador East Hotel, Chicago, starting October 22, William F. Rodgers, vice-president and general sales manager, announced in New York this week. Some 75 executives and assistants from the field and the home office will attend the meeting.

30 Films Sold At Festival

by ARGEO SANTUCCI

ROME: Business transactions amounting to more than $1,000,000 were conducted and some 30 films were sold at the second International Film Fair held in Venice August 8 to September 15.

It has been announced that the third Film Fair is scheduled for Rome next year. Most likely, it will be held in the spring to allow purchasers to select among the most recent pictures and to include them in the new season. The purpose of the Fair is to make transactions on pictures easier and to let as many people as possible view the films. Quite a few of these productions are those shown at the Venice Film Festival. Among the pictures offered was Twentieth Century-Fox's "All About Eve."

Of the 30 films sold at the Fair 17 were of Italian origin. The French, British and Greek industries registered two sales each, and Germany, Egypt, Austria, and Switzerland one each. A number of further deals are expected, with 16 of them concerning Italian productions, 12 German, 10 Yugoslav, five French, five Swiss, four British and two Spanish.

At the Second Film Fair, special interest was shown in Spanish and Japanese films which had to be screened several times despite the shortage of available projection rooms.

Legion of Decency Reviews Nine Films, Approves Six

The National Legion of Decency this week approved six of the nine new films reviewed. Placed in Class A-1, morally unobjectionable for general patronage, were "Arizona Manhunt," "Jungle Manhunt" and "The Kid from Amarillo." In Class A-2, morally unobjectionable for adults, the Legion put "Across the Wide Missouri," "The Lady Pays Off" and "Love Nest." "Obsessed" and "Under the Olive Tree" were given a Class B rating, morally objectionable in part for all, because the former "tends to condone immoral actions" and the latter has "suggestive sequences" and "tends to condone taking the law into one's own hands." "Marie du Port" was put in Class C (condemned) because, "this picture in the story it tells condones immoral actions."

New York Will Get New East Side Art House

The Fine Arts theatre, a new 485-seat theatre equipped with large-screen television and built on the site of the former Cafe Society Uptown on New York's swank East Side, will open soon, Richard Davis and Oliver A. Unger, owners and operators, announced this week. The theatre will show first run American and foreign films. Universal-International's "The Lavendar Hill Mob," with Alec Guinness, will be the opening attraction.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions and 5,324 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	–	10	15	16	4
Along the Great Divide (W.B.)	1	7	29	17	4
Apache Drums (U.I.)	–	8	34	7	2
Appointment With Danger (Para.)	–	7	48	43	13
As Young As You Feel (20th-Fox)	–	–	5	17	13
Best of the Badmen (RKO Radio)	–	8	21	19	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	–	2	9	18	27
*Bird of Paradise (20th-Fox)	5	8	47	58	15
Brave Bulls, The (Col.)	–	–	1	11	25
Bullfighter and the Lady, The (Rep.)	–	3	9	16	14
Captain Horatio Hornblower (W.B.)	16	16	6	4	–
Cattle Drive (U.I.)	9	2	3	7	5
Cavalry Scout (Mono.)	–	3	6	3	–
Comin' Round the Mountain (U.I.)	10	19	25	12	–
Cyrano de Bergerac (U.A.)	16	10	6	6	1
Dear Brat (Para.)	–	2	37	18	21
*Double Crossbones (U.I.)	1	1	5	16	7
Excuse My Dust (MGM)	1	15	55	19	1
Fabiola (U.A.)	–	5	4	10	4
Fat Man, The (U.I.)	4	–	3	4	3
Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	–	1	30	30	10
†Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	4	4	1	1	–
Follow the Sun (20th-Fox)	2	1	29	23	22
Fort Worth (W.B.)	9	26	27	5	2
*Fourteen Hours (20th-Fox)	–	1	10	9	18
Francis Goes to the Races (U.I.)	23	28	6	4	–
Frogmen, The (20th-Fox)	15	12	51	11	2
Go for Broke (MGM)	12	54	37	13	3
Goodbye, My Fancy (W.B.)	–	9	11	24	10
Great Caruso, The (MGM)	36	20	46	17	3
Guy Who Came Back, The (20th-Fox)	–	–	7	17	6
Half Angel (20th-Fox)	2	38	42	9	1
Happy Go Lovely (RKO Radio)	–	1	9	4	–
Hard, Fast and Beautiful (RKO Radio)	–	2	–	8	7
He Ran All the Way (U.A.)	–	–	2	20	2
Her First Romance (Col.)	–	3	2	–	2
Here Comes the Groom (Para.)	6	10	8	–	2
His Kind of Woman (RKO Radio)	3	4	2	1	–
Hollywood Story (U.I.)	–	–	4	1	2
Horsie (Formerly Queen for a Day) (U.A.)	–	1	3	2	10
House on Telegraph Hill (20th-Fox)	–	–	2	15	6
Hurricane Island (Col.)	–	–	1	4	–
I Can Get It for You Wholesale (20th-Fox)	1	25	18	28	4
I Was a Communist for the F.B.I. (W.B.)	2	24	36	25	3
I Was an American Spy (A.A.)	–	2	3	2	1
In Old Amarillo (Rep.)	–	–	2	1	1
Inside the Walls of Folsom Prison (W.B.)	–	7	6	11	5
Iron Man, The (U.I.)	1	2	3	2	1
Jim Thorpe—All American (W.B.)	–	–	7	1	1
Jungle Headhunters (RKO Radio)	–	–	2	1	5
Katie Did It (U.I.)	2	8	19	8	–
Kind Lady (MGM)	–	–	8	2	11
Kon-Tiki (RKO Radio)	3	3	2	–	2
Last Outpost, The (Para.)	1	9	30	14	5
Law and the Lady, The (MGM)	–	1	1	6	6
Lemon Drop Kid, The (Para.)	4	55	40	42	4
Little Big Horn (Lippert)	–	4	7	4	5
Little Egypt (U.I.)	1	1	3	1	–
Lorna Doone (Col.)	–	6	17	7	2
Ma and Pa Kettle Back on the Farm (U.I.)	119	42	19	14	–
Man from Planet X, The (U.A.)	–	2	7	1	9
Mask of the Avenger (Col.)	–	–	6	1	4
Meet Me After the Show (20th-Fox)	3	12	22	4	1
†Millionaire for Christy, A (20th-Fox)	–	–	–	6	1
Mr. Belvedere Rings the Bell (20th-Fox)	3	15	20	14	3
Molly (Para.)	–	–	1	4	21
My Forbidden Past (RKO Radio)	2	18	19	28	26
New Mexico (U.A.)	–	–	5	4	1
Night Into Morning (MGM)	–	11	6	14	6
No Questions Asked (MGM)	–	–	5	10	15
On Moonlight Bay (W.B.)	43	34	3	8	–
On the Riviera (20th-Fox)	12	15	30	46	3
Only the Valiant (W.B.)	1	6	44	34	27
Painted Hills (MGM)	–	15	29	11	9
Passage West (Para.)	9	2	31	14	13
Peking Express (Para.)	1	3	5	6	5
People Against O'Hara (MGM)	–	2	–	7	3
People Will Talk (20th-Fox)	1	1	5	1	–
Pickup (Col.)	–	3	6	–	–
Prince Who Was a Thief, The (U.I.)	1	9	21	15	–
Prowler, The (U.A.)	2	2	3	3	3
Raton Pass (W.B.)	–	7	16	39	8
Rawhide (20th-Fox)	8	22	47	11	1
Rich, Young and Pretty (MGM)	2	24	28	9	–
Santa Fe (Col.)	5	10	63	42	1
Sealed Cargo (RKO Radio)	–	3	10	13	13
Secret of Convict Lake, The (20th-Fox)	3	8	5	1	1
Show Boat (MGM)	96	15	12	–	–
Sirocco (Col.)	–	8	5	7	17
Smuggler's Island (U.I.)	2	6	17	12	10
*Soldiers Three (MGM)	2	10	25	27	13
Strangers on a Train (W.B.)	3	36	23	13	3
Strictly Dishonorable (MGM)	–	3	–	11	36
Strip, The (MGM)	–	–	–	5	–
Take Care of My Little Girl (20th-Fox)	10	58	40	5	–
Tall Target, The (MGM)	–	–	–	1	5
Teresa (MGM)	–	7	9	17	5
Texas Rangers (Col.)	1	5	5	3	7
That's My Boy (Para.)	39	13	4	3	–
Thing, The (RKO Radio)	26	48	16	13	5
Thunder on the Hill (U.I.)	–	–	3	2	3
Tokyo File 212 (RKO Radio)	–	–	1	11	6
Try and Get Me (U.A.)	–	–	2	1	6
Two of a Kind (Col.)	–	–	3	6	2
Up Front (U.I.)	3	37	57	13	24
Warpath (Para.)	–	1	23	9	2
When the Redskins Rode (Col.)	–	3	3	–	5
You're in the Navy Now (20th-Fox)	–	20	36	39	5

Seattle Has Gala School Matinees

Seattle's downtown streets were literally crawling with small-fry cowboys and cowgirls when the recent "Back to School" free theatre parties were celebrated, with the personal appearance of Rex Allen, Republic's new western star. Sponsored by eight of the city's largest stores, the *Seattle Times*, the John Hamrick and the Evergreen Theatres, the party was the largest four-way cooperative venture ever attempted in Seattle.

For over a week, the downtown area was jammed with children who brought their parents to the stores to obtain free tickets. The purpose was to stimulate downtown business which now competes with suburban shopping areas. The 30,000 tickets that were given away and the 16,000 children that crowded into six of Seattle's largest theatres proved the promotion a success. The same two-hour show had been planned for four theatres, but it was necessary to throw open two other houses to accommodate the crowds.

The *Seattle Times* opened the campaign 25 days prior to playdates with promotion of Rex Allen's personal appearance, and a special "Back to School" advertising section. H. B. Sobottka, vice president of John Hamrick Theatres, and William Thedford, vice-president of Evergreen Theatres, were responsible for coordination, with Dan Redden, of the Music Hall, Marvin Fox of the Orpheum and Delmo Larison, of the Paramount, assisting. It's to be a twice-annual affair, next time for "School's Out" in the Spring.

Records Pay Off

Jack O'Leary, manager of the Colonial theatre, Brockton, Mass., arranged a store tieup for "Show Boat" which included a fine window display for MGM Records.



Manager Bill Trambukis and Assistant Manager Gene Mielnicki, of Loew's Strand theatre, Syracuse, caught in a huddle over pressbooks, in the managerial sanctum.

CONTENDERS FOR QUIGLEY AWARDS

JEROME BAKER
Palace
Rochester, N. Y.

GEOFFREY BORGATE
Metro
Johannesburg, S. Africa

JAMES BARNES
Hollywood
Hollywood, Calif.

JOHN BARRY
Odeon
Kettering, Eng.

WALTER BLANCHARD
California
Pittsburg, Cal.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

R. S. BRAND
Ritz
Southend-on-Sea, Eng.

A. P. C. BRIDGER
Ritz, Hythe, England

BILL BROWN
Majestic
Evansville, Ind.

BUDDY BROWN
Miller, Wichita, Kans.

BILL BURKE
Capitol, Brantford, Can.

JAMES CAREY
Loew's
Evansville, Ind.

R. CASAMASSINE
Regent, New York, N. Y.

W. E. CASE
Odeon, Salisbury, Eng.

DANNY COHEN
Boro Park, Brooklyn

LOUIS COHEN
Poli, Hartford, Conn.

R. J. CRABB
Savoy, Swindon, Eng.

LEN CRATE
Union, Dunstable, Eng.

W. J. CUNNINGHAM
County, Dalton, Eng.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

D. A. DENYER
Dominion, Harrow, Eng.

C. DRYSDALE
Capitol, Leith, Scot.

JIM DURGAN
John Hamrick Theatres
Seattle, Wash.

DOUGLAS EWIN
Lyric
Wellingborough, Eng.

FRED W. FALKNER
Falkon, Tisdale, Can.

SAM FERSTENBERG
Castle Hill, New York

MARVIN FOX
Orpheum
Seattle, Wash.

JACK FOXE
Capitol
Washington, D. C.

H. GENT
Hippodrome
London, Eng.

W. GILLAM
Midland, Newark, Ohio

ELAINE GEORGE
Star,Heppner, Ore.

GERRY GERMAIN
Palace
Jamestown, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

ADAM G. GOELZ
Hippodrome
Baltimore, Md.

IRVING GOLD
RKO 86th Street
New York, N. Y.

S. W. GOULD
Manos, Greensburg, Pa.

LARRY GRAVER
Mastbaum
Philadelphia, Pa.

TOM GRAZIER
Arcade
Darlington, Eng.

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

LOUIS GROSSMAN
Alden, Jamaica, N. Y.

M. H. HARMAN
Palace, Milwaukee, Wis.

BILL HARWELL
Palace, Lorain, Ohio

F. G. HAWKINS
Gaumont
Nottingham, Eng.

A. HEATON
Regal, Beverley, Eng.

ALBERT HEFFERAN
Evart, Evart, Mich.

REGINALD HELLEY
Regal, Bridlington, Eng.

WALT HENDERSON
Odeon, Ashton, Eng.

D. E. JONES
Odeon
Bognor Regis, Eng.

AL KAHANS
Olympic
Saigon, Indochina

LARRY KENT
Esquire
Sacramento, Calif.

SIDNEY KLEPER
College
New Haven, Conn.

W. E. P. LAMBERT
Odeon
Ferncombe, Eng.

DONALD W. LAPPIN
Broadway, Denver, Colo.

DICK LETTS
International
Vancouver, Canada

NORMAN LEVINSON
Poli, Hartford, Conn.

T. W. LEWIS
Odeon, Chester, Eng.

JOHN LONGBOTTOM
Odeon
Middlesborough, Eng.

ANDREW L. LOUCAS
Lyric, Nicosia, Greece

L. LOVELL
Regal, Kirkcaldy, Scot.

A. LOEWENTHAL
Fulton
Jersey City, N. J.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

RICHARD MAJOR
Globe, Coventry, Eng.

TONY MASELLA
Palace, Meriden, Conn.

D. F. MAY
Bristol
Birmingham, Eng.

EDDIE MECK
Hillstreet
Los Angeles, Calif.

D. W. MELLOTT
Naylor
Washington, D. C.

S. V. MURDOCH
Corona, Liverpool, Eng.

DON NIEBAUM
Victory, Sioux City, Ia.

JACK O'LEARY
Colonial, Boston, Mass.

JIM O'LOUGHLIN
Port
Newburyport, Mass.

A. L. PAREEZER
Odeon
Bognor Regis, Eng.

R. W. PARKER
Regal, Torquay, Eng.

PEARCE PARKHURST
Drive-In, Lansing, Mich.

ALLAN W. PERKINS
Roxy, Midland, Can.

LESTER POLLOCK
Loew's, Rochester, N. Y.

E. H. REED
Regal, Abingdon, Eng.

CARL ROGERS
Loew's, Dayton, Ohio

W. S. SAMUELS
Lamar, Beaumont, Texas

MATT SAUNDERS
Poli, Bridgeport, Conn.

LEO SCHUESSLER
Rex, Sheboygan, Wis.

HAROLD SHAMPAN
Gaumont, Islington, Eng.

VIC SICILIA
Rivoli, Muncie, Ind.

JACK SIDNEY
Loew's, Baltimore, Md.

CHARLES SMITH
Regent, Brighton, Eng.

JOHN L. SMITH
Regal, Kirkcaldy, Scot.

KENNETH J. SNIFFIN
President
Manchester, Ga.

SOL SORKIN
Keith's, Syracuse, N. Y.

S. SPRINGFIELD
Palace, Eltham, Eng.

P. C. STEVENSON
Palace, Lancaster, Eng.

KARL SUTHERLAND
Voncastle
Greencastle, Ind.

A. R. TATE-LOVERY
Princess
Dagenham, Eng.

WM. J. TRAMBUKIS
Strand, Syracuse, N. Y.

F. TREBILCOCK
University
Toronto, Can.

VINCENT J. TRIPODI
Loew's, Dayton, Ohio

LEONARD TUTTLE
St. Albans
St. Albans, N. Y.

D. H. VAUGHAN
Roxy, Blackheath, Eng.

ROBT. WESTERMANN
Loew's Richmond, Va.

D. H. WESTERN
Regal, Torquay, Eng.

JOHN W. WILKINSON
Elite
Middlesborough, Eng.

HARRY WILSON
Capitol
Chatham, Mass.

W. C. WOLVERTON
Circle
Indianapolis, Ind.

Parkhurst Puts It On The Line

Pearce Parkhurst, manager of the Lansing drive-in theatre, Lansing, Mich., who enjoys the distinction of being the best exploitation man in the drive-in field, puts it on the line with his entry for the Quigley Awards in the third quarter, which arrives by express just as the lists were closing. But he needn't worry much, for unless and until a few more drive-in theatre managers acquire something like his acumen, there's no contest.

With upwards of 3,500 new drive-in theatres in the country as a whole, we like to hold up Pearce Parkhurst as a bright and shining example. And next week, when the quarterly winners are announced in these pages, we are confident the judges will find for the plaintiff, who contends that drive-in management is just as much in need of showmanship as any other. The defendants in the case are still out, consulting their attorneys, no doubt. We wish they would all decide to get down to hard work, like Mr. P. P.

This book, which covers our desk at the moment, will have to be reviewed as a winner, so we'll merely say, now, as we have said before, it is the mostest of the bestest from the drive-in field, and would there were more who could imitate or simulate this kind of skill. Pearce hasn't merely submitted a campaign, it's a short course in how to make a drive-in theatre click.

Housewives' Matinee

Billy Knight, manager of the Tampa theatre, Tampa, Fla., runs a "Housewives' Matinee" one day a week, with the prices from 1 p.m. to 2:30 p.m. at 30c instead of the regular price of 82c.



Ted Barker, of Loew's, Cleveland, revamped the State theatre's set-piece as a display for "It's Movietime, at Loew's, USA." The circuit encourages these set-pieces for all sorts of seasonal hit parades and upcoming attractions.



Merchants in downtown Portland, Ore., were delighted with Jack Matlack's invention of "Wives Day" as a promotion for the J. J. Parker theatres. It's something that can be celebrated in every town, on any convenient off-day at your box office.

Three Mile Parade for "Flying Leathernecks"

Dick Walsh, advertising manager for the Cataract theatre, in Buffalo, reports a three-mile Marine Corps parade led by the commanding officer of the Marine Air Reserves at Niagara Falls, with the Marine Band, searchlights, and civil officials, as part of his exploitation for "Flying Leathernecks." A local contest to select "Miss Flying Leatherneck" awarded a local girl who is much better looking than that, and who won front page news pictures in the local *Gazette*. The Mayor proclaimed "Leatherneck" Week for the run of the picture. The USMC also cooperated with lobby display materials.

Canastota Bean Pickers Sensation in Syracuse

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, N. Y., picked up an option on a piece of good theatrical merchandise when he booked the "Canastota Bean Pickers"—amateur talent, right off the Syracuse State Fair grounds, as a stage attraction at the Paramount. Syracuse *Post-Standard* sponsored the square dancing contest which produced the Canastota aggregation—and that name is a local by-line for things nostalgic and rural. Naturally, the "Bean Pickers" landed in news pictures on the front page of the cooperative daily.

Blind Couple Enjoy "Caruso"

Morris Littman, manager of the Sylvan theatre, Rutherford, N. C., entertained Mr. and Mrs. Gene Cole, both blind, for a screening of "The Great Caruso," and they enjoyed the film and were grateful for the invitation. Mr. Cole said his father knew Enrico Caruso, and it gave them great pleasure to hear the music and "see" the picture.

Ed Meck Is A Showman

Eddie Meck, manager of the RKO Hillstreet theatre, Los Angeles, is a favorite in our Round Table meetings, because he always displays a quality of showmanship beyond usual dimensions. This is the season when we begin to receive big campaigns, such as his entry in the third quarter for "Alice in Wonderland," and we want to acknowledge it here, as news, before the quarterly judging.

A campaign at the RKO Hillstreet is always colossal, in that it represents the complete, all-out effort that accomplishes the maximum result. Starting easily with planted publicity in free space, it leads into paid advertising, but for a large part of the way, the campaign rides, cost-free. Just when you think the paid space might begin, Ed gets large display from a bakery sponsoring the "Un-Birthday Cake" contest, which satisfies the business office. We've seldom seen so many publicity features in any newspaper campaign.

Odeon, Canada, Has It—And Larry Graburn Proves It

Larry Graburn, director of advertising for Odeon Theatres of Canada, Ltd., sends a copy of the exciting brochure prepared by the circuit as an announcement to its managers of new product coming up. It's a "Parade of Hits to Shout About," and we congratulate Larry for a presentation that will pep up the men in the field. Product is about evenly divided between British and American films, with Warners, 20th Century-Fox and Universal most heavily represented. It's good news for Odeon managers.



Hugh S. Borland, manager of the friendly Louis theatre, on Chicago's South Side, displays his arguments for attending the movies, with typical showmanship and sales approach. Hugh plays all the best pictures, last run in Chicago.

Lily Watt Wins—And Tries Again

Miss Lily Watt, manager of the Odeon Theatre, Coatbridge, Scotland, proved herself one woman against 90 men, when she was the sole feminine winner in the British showmanship contest reported in these columns recently, and we think she is out to do it again, with her current entries for the Quigley Awards in the third quarter. The English mail contains several very formidable entries that will have the men sitting it out, to know the decision.

Top entry is a big campaign for "Branded'—the Paramount picture with Alan Ladd, and frankly, we're a little surprised to see the manner in which this western adventure is put over in a little Scottish town. We've known all along that American cowboy stars, the heroes of our old West, were popular in England, but this about finishes the argument, if any. Alan Ladd and "Samson and Delilah" and "Kim" are tops in Coatbridge.

"All About Eve" and "Harvey" are two more of the campaigns which Miss Lily has entered to win, place or show, in this quarter. And there are campaigns on "Walk Softly, Stranger" and "Whiskey Galore"—and her Children's Show, which is always handled with skill and showmanship, for a better box office. It is a pleasure to welcome Miss Lily Watt to our Round Table meetings, for she has the knack that goes with winning.

Canada Excuses Dust

Allan W. Perkins, manager of the Roxy and Capitol theatres, Midland, Ont., devised a street ballyhoo for "Excuse My Dust" which brought results to the box office.



Beverly Michaels seems very pleased as George Schwartz points out in the only Hollywood film to play the long-run World theatre in New York since Broadway can remember.

Selling Approach

CAPTAIN HORATIO HORNBLOWER—Warner Brothers. In color by Technicolor. He storms the seas of the world. The sun never sets on his world of adventure. Gregory Peck and Virginia Mayo in a full-color production of the famous "Saturday Evening Post" stories by C. S. Forester. 24-sheet and other posters put over the adventuresome atmosphere of this famous character of the seven seas, and will make good marquee and lobby display. The big herald will key your campaign and sell the picture, if you follow its showmanship lead. There's a special teaser card and regular window card, and a set of four door-panels. Teaser ads were made for the Radio City Music Hall and you must cut out that part of the copy, but they're good suggestions. Newspaper ad mats in large and medium sizes put over the picture, although crowded with detail. Look them over and pick for your newspaper page. "Saturday Evening Post," through its distributors, Curtis Publications, with representatives in many cities, will cooperate with you. Bantam Books have a 35c Giant edition of the Hornblower story. There are several national tieups which you may find available in your local situation. Publicity mats and stories are especially good.

WARPATH — Paramount. In Color by Technicolor. The Indians Are Coming, Thousands of Them, On the Warpath. First picture of the new season to flood the screen with heroic adventure and savage action. The battle cry that set the plains ablaze—a big outdoor epic that's the answer to a showman's prayer. Whoop it up with everything you've got. Terrific 24-sheet, one of the best pieces of adventure display you'll ever see in front of your theatre. If you want to lift this picture out of the routine of casual westerns, use this 24-sheet and follow through with a suitable campaign. Newspaper ad mats have similar spectacular scenes in not-too-large space. The herald, excellent to key your campaign, has the same center-spread. A set of four teasers are not as good as the other ads, but there are still more newspaper ad mats that have this new look, in various sizes and shapes, so reach for something different. You can set this picture apart from the ordinary by giving it unusual presentation. One Round Tabler put Indian Headdresses (girl style) on usherettes to obtain a simple and effective reminder that Indians were coming.

PEOPLE WILL TALK—20th Century-Fox. It's all about men, maids, morals and more! It's the new picture from the same production team that gave you "All About Eve." Cary Grant, a most remarkable man. Jeanne Crain, a most unconventional girl. In a smart social comedy, which pokes fun at contemporary American life. Here's how to get people talking! 24-sheet is startling as lobby or marquee display and other posters are equally good. Teaser ads will follow through with what the 24-sheet has started. There are lots of good teaser ads in 2- and 3-column width for all kinds of situations. The other newspaper ad mats are mostly in large sizes, but you can use teasers for display. There's a good herald, which keys campaign requirements, plus a special door hanger, from National Screen, and a good window card. The pressbook is exceptionally well prepared, with an abundance of good material and suggestions. Whispering campaigns and stunts to encourage the idea that "People Will Talk" will naturally develop publicity through radio and newspaper sources. "People Will Talk"—about these bargains, is a natural head for a co-operative page. Double-barreled trailer ammunition is offered in the press book.

ANGELS IN THE OUTFIELD — Metro-Goldwyn-Mayer. A new and wonderful picture for the millions of baseball fans who loved "The Stratton Story." Paul Douglas, he was the toughest guy you ever saw, until Janet Leigh, an angel, said "Hello." A guy named Guffy and the girl who tamed him. He had fire in his eye, but an angel in his arms. MGM brings you humor, happiness and heart-throbs in the 24-sheet for this attraction. Other posters are good for cut-outs and displays. There's no herald, but you print your own with one of the oversized newspaper ad mats. Pressbook gives you plenty of small and medium sizes, for all sorts of situations. Try a display ad on the sports pages, to attract the baseball fans. Interesting set of mats gives you scenes with huge balloons to fill in with type "conversations" on a contest basis—what they might have said to the umpire! Ask girls to be sports writers, and award their appearance in print. A set of mats for a baseball folder looks interesting, but how you'll get it die-cut to size is strictly your problem. Publicity mats look good, they call this "a happy picture" for baseball fans.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone WA. 2506

IN A SPECIAL TRAILER HURRY?
WE'LL GIVE YOU F-A-S-T-E-S-T SERVICE
FINEST QUALITY
1327 S. Wabash Chicago, Illinois
FILMACK
630 Ninth Ave. New York, N. Y.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

YOUTH AGED 20 YEARS, WISHES TO LEARN to be a projectionist. Seeks employment. Preferably Oregon or California. Worked 18 months on German AEG equipment, 8 months Century. High school and college education. Write: K. MORAN, Box 545, Mill City, Ore.

THEATRE EXECUTIVE PRESENTLY EMployed desires change. 20 years experience, go any place. Complete knowledge all types operations. Salary open. BOX 2609, MOTION PICTURE HERALD.

WANTED: POSITION AS TRAVELLING AUditer. Over 20 years experience in exchanges of a major producer. BOX 2610, MOTION PICTURE HERALD.

YES I'M A THEATRE MANAGER: I DON'T know all the answers, but my over twenty years experience should make me an asset to anyone looking for a man that understands public relations, advertising, overall theatre operation and how to save a buck. Yes, I've supervised more than one house at a time for leading chains. My references are beyond reproach. If you are interested in a man that understands the intricate problems of our business, write or wire, BOX 2612, MOTION PICTURE HERALD.

PROJECTIONIST: 8 YEARS EXPERIENCE sound service and maintenance, references. ALLEN FLITCRAFT, P. O. Box 133, Roann, Indiana.

HELP WANTED

WANTED: MANAGERS AND ASSISTANTS FOR small Virginia towns. Give experience, salary expected, marital status, and photo first letter. Immediate openings. Write STATE THEATRE, Harrisonburg, Va.

THEATRES

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

THEATRE FOR SALE—TOWN 2500, NEW YORK State—Terms. BOX 2608, MOTION PICTURE HERALD.

FOR LEASE THEATRE, 900 SEATS, MODERN brick building, air conditioned, parking facilities, top operating condition, good location, outstanding proposition. Will stand strict investigation. WILLIAM THOMPSON, 50 Almira St., Rochester, New York. Telephone: Locust 0685.

WANTED: THEATRE (600-1000 SEATS) WITHin hundred mile radius New York City. Details please. BOX 2611, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

USED 1200 S. E. 7587 MOTIOGRAPH SPEAKERS, $3.00 each, 600 S. E. 7581 Motiograph junction boxes (lights), $2.50 each. Good condition. All or part. F. O. B. Los Angeles, PACIFIC DRIVE-IN THEATRES, 143 South Robertson, Los Angeles 48, California.

STOP! LOOK! LISTEN!

THIS CLASSIFIED PAGE HAS IT. A THEATRE buyer writes: "I bought my new house through your ads." A projectionist says: "Thanks to your paper for the nice job it found for me." A manager tells us: "Whenever I want to change positions, I do it through your classified page and it's all so confidential." And those who want to sell or buy good used equipment use these columns to tell their story. MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York 20.

USED EQUIPMENT

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Super Simplexes $447.50; H.I. generators w/panel, rheostats $595.; Holmes Educators, dual w/amplifier $605.; two Baby Strong arc lamps, rectifiers $395. Complete outfits for theatres and drive-ins. Time deals available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

FIRST COME, FIRST SERVED. THESE CHAIR values available now! 700 American fully upholstered back, spring cushion, good condition, $4.50; 200 Heywood veneers $4.75; 293 rebuilt Andrews inserted panelback spring cushion $4.95; 223 rebuilt late International fully upholstered with spring edge cushions $8.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERATED Masonite marquee letters, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"——$1.25; 16"—$1.50 (all colors). Replaces Wagner, Adler, Bevelite. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

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AURICON PROFESSIONAL SOUND CAMERA $495.; MICOP Hispeed 90 fpm Printers, 16/35mm, $1650. plus tax; 16mm. Animation Stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell and Howell specialist outfit, originally $2,350, $1,495; Micro synchronizer 4-way 16/35mm $195.; 5000W Sunspots on stands $77.50; new Bridgamatic Jr. 16mm. automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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Levin Associates Offering Theatre Inspection Service

Jack H. Levin Associates, meeting in convention at the Stevens Hotel in Chicago, discussed a plan to offer a service consisting of at least 50 reports a year at an annual cost of about $200 to $250 per theatre. Mr. Levin is founder of the Copyright Protection Bureau and Confidential Reports, Inc. The plan, as discussed at the meeting, is to submit the reports directly from the home office of Levin Associates in New York to the owner or circuit head, thus enabling absentee ownership or management to keep a close check on employees. The entire service, including names of clients, would be confidential.

Seadler Piece Available

Reprints of the institutional industry article by Si Seadler, advertising manager of Metro-Goldwyn-Mayer, entitled "Speak Up Movie Folk, It's Your Industry They're Knocking," are available in quantity at the New York headquarters of the Council of Motion Picture Organizations, COMPO announced last week.

Did You COMPARE...

The TOA Convention is over. The men who spoke many words, those who debated, and the many who listened to and pondered upon what was said . . . they have returned to their home territories, near and far throughout the nation.

But the echo of thoughtfully uttered words and their sincerity of purpose will linger in the minds of many . . . and out of all of this, the industry must gain through converting the wisest of those words into sound and live action.

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DID YOU COMPARE—the thoroughness of the news coverage—the editorial weighing of its significant aspects—the calibre of concise comment on each day's happenings—and the speed of this trade reporting service?

Each morning, to all attending the Convention, MPD brought its recorded account of the events of the previous day in clearly set forth words and pictures—and for its thousands of other subscribers, unable to leave their home areas, each day's issue was sped to the mails.

MPD did not forget that while the Convention ended Thursday, there was still the job of reporting the events of that important day. The MPD issue of Friday morning devoted over sixteen columns to the subject.

Despite the increased press run, requests to purchase extra copies on Friday alone totaled almost a thousand more than we were able to supply. We are happy indeed with the verdict of the many who did compare.





THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA

COLUMBIA STOPS N. Y. TRAFFIC!



BIGGEST CROWDS SINCE GEN. MACARTHUR pack Times Square to watch location shooting on THE MARRYING KIND—Judy Holliday's first since her Academy Award winning performance in 'Born Yesterday.' Forty cops couldn't hold crowds back. Had to call out the mounties!



WHERE, OH, WHERE HAVE HIS LITTLE PANTS GONE? That we don't know – but we *do* know where John Harrison is going – straight to stardom. After a sensational debut in SATURDAY'S HERO, he's Judy's leading man in THE MARRYING KIND.



SHOOTING THE CHUTE! Cameras roll for first time inside N.Y. General Post Office as Garson 'Born Yesterday' Kanin and Ruth Gordon's script calls for unusual location laughs.



ALL SERVICES DISRUPTED as crowds ring Penn Station, two days running, to watch street accident sequence!



LOVE IS BUSTING OUT ALL OVER! Things come to a pretty pass when Judy and John pick each other up in Central Park. That's George Cukor coaching from the sidelines.

MOTION PICTURE
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EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE

Good Housekeeping Is Good Business



THEATRE TELEVISION—

as a Method of "Moving-Picture" Projection

PAGES 17 and 41

in THEATRE SALES

Good Maintenance Practice For the Vending Installation

OCTOBER ISSUE: Section 2 of Motion Picture Herald of October 13, 1951

INCREASED REVENUE

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A Movie Dream

by Frederick C. Othman

WASHINGTON, Feb. 20—There's nothing wrong with the movies; the trouble's with the chairs. I know this now for sure. I'm still sitting in a dream. Usher, hand me down another bourbon, light me a long cigar and turn on the projector.



Othman.

What happened to change my mind about the cinema was being invited to see a new drama, "The Third Man," featuring Orson Welles and a zither. It was a first-class thriller, but even if it hadn't been, I'd have enjoyed it. This was on account of the seats. So I think I'd better review the theater, instead of the picture.

This show house was erected here on Eye street by President Eric Johnston of the Association of Motion Picture Producers as a fitting place to display the artistry of Hollywood. **The artistry's fine, but Mr. Johnston agrees with me that the chair's important, too.**

So he has installed wide foamrubber seats with arm rests six inches across, and springs in the back so that each customer feels as though he's sprawled in a rocking chair. More important still there's four feet of space between each row. I hope the nation's theater architects are taking notes. Mr. Johnston's is the only movie palace in which I have not rubbed corns on my knees.

* * *

The average theater seems to be built around a popcorn machine. I like popcorn. But Mr. Johnston has gone one step further. His clients eat sandwiches in their seats, sip highballs, and smoke. **In the arm of every seat, is an ash tray.**

I strolled into Mr. Johnston's Bijou with my bride, past the growing plants along the walls, handed my coat and hat to a checkboy, had a drink in the lobby and trod the thickly padded carpets to my seat. The carpet continued with me, so I'd have a soft place for my feet.

I've never been so comfortable, except in bed. I had a smoke in one hand and a drink in the other. A kind of candy butcher de luxe sneaked in with sandwiches and the picture started at once. Then I discovered that the floor was so pitched in relation to the screen that I didn't need to ask the lady in front to remove her hat. * * *

Messrs. Welles, Joseph Cotten, et al, pursued their screen villainies to the accompaniment of zither music. I've never spent a pleasanter evening. If the picture hadn't been good, it wouldn't have mattered much. I'd have taken another drink and rocked myself to sleep.

Next morning I happened to run into Mr. Johnston on Capitol Hill, where he was pleading with the House Ways and Means Committee to remove that 20 per cent tax on their tickets. He said this was hurting business and generally playing hob with the morale of the people.

He also said (not to the committee, but to me) that hard seats had something to do with keeping the fans away. That's one reason he built his theater the way he did.

All I know is that I'll never enjoy a movie again, except in Mr. Johnston's emporium. There it won't matter if the screen is blank. I'll still be happy with my sacroiliac.

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Better Theatres

. . . published the first Saturday of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, *Editor*

Advertising Manager: RAY GALLO; *Midwest Representative:* URBEN FARLEY, 120 South LaSalle Street, Chicago.

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ROCKEFELLER CENTER, NEW YORK — **CIrcle 7-3100**

CHICAGO: 120 S. LaSalle Street — Financial 6-3074

HOLLYWOOD: Yucca-Vine Building — Granite 2145

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

MARTIN F. BENNETT, RCA theatre sales representative in the East, has been named sales manager of the Theatre Equipment Sales Section of the RCA Engineering Products Department. He succeeds J. F. O'Brien, who was recently promoted to the post of sales manager of RCA's Theatre, Visual and Sound Section. Mr. Bennett has been associated with the theatre field for more than 20 years. Prior to joining RCA in 1946, he was with Warner Bros. Theatres for fourteen years as supervisor of sound projection in the New York area. He is active in the Society of Motion Picture and Television Engineers and the Variety Clubs, and served as president of the Warner Club for several years. He is a graduate of New York University, and he also attended St. Francis College.



JAMES F. DAILEY, president of the Typhoon Air Conditioning Company, Brooklyn, N. Y., has announced the appointment of Don V. Petrone as executive vice-president. Mr. Petrone joined the engineering department of Typhoon in 1935, later transferred to the sales department, and was export manager from 1939 until 1942, when he joined the Air Force. He left the service as a Captain in 1945, and rejoined Typhoon as sales manager, becoming vice-president in 1947. JOHN E. YORK has been named sales manager. He has been associated with Typhoon for five years, and was district sales manager for New York and New England until his recent promotion.

O. J. FOREST, manager of Western Electric Company (Caribbean), a subsidiary of the Westrex Corporation, arrived in New York recently from Trinidad for consultations with home office executives and equipment suppliers.

J. J. SCHAEFER, 62, projectionist at the Palace theatre, Dallas, died recently while

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on duty there. He had been associated with the Palace for 31 years.

Twenty-five RCA Service Company field engineers and technicians recently completed the second post-graduate course in theatre television installation and service techniques. EDWARD STANKE and CY KEEN, both of the company's district department, conducted the course.

NATHAN YAMINS, Massachusetts circuit operator, has donated buildings and real estate valued at $30,000 to Beth Israel Hospital, Boston.

EDWIN RIBA, long-time manager of the Merritt theatre, first-run Warner house in Bridgeport, Conn., has resigned to devote his full time to his farm in East Haven. GEORGE RORABACK has replaced him.

W. T. RICHARDS is the new manager of the Florida theatre, Haines City, Fla.

FRED MCCALLUM, associated with Wilby-Kincey Theatres in Alabama and Tennessee for a number of years, has been appointed manager of the Auditorium in Birmingham.

JESUS CUEVAS, manager of the Westrex Company, Brazil, arrived in New York recently from Rio de Janeiro for home office conferences.

R. T. MULLENS has been appointed manager of Talgar Theatres' drive-in at Tallahassee, Fla.

RAY CARSKY, merchandising manager of Balaban & Katz Theatres, Chicago, is retiring to Florida after 28 years with the Chicago circuit.

DAN NEWMAN, Chicago publicist, has bought out his partner in the downtown 300-seat Astor theatre and is now the sole lessee.

The Jackson Theatre Company, Cleveland, which recently took over the defunct Sundown Cruise-In, near Xenia, Ohio, has renamed it the Old Town drive-in.

JOSEPH GIBONEY recently opened the first outdoor theatre in the Spencer, W. Va., area.

CHARLES MARCUS succeeds DON JACOBS as manager of the Lorain Fulton theatre, Cleveland, following Mr. Jacobs' transfer to the Galion theatre, Galion, Ohio.

MELVIN KINKHEAD, former manager of the Iowa and Howard theatres at Jefferson, Ia., has been awarded a battlefield commission in Korea.

Theatre Boiler Scrapped To Help Defense Production



Despite the fact that the price paid for scrap metal would not cover the labor cost of dismantling the equipment, E. R. Holtz, head of the company operating the Century theatre in Detroit, recently ordered removal of a 10,000 lb. tubular steel standby boiler in that house, in response to the Government's appeal for increased scrap metal collection. The accompanying photograph shows workmen dismantling the boiler for this purpose. In a letter to the Office of Defense Mobilization, Mr. Holtz suggested that the ceiling on scrap salvaged at high labor cost be removed, and he concluded:

"Kindly advise if you would like a picture of the boiler torched apart, to use as a stimulant for others, and as a challenge to TV to do as much as movies have done, are doing and will do."

Further indicating patriotic contributions of the theatre field to the scrap metal collection, is a recent announcement by J. Robert Hoff, sales manager of The Ballantyne Company, Omaha, that his firm has salvaged more than 21 tons of steel scrap from their manufacturing operations since March 1st of this year. Additionally, almost 40 lbs. of copper wire clippings have been turned over by Ballantyne to local dealers.

H. F. MOSSIMAN, 65, who formerly operated theatres in Elwood and Kokomo, Ind., died recently.

HY BETTINGER replaces WILLIAM KURTZ as manager of the National theatre, Washington, D. C.

EDWIN J. HOSS, manager of the Chimes theatre, Oakland, Calif., was beaten and robbed of $2 and his car by two youths recently.

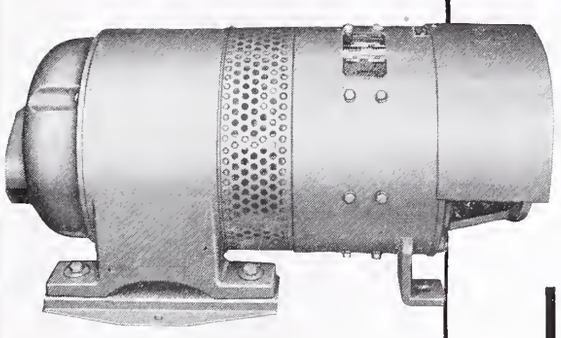
SOL BOLNIK, former manager of the Lorenzo theatre, San Leandro, Calif., has taken over the post of manager at the Del Mar theatre there, made vacant by the death of GLENN CALDWELL. FRANK REBISKIE, former assistant at the Del Mar, has been promoted to manager of the Lorenzo.

FIRMS EXHIBITING AT TOA CONVENTION

Following are the manufacturers and distributors of theatre equipment and supplies which had exhibits at the 1951 convention of the Theatre Owners of America at the Astor Hotel, New York, September 23-26:

Ahrens Manufacturing Company, Grinnell, Ia.
American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
American Seating Company, Grand Rapids, Mich.
Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
Beech Nut Packing Company, 217 West 19th Street, New York, N. Y.
Blum's, Inc., San Francisco, Calif.
Cadbury-Fry, 261 Broadway, New York 7, N. Y.
Charms Sales Company, Asbury Park, N. J.
Confection Cabinet Corporation, Newark, N. J.
The Coca-Cola Company, 515 Madison Avenue, New York, N. Y.
C. J. Cretors & Company, 620 W. Cermak Road, Chicago 16, Ill.
Drake America Corporation, 20 East 50th Street, New York, N. Y.
Federal Quality Corporation, Atlanta, Ga.
General Register Corporation, 43-01 22nd Street, Long Island City, N. Y.
General Precision Laboratory, Pleasantville, N. Y.
Hershey Chocolate Corporation, Hershey, Pa.
Henry Heide, Inc., 313 Hudson Street, New York.
The Charles E. Hires Company, 208 South 24th Street, Philadelphia, Pa.
Hollywood Candy Company, Centralia, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York.
Life Savers Corporation, Port Chester, N. Y.
Lily Tulip Cup Corp., 122 East 42nd St., New York.
Lyon Industries, 342 Madison Avenue, New York.
Majestic Enterprises, Inc., 959 Greenshaw Boulevard, Los Angeles, Calif.
Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo.
Mars, Inc., 2019 North Oak Park Avenue, Chicago.
Mason, Au & Magenheimer Co., Mineola, N. Y.
Miniature Train Company, Rennselaer, Ind.
Mission Dry Corporation, Terminal Annex, Los Angeles, Calif.
Mohawk Carpet Company, Amsterdam, N. Y.
Mosler Safe Company, 320 Fifth Ave., New York.
National Theatre Supply, 92 Gold St., New York.
Nestle's Chocolate Company, 60 Hudson Street, New York, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Nu-Screen Corp., 1501 Broadway, New York.
Orange-Crush Company, 318 West Superior Street, Chicago, Ill.
Paramount Television, 1501 Broadway, New York.
Pepsi-Cola Company, 3 West 57th Street, New York 19, N. Y.
Peter Paul, Inc., Naugatuck, Conn.
Purity Pretzel Company, Harrisburg, Pa.
Quaker City Chocolate Company, 2136-60 Germantown Avenue, Philadelphia, Pa.
Radio Corporation of America, Camden, N. J.
Rex Specialty Bag Corporation, 101 Onderdonk Avenue, Brooklyn 37, N. Y
Thomas D. Richardson Company, Atlantic & "I" Streets, Philadelphia 3, Pa.
Selmix Dispenser, Inc., Garden City, N. Y.
Sero Syrup Company, 255 Freeman Street, Brooklyn 22, N. Y.
Alexander Smith Carpet Co., Yonkers, N. Y.
Spacarb, Inc., Stamford, Conn.
Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Switzer's Licorice Company, 612 North First Street, St. Louis, Mo.
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.
Theatre Candy Company, 215-219 Stuart Street, Boston, Mass.
Theatre Seat Service Co., Nashville, Tenn.
Trad Televison Corporation, Asbury Park, N. J.
Westinghouse Electric Company, Pittsburgh, Pa.
Wm. Wrigley, Jr., Company, Chicago.

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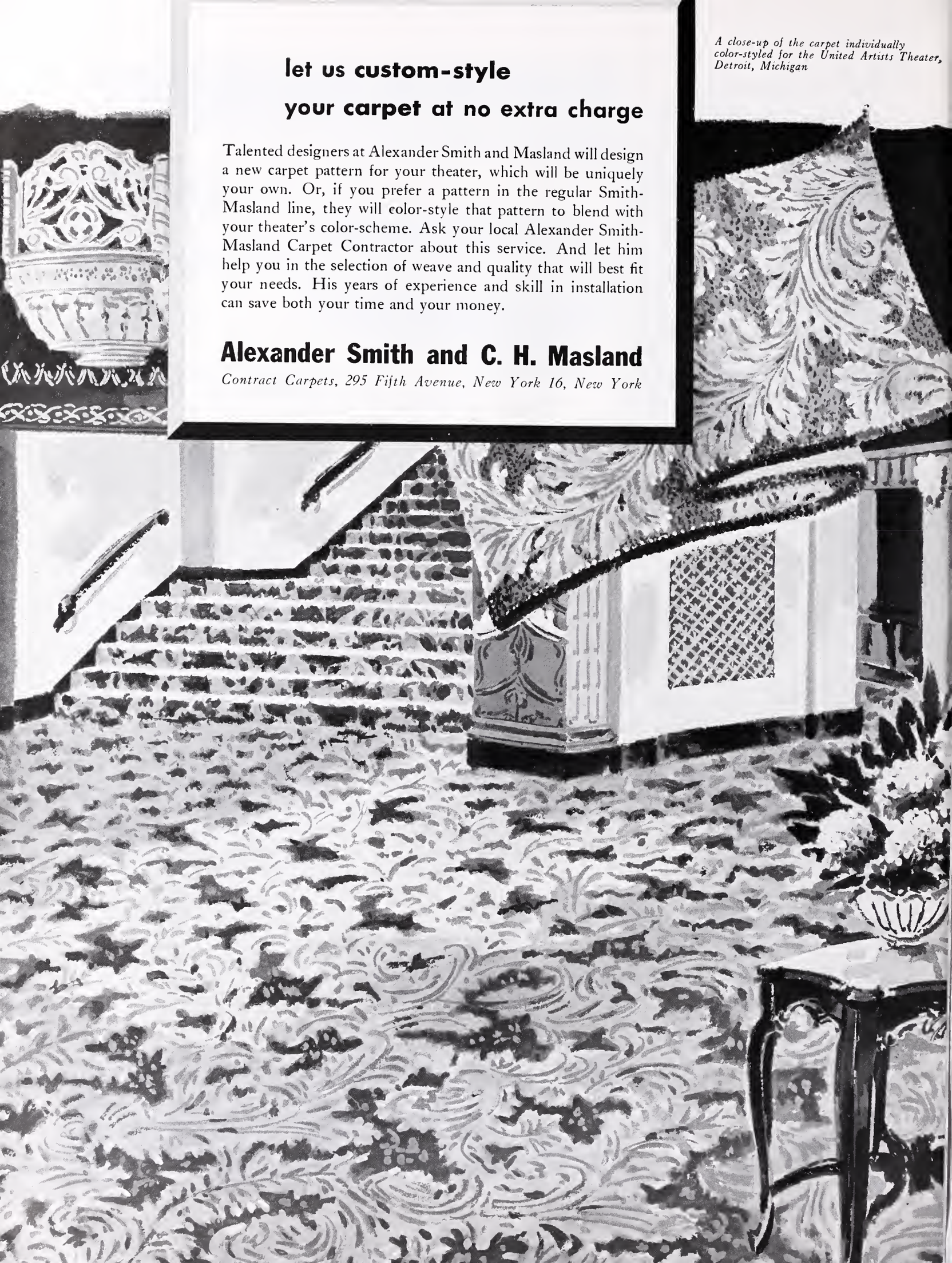
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A close-up of the carpet individually color-styled for the United Artists Theater, Detroit, Michigan



Better Theatres

for OCTOBER 1951

GEORGE SCHUTZ, Editor

Good Housekeeping Is Good Business!

"Movietime U. S. A." is an excellent time to clean up, to renovate, to re-equip our theatres — and a time to establish at last a policy of top housekeeping and maintenance standards throughout the theatre business.

CALL IT housekeeping — call it maintenance—either one will do for one of the most important functions of management, yet one most often approached reluctantly, performed haphazardly. To the "Movietime U. S. A." drive of the Council of Motion Picture Organizations, Trueman T. Rembusch, president of Allied States Association of Motion Picture Exhibitors, recently found it timely to point out:

"Soap and water salesmanship never gets old. You wouldn't patronize a dirty filling station with dirty rest rooms, Mr. Theatre Operator. You wouldn't patronize a dirty restaurant, or a dirty department store with smelly dressing rooms. Well, you are no different than your theatre patrons—they won't patronize a dirty theatre. . . ." And he went on through much of the theatre, pointing to such things as walls, seating, projection equipment, condition of the front.

The implication, of course, is that theatre management just doesn't follow a regular system of maintaining its properties in spic-and-span, attractive condition. Recognized is the necessity to urge such chores from time to time—and especially at a time when the theatre business is striving to make every claim upon public interest and approval. In short, housekeeping and/or maintenance, are commonly ("normally"?) neglected!

By *housekeeping* is often understood the routine cleaning. The daily and weekly sort gets taken care of regularly enough, to a degree. After all, the place has to be swept out, mopped up, etc. That still leaves a lot of room for neglect, for superficial washing, dusting, vacuuming do not get rid of the soil that causes odors, the dirt that accumulates in the less conspicuous places, the grime that eats into fabrics.

The chores of routine housekeeping, as distinguished from maintenance of building and equipment, have deeper significance, in a well ordered system, than that of getting rid of noticeable dirt which accumulates within a day or a week. They bear upon depreciation, especially of lighting equipment, plumbing, fabrics, wall surfaces, metallic moulds and ornaments, etc. A washroom that has a foul odor, or would have if perfumes and paradichlorobenzene weren't superimposed upon it, is bad enough in itself. Additionally, it is practically sure to mean that the routine *housekeeping* system is never reaching the conditions which will mean refinishing and replacement before their time.

Such housekeeping is accepted as a regular responsibility of the individual manager; maintenance, however, takes in a lot more territory, and of course such things as repairs and replacements are often outside of an employe-manager's authority. But that situation in any particular operation does not put the knowledge pertaining to maintenance outside a manager's vocation. It is questionable if a circuit actually wants to remain ignorant of conditions adverse to the continued value and efficiency of a property. The economics of one operation or another may not advise certain immediate replacements, but the manager is not likely to be stepping out of his proper role when he keeps tabs on conditions and can make intelligent reports and recommendations concerning them.

THE OSTRICH ATTITUDE

All too true it is, of course, that equipment shot before its time, or unnecessarily inefficient, and buildings so shabby that nothing less than general renovation will put them in shape, are frequently consequences of policy, whether the theatre be a circuit or an individual operation. The owner of a business, naturally, likes to take money out, not put it in. But how far can

October
Manager of the Month Award

JOSEPH D. NEVISON

Manager of the A. M. Ellis Circuit's Erlen theatre in Philadelphia, Pa.



for Maintenance

SINCE becoming manager of the Erlen theatre in Philadelphia, Joseph D. Nevison has installed methods and facilities which have so marked the house as a well-kept, attractively appointed property that he was nominated for a Better Theatres Manager of the Month Award on several counts, prominent among which was Maintenance. Following are highlights of exhibits which, upon request, he has submitted:

HOUSEKEEPING AND MAINTENANCE: The theatre is divided into sections, with a staff member responsible for each. A daily reminder schedule is used for especially important matters; a weekly schedule gives each cleaner specific duties on specified days, which has prevented accumulation of conditions not needing daily attention. In the auditorium, such work as seat tightening is done along a certain number of rows each week; thus in a number of weeks, the entire auditorium is covered.

Some of the other activities also bear upon maintenance. Usher dressing rooms were repainted, a sunken lounge, the entrance area and auditorium were given replacements, with the effect improved.

RENOVATION: Besides being given a new color scheme, with furniture recovered, the lounge was relighted with lamps of smaller wattage, which has actually improved the effect. A center table was "promoted" from the circuit's home office, and placed between two sofas, with a lamp. On a small platform are seasonal plant arrangements. For $4 a loudspeaker was purchased and wired to a table radio in the manager's office to provide music in the lounge. The Erlen now advertises: "Visit our Musical Lounge, where you may meet your friends—relax, talk, smoke and enjoy the cozy atmosphere."

Attraction advertising was strengthened by converting display frames to single "Now" 40x60's with a panel on each side plugging the free parking lot and matinees in transparencies; and by installing new sections on the marquee to allow better copy composition. Also, attraction signs were given more light.

At small cost, plastic panels were installed at sides and back of the box-office (eliminating outmoded draped windows). Wall pockets and flower sprays were added, and the lobby side refinished in leather matching lobby color.

Lobby displays were changed into shadow boxes with 40x60 transparencies, reducing display cost weekly by 75%, besides improving effect. Auditorium coves were also relamped to better decorative impression.

SERVICE: Ushers were given new uniforms, and regular meetings were instituted for systematic training, with special attention given to supervision of children and detection of degenerates.

INSTITUTIONAL PROMOTION: Folder going to 5,000 twice monthly not only advertises attractions, but contains map showing location of theatre and its parking lot (also circuit's Renel theatre) and plugs various services of the theatre.

•

Better Theatres Manager of the Month Awards were inaugurated in September, as announced and explained in the July and August issues. They are given for outstanding skill in those activities of the theatre to which Better Theatres is devoted. Entries and nominations should be sent to Better Theatres Manager of the Month Award, Quigley Publications, Rockefeller Center, New York 20, N. Y.

you go in that direction? There comes a time when you find you have only been kidding yourself. You've got to put in at one time about as much as you would have been sinking in small amounts—yes, and quite likely more—if maintenance had been regular and adequate.

Obsolescence is one thing—it is a result of change in taste, advances in methods, and the money it exacts in time is tribute to progress, on which one hopes eventually to cash in. But depreciation is quite another thing, and it can be controlled.

The practice of reckoning profits without allowing for depreciation, which is the usual one in the theater business, is responsible for much of the undue depreciation which, every so often, shows up in conditions that urge the industry itself to take note and start crying for general renovation. The real devil of it is, the public most likely has noticed first! A percentage of gross income naturally belongs to the property, not the owner, to account for wear and tear. The damage from use is there whether the bookkeeping recognizes it or not. If not, one day it will put some very robust figures on the debit side. And in the meantime the theatre has lost a tangible sum in appeal, an undeterminable amount in operating inefficiency.

BUSINESS-LIKE MAINTENANCE

On the other hand, a depreciation account for working, not merely income tax, purposes encourages a system of repair and replacement that can keep costs ultimately down—and it gives a far truer picture of profit or loss than waiting for something to happen, then taking the money out of pocket, or paying interest on a loan or chattel mortgage.

Given a business-like policy of maintenance, the manager of a theatre has it in his power, if he properly informs himself, to do a job in this department quite as important as that of attraction exploitation. It may not be so interesting, but it merits fully as much respect, for actually it takes more specialized know-how.

Much has happened since motion picture exhibition was no *more* than showbusiness. It is that today, of course. But not in the week's-engagement sense from which its practices were originally derived. A motion picture theatre is a permanent community service. Managerial function has therefore gone considerably beyond that of an exploitation man.

Now, of course, intelligent care and operation of the physical plant is of special weight. Competitive recreations and other new conditions within and without the industry, including a drain on national resources due to the international political situation, give maintenance a critical rating in the scheme of management.—*G. S.*

Glamorous again . . .





The mezzanine lounge (above) and main foyer lounge.

through modernization

The contemporary styling of the Roxy theatre, Frisina Amusement Company operation in Springfield, Ill., as remodeled by Hadley & Worthington, architects, and G. H. Schanbacher & Son, decorators, of that city.

PUBLIC enthusiasm for the newly remodeled Roxy theatre in Springfield, Ill., is proof that the straightforward approach which the architects and interior decorators employed was successful in creating the contemporary atmosphere so sought for in present theatre design. That this was not a mere refurnishing and repainting job is evidenced by the accompanying photographs.

The auditorium is particularly striking with two gigantic murals at the proscenium arch, setting the key for the romantic south sea island theme. A pirate buccaneer ship dominates both murals with decorative symbols of the sea surrounding them, such as a highly stylized neptune and a fanciful whale. The scroll-like waves that flow through the panels were taken from the hand-wrought balcony stair rails that were specially designed by the architect.

The color scheme of the auditorium is a rich Hawaiian turquoise, and the background of the murals is dark sea blue. The rest of the room is carried out in these colors, with an accent of terra cotta red, which is on the large picture frame effect wall that houses the screen and drapery. In this treatment of the screen area a

The lower course of the building has been modernized with steel and glass.





In modernizing the auditorium of the Roxy, the designers have recast the original proscenium form into a cove-lighted recess for the screen. Murals flank the screen opening, but the remainder of the auditorium has been refinished without embellishment except for an intervening panel near the rear.



Below is a section of the inner foyer leading to the main floor and mezzanine.



dramatic setting was sought, with interesting illumination during intermissions.

The foyer and mezzanine lounges are carpeted in a red and gold scroll leaf design, as is the rest of the theatre. The wall colors are shades of dark warm green. Modern furniture consisting of deeply upholstered sectional pieces make these areas inviting. Murals on each floor are effectively lighted by pinpoint roto spots, and the wall opposite the mural in the mezzanine lounge is covered with a large mirror to add to the illusion of space.

The contemporary coloring and mural treatment of the auditorium and foyer areas is contrasted with natural oak paneling of the main lobby. The latter has a brushed brass chandelier designed as a contemporary adaptation of a traditional fixture by the architects. The only color in the main lobby is salmon red on the drop of the recessed ceiling, which helps accent the natural oak and the brass.

All of these features of contemporary architecture and decorating combined with such changes as new seating (Kroehler push-back), with 368 additional seats on the main floor, a new and larger balcony, which added 150 seats, new air-conditioning, and a new stainless steel and mirrored front, have effected a transformation of the original house.

The Roxy is one of the earlier operations of the Frisina Amusement Company, which was started in 1916 by Dominic Frisina and now operates 60 regular theatres and seven drive-ins in Illinois, Iowa and Missouri. Besides Mr. Frisina the officers of the company are Ciro Pedrucci, vice-president; Dominic Giachetto, treasurer; and J. B. Giachetto, secretary and managing director.

The lobby has a touch of tradition, in the oak paneling and chandelier.



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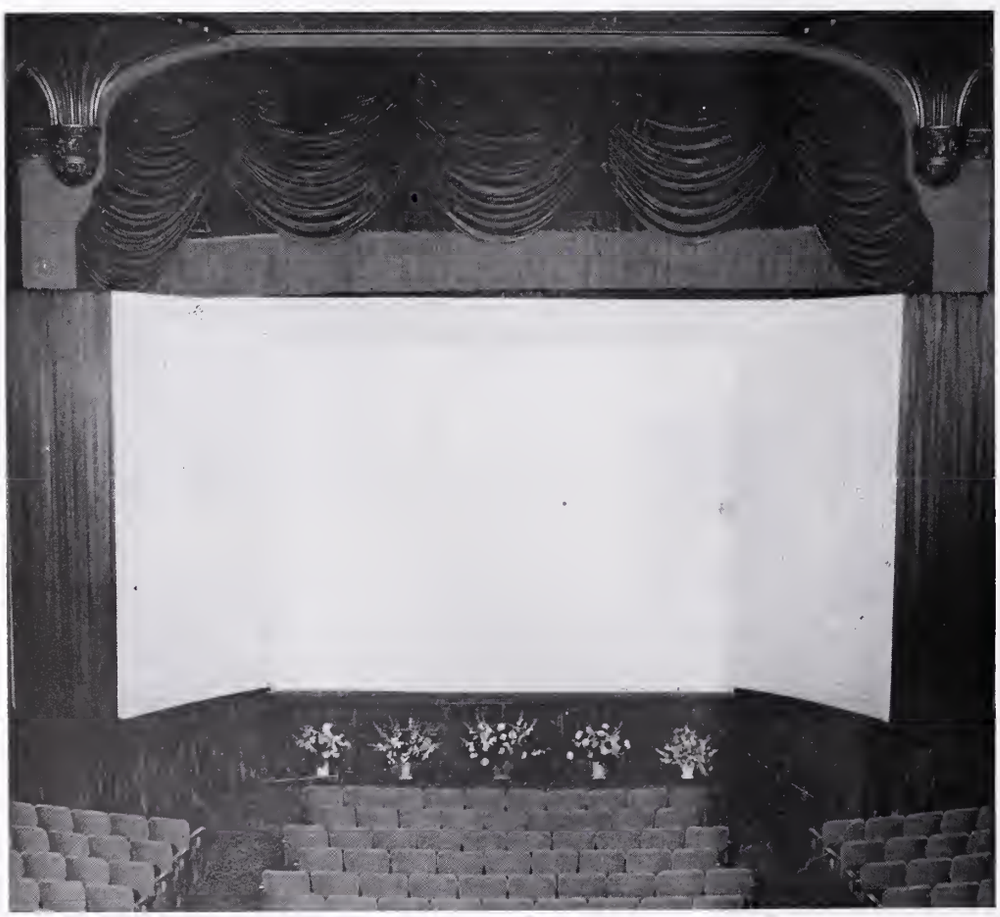
THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

Maskless Screen of Unit Design Adapted to Any Existing Theatre

HOW A maskless screen and luminous screen surround can be effectively installed in an existing auditorium of any design, with adequate refinement, yet without extensive structural alterations, is demonstrated in a scheme introduced with the reopening of the Plaza theatre in New York's suburb of Scarsdale.

Installed by the Capitol Motion Picture Supply Co., the Plaza screen applies the principles of image edge attenuation and picture light control developed by Ben Schlanger, theatre architect, and William A. Hoffberg, engineer associated with him. The result of many years of experimentation, the method more recently has been patented.

Inasmuch as the performance at the Plaza has been approvingly, even enthusiastically, received by Plaza patrons, this application is especially significant because of the simple, unit-type structural provisions. In the new theatre which was recently opened in Framingham, Mass., Mr. Schlanger was able to incorporate his system in the basic auditorium design. The Plaza installation represents an attempt to make a maskless screen available and adaptable to any existing theatre at a relatively moderate cost.



Auditorium of the Plaza theatre in Scarsdale, N. Y., showing the maskless screen installation which was effected in remodeling the house for reopening under the management of Leo Brecher, prominent New York exhibitor. Alterations, for which the architect was Ben Schlanger (who with William A. Hoffberg developed the screen), included removal of paint from the mahogany walls, restoring them to their original finish; and a new seating plan with stagger in the middle bank and row spacing increased to 36 inches. Greatest viewing distance now is only four and one-half times the picture width.

There are three functional components —the screen, narrow flanges set at an angle to the screen, and wings which extend from the flanges at a greater angle and in a slight curve along the sides and top (*see accompanying photo*). The picture spills on to the flanges and on to the wings.

On the wings, however, the edge is "absorbed," in effect, by the picture light reflected from the wings. The intensity of this light is of course in the same key as that of the screen image at any moment; thus the density of the film itself controls image edge attentuation.

In the physical design, the objective has been to allow for prefabrication of the screen frame, flanges and wings for easy erection in the theatre. Flange and wing structures are covered with the same material used for the screen-proper. At the Plaza this is RCA's embossed vinylite fabric.

With a wide stage and elaborate proscenium arch treatment to contend with, Mr. Schlanger placed the screen-proper at the edge of the platform, then dressed the side areas beyond, into which the wings extend, with drapes. The arch and flanking walls thus do not impose any extraneous forms upon vision of the performance.

•

Steel and Copper Demand Could Cut Theatre Supplies

WITH DEFENSE agencies of the Government warning the citizenry that shortages of steel, copper and aluminum are now of alarming proportions, it would be well for motion picture exhibi-

REPLACEMENTS URGED NOW

Addressing the Theatre Owners of America convention in New York last month, Nathan D. Golden, director of the motion picture section of the National Production Authority, urged exhibitors to replace equipment now because of the possibility of shortages in critical materials later on. He said, "get theatre seats, carpet, stage and projection room equipment now, if you are in need of them. Use the lattitude provided you now by MRO."

tion to be alert to what that situation might mean to theatre equipment.

The National Production Authority's Order M-4A, which went into effect October 1st, fundamentally changed the position of theatre modernization, as we said in these columns last month. It removed the arbitrary dollar limitation on construction and equipment installation, and since most modernization of theatre buildings, with emphasis on front styling and interior treatment, can be readily accomplished without the use of any critical materials, the effect of the new order has been to remove such remodeling substantially from controls.

Order M-4A does allow the use of steel and copper (though no aluminum) for theatre buildings, and in amounts sufficient for almost any *renovation* job. These quantities are 2 tons of carbon steel, and 200 pounds of copper. Even though a *new* theatre could be built without any steel, the copper limitation would prevent it.

DEFENSE NEEDS ARE THE ANSWER

In any theatre construction, new or remodeling, that calls for steel and copper, Order M-4A offers no assurance, however, that the material will be available. Even though the necessary amount comes within the allowance of the order, it must be applied for (unless one had it on hand) through NPA field offices, and whether or not the request will be granted depends upon the current needs of defense and other activities having prior claim to the supply. At the moment the Government would have us believe that there just isn't going to be much steel and copper for others.

Maintenance, repair and operating needs are quite another matter. Nothing has changed here—technically, regulations continue to allow materials for those purposes. But presumably here, as elsewhere, policy is determined by supply. In short, if military and other "essential" production needs what is available, that's all there is, there isn't any more.

Now, then, equipment is in the same boat. So far there has appeared no immediate threat to the fabrication of most items of theatre equipment and supplies. But a lot of them are made of steel, and many, specifically those of electrical func-

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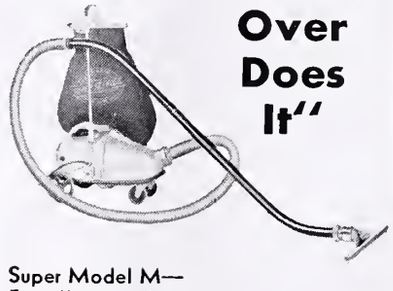
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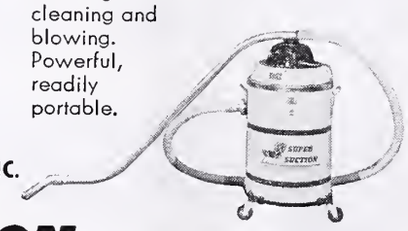
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YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

tion, require copper. As Fred Matthews of Motiograph has recently pointed out in a general letter, the supply of theatre equipment may be expected to lessen as the manufacture of defense items accelerates."

GETTING MRO SUPPLIES

Incidentally, Mr. Matthews has included in his letter some advice concerning maintenance, repair and operating supplies which may be helpful to many exhibitors. He points out:

"A theatre owner can order or receive in any quarter, MRO [supplies] and materials for minor capital additions (there is a limit of $750 for any one capital addition) aggregating not more than $1000 [using the allotment symbol MRO on his order].

"If during 1950 a theatre owner purchased MRO supplies in excess of $1000 per quarter, he must apply to the NPA for a quarterly or annual quota. (For method of obtaining such a quota and operating under it, secure a copy of CMP Regulation 5 from your local office of the U. S. Department of Commerce.)"

Mr. Matthews also reminds of the availability of the rating DO-MRO in the purchase of supplies other than those involving controlled materials. The DO smybol, as we have previously pointed out in these columns, is a sort of priority rating. Once it is used, however, it must be thereafter employed for all MRO purchases.

Well, sir, we don't believe we ever saw life so complicated.

•

SPORTS REPORT—By Ben Poblocki, our special correspondent in Milwaukee on the ancient and honorable (?) game of Gowf: "The links feud between Bruce Gran, Al Kvool, Gordon Hewitt, Colonel Haynes and your correspondent failed to come to the expected decision at this year's Milwaukee Variety Club Outing. Begun at the 1950 Outing, the dispute was resumed at the insistence of Mr. Gran, who suffered ribald taunts of his opponents to such a degree that his game was far below his standard—to put it more bluntly, up to the last hole the guy hadn't won a single skin. It was then that L. F. Gran, his father, suggested that they play for double or nothing on the last



hole, and he was elated when his son became the only one to hit to the green, which he did for a birdie, with his ball only about 3 feet from the cup. Victory was in his grasp—almost; however, rain began to fall. And where were the other contestants? Running like mad for the clubhouse! A third attempt to settle the issue will be made in 1952."

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." ——TERRY RAMSAYE

Theatre Television in Terms Of Motion Picture Projection

By GIO GAGLIARDI

Assistant Chief Engineer of Sound, Projection and Maintenance, Warner Theatres, Newark Zone

NOW THAT theatre television is an accomplished and accepted fact, it is inevitable that the question be asked, "How does theatre television projection methods compare with theatre motion picture projection?" This question may best be answered, and the results better accepted, if some of the underlying principles of these systems are examined and understood.



GIO GAGLIARDI

There are three basic systems of large-screen television which bear the best promise for this new medium. Two of them are now actually being sold and operated in this country. The third system has recently been demonstrated in Europe and is being investigated now for possible use in the United States.

The first is the instantaneous or direct projection method, in which high-brilliance cathode-ray-tube images are projected to the theatre screen by means of an extremely efficient optical system having two mirrors, one for image reflection, the other for correction.

The second is the storage, or intermediate, film system in which either 35mm or 16mm film is processed and projected. Here the television picture is received on a standard TV tube, the picture is photographed on film by a special motion picture camera, the film is rapidly processed, and it then passes through projectors in the regular manner.

The third is the electronic-storage, or eidophor, system with which the incoming signal is used to modulate the arc of a standard projection lamp to produce large sized pictures on the theatres screen. The controlled "eidophor" surface takes the place in the projection system of the ordinary motion picture film.

IMAGE PROJECTION

The first system—direct projection from a special cathode tube—has been developed by RCA, and because of its simplified operational procedure, it seems to have gained the ascendency. The successful operation of pilot installations in theatres over the eastern section of the country has created a large demand for these theatre TV projection systems. RCA has received extensive orders for new equipment, and many more installations are expected in the very near future.

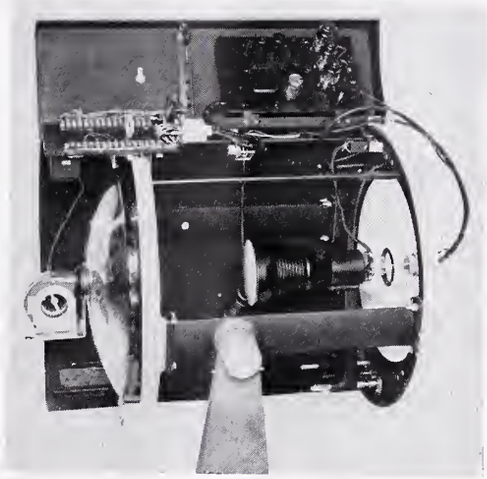


FIGURE 1—PT-100 Projector, cover removed.

Most of us are familiar with the cathode ray tube as it is used for standard home television. In this instance the picture on the face of the tube is viewed directly by

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the spectators, who normally sit pretty close to the picture. Television tubes, however, have definite limitations on size. Tubes 20 to 30 inches in diameter seem to be the largest commercially available, and it is quite improbable that anything larger will ever be provided.



7N94 kinescope

Naturally, even the largest tube could never produce a picture of sufficient size for direct public viewing in motion picture theatres, therefore some means had to be provided for magnifying the cathode ray picture so that it could be seen comfortably by large theatre audiences. An obvious means of obtaining larger pictures from a cathode ray tube is to place a lens between the spectator and the tube. This has been tried on home TV sets with very little success.

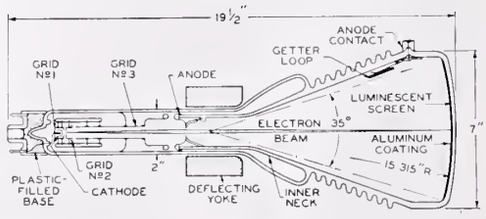
Another means of obtaining a larger picture is to make use of the same method that is employed in motion pictures—that is, to *project* a magnified image of the actual picture on the face of the cathode tube, directly to the theatre screen. This procedure presented several major problems; they were solved, however, after a tremendous amount of research and experimentation. Among these problems were:

1. The need for a cathode ray tube capable of producing extremely bright pictures with the required resolution and contrast.

2. The need for a projection optical system which would be as efficient as possible in order to utilize the largest possible percentage of the light generated by the cathode tube.

3. The use of specular, or directional, viewing screens for certain auditoriums so as to direct most of the impinging light towards the spectators.

In standard film projection practice, the light on the screen is provided by carbon

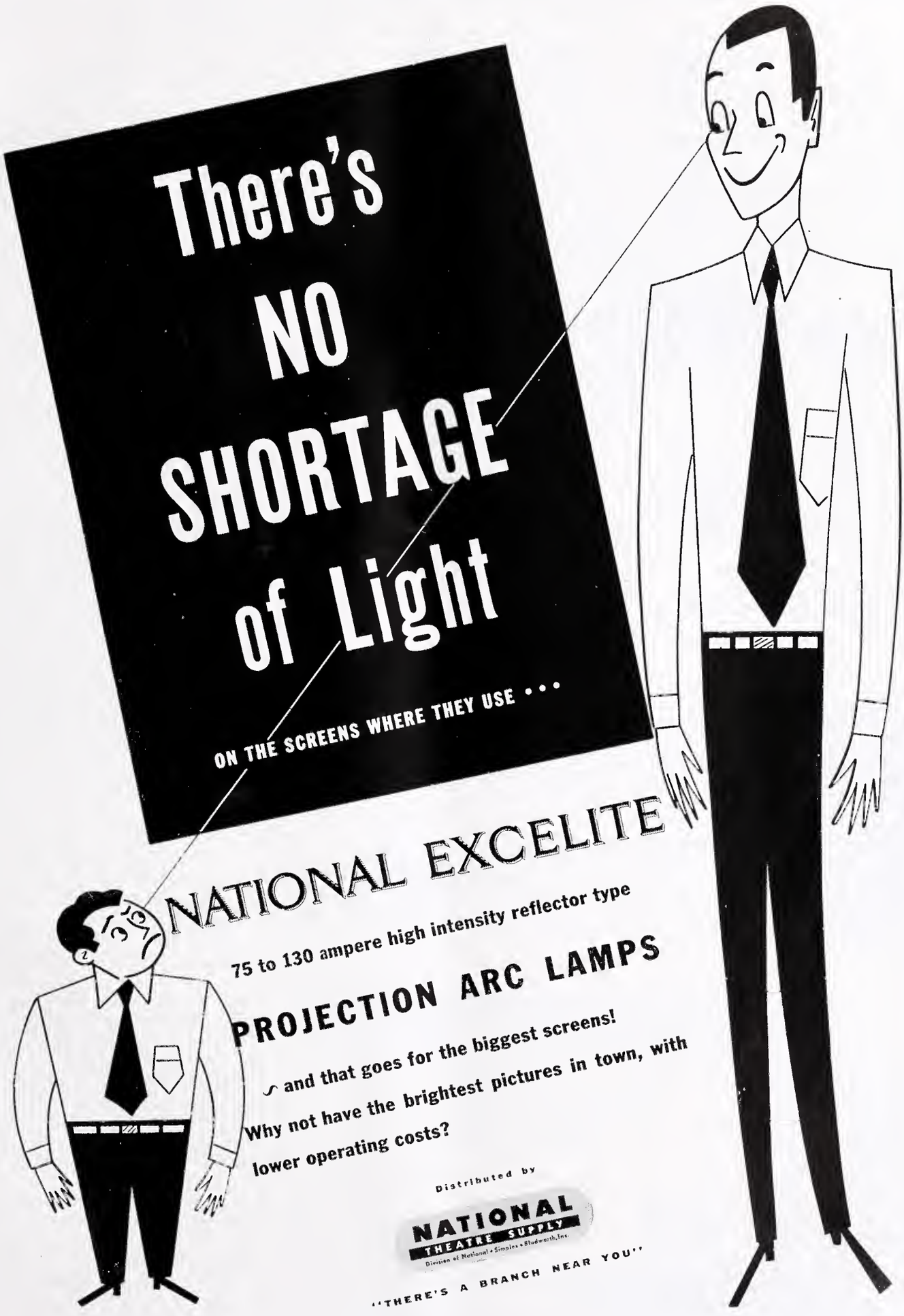


Cross-section of 7N94 kinescope

arcs which are burning in the lamphouse. The light of the carbon arc is focused on the *motion picture film* in the projector aperature gate. The brightly illuminated

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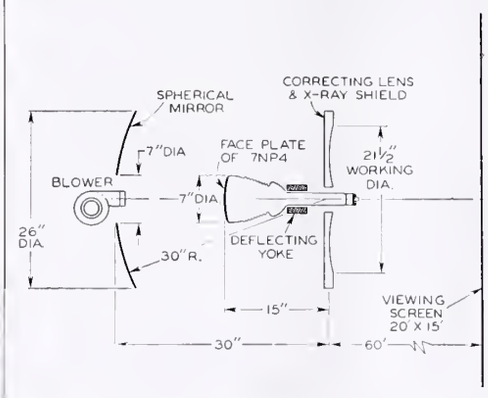
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film is projected as an enlarged image onto the theatre screen by a lens (refractive type) mounted in the film projection head.

In the equivalent television system using a cathode ray tube, there is no arc lamp to supply the auxilliary light source. The light energy is produced by the luminescent material which is applied as a coating on the inside surface of the tube face. This is usually called the luminescent screen of the cathode ray tube, or the projection *kinescope*. The face or screen of the kinescope then replaces the illuminated film in the aperture gate.

KINESCOPE LIGHT OUTPUT

The light output of a projection kinescope depends primarily upon the size of its luminescent screen, the energy of the election beam bombarding the screen, and



Typical optical and cooling system for theatre-television projector using 7N94 kinescope.

the light conversion efficiency of the phosphor materials comprising the screen coating. *Figure* 1 shows a picture and a schematic diagram of the RCA - 7NP4 kinescope used in the most recent TV theatre projection equipment.

Kinescopes have been made in various sizes and operate at different anode voltages. Home projection tubes may be 3 to 5 inches in diameter and operate at 25,000 volts. An earlier model RCA projector employed a 15-inch kinescope operating at 80,000 volts. The 7NP4 kinescope has a 7-inch diameter screen, operates at 80,000 volts, and has a peak beam current of 6 milliamperes.

It has been found that under these conditions the light output of the luminescent screen is equal to 4000 lumens. From data published by RCA engineers, it seems possible to raise this output to about 5300 lumens by increasing the tube diameter to 15 inches. However, it is pointed out that the increased cost, weight, and general clumsiness of the associated optical system surpasses the possible gains so much that the 7-inch diameter 7NP4 kinescope was retained as a standard production model.

It can be seen from the above that the total amount of light available from the face of a kinescope is not very large, therefore the optical system required to transfer this light to the theatre screen must be as efficient as possible.

REFLECTOR EFFICIENCY

For all practical purposes the large face, or screen, of a kinescope radiates light as a perfectly diffusing surface. When the light from a perfectly diffusing surface is projected onto a viewing screen by means of a conventional lens (refractive-type), by far the greatest part of the light does not reach the viewing screen. In fact, a lens with a speed of f/2.0 can only collect and project about 3% to 6% of the total light emitted by the kinescope. This is primarily due to the relative difference in size of the lens and the source of light, which is the large face of the cathode ray tube.

It was therefore necessary to go to an entirely different type of optical system. The one chosen as being the most effective was the spherical reflector, or mirror type, called the Schmidt system. This method is used in the large telescopes at our principal observatories. *Figure* 2 is a schematic diagram of this type of optical system, as used in theatre television projection.

The outstanding advantage of this optical system over the conventional lens is its ability to focus the object, the large area of the kinescope face, or screen, with a large relative aperture, and to give the necessary magnification at the theatre screen. This is done with an actual light transfer efficiency of approximately 40%. Because of its large aperture, this system has an effective speed of approximately f/0.8.

However, all these advantages do not come free of certain other obstacles. The

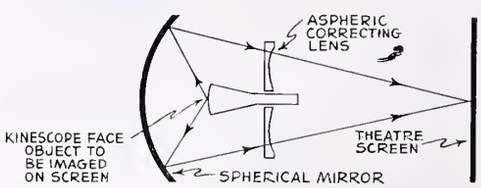


FIGURE 2

concave spherical mirror has the ability to project an enlarged image upon the screen when an object is placed between the center of curvature and the focal point. But because of spherical aberration, the image formed on the screen by projection is not sharp. It is necessary to introduce a separate type of of correcting lens which will compensate for this form of spherical aberration.

GETTING A "FLAT" IMAGE

Figure 3 shows the action of spherical aberration when a large spherical reflector is used. The object point 0 is picked up by three zone points, *A-B-C,* on the reflec-

tor. Zone A produces an image of point O at F because angle OAO' must be equal to angle $O'AF$, since the angle of reflection is equal to the angle of incidence. For the same reason, zone B focuses the object point O at E, and zone C forms an image at D. It can easily be seen that with images

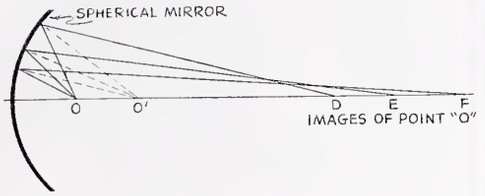


FIGURE 3—Spherical mirror without correcting lens.

at D, E and F no sharp focal point for O may be found.

The purpose of the correcting lens is to provide negative and positive correction to the spherical mirror so that the images of the object produced by every single zone elements of the mirror will coincide exactly to give a proper sharp image of the whole object.

Figure 4 shows how this may be done. The correcting lens has a surface which is continuously variable in slope. Zone B on the reflector needs no correction, therefore the lens at this point is flat. Zone A would normally project the image to F, but the correcting lens brings it back to F'. Zone C would normally project the image

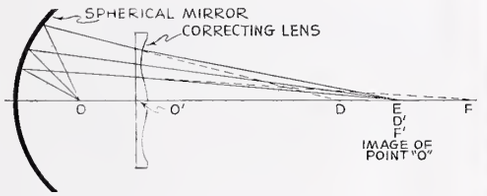


FIGURE 4—Spherical mirror with correcting lens.

to D, but the correcting lens bends this ray to D'. The three scattered image points are now superimposed sharply at $ED'F'$, and the correction is complete.

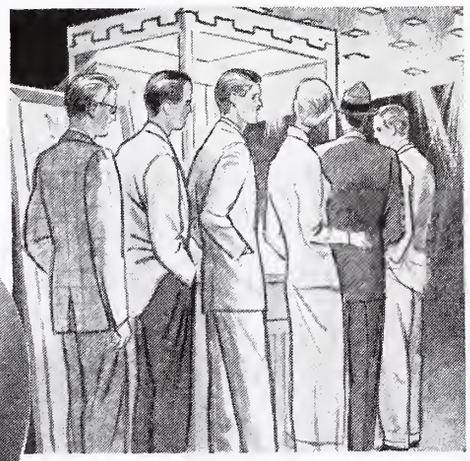
Unfortunately, the shape and size of the correcting lens depend upon the throw or magnification for which the system is designed. An optical system of this type, because of its high speed and high relative aperture, can only be properly corrected for *one given* position of object and image, and for this reason a different correcting lens would be required for each change of throw. This condition has forced the manufacturer to concentrate on the production of one size of kinescope, one size of mirror, and one size and shape of correcting lens.

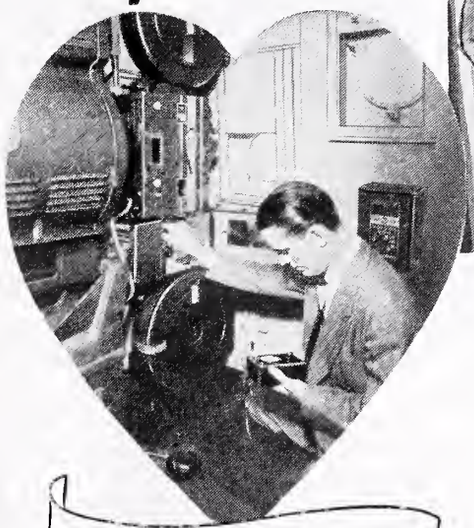
Because of the above limitations in equipment, the size of the television picture on the screen, and the distance between the kinescope projector and the screen, have to be maintained within very close limits. For their PT-100 theatre television system,

(*Continued on Page* 26)

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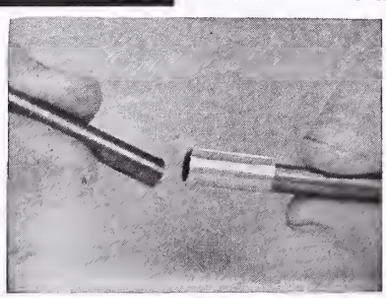
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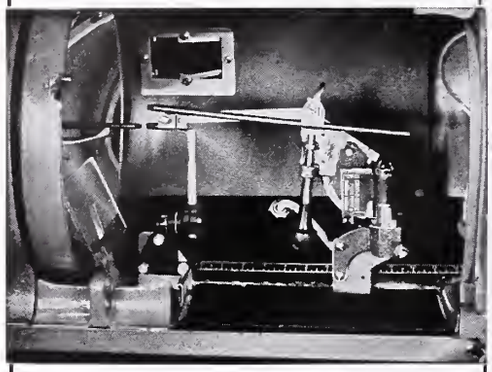
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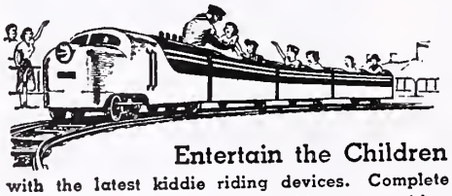
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The DRIVE-IN



A department conducted By WILFRED P. SMITH

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

***WRITE IN:** Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.*

Advertise Local Indoor Theatres In Closed Season

IN THINKING about the approaching dark season for drive-ins above the nation's South, I recalled an editorial by Walter Brooks in the *Managers Round Table* of MOTION PICTURE HERALD last summer, in which he made some interesting observations concerning the copy of signs on regular theatres closed for the summer or for alterations. He pointed out that a sign that merely says the theatre is closed is pretty dismal, that it would be better to add when the theatre is to be reopened, preferably naming the opening attraction.

I buy that idea enthusiastically—and it has suggested something that seasonally closed drive-ins might do. Certainly the attraction board, in stating that the theatre is closed for the winter, should say about when it is to reopen in the spring.

But here is something further the copy could do to give the copy some positive, rather than an entirely negative, effect. It might also say (with a side-glance at television), "See Excellent Motion Pictures on the Giant Screen of Your Local Theatre."

In fact, I'd like to see such institutional effort carried to the point of naming actual attractions currently playing at the local indoor theatres. That would be a "natural" where the owner of the drive-in also operated a regular house or two in the town. But even where that is not the case, the drive-in management would be helping to maintain the movie-going habit by promoting attendance at the local conventional theatres during the off season.

As I have previously said in these columns, I do not think there is very much to the idea that the drive-in is a substantial competitor of regular theatres. Most of the people you see at a drive-in probably wouldn't be seeing movies anywhere except on a home or tavern television set on that particular evening if it weren't for the convenience and special recreational appeal of an outdoor theatre.

Additionally, a lot of those people have never been regular patrons. The drive-in has given many of them a movie-going habit which carries over into the cold months.

Movie-going as a habit is a basic asset of the business. Every division should do all it can to keep that habit lively. A drive-in that directs its patrons to local conventional theatres when it is closed is only helping to keep alive an interest which it will need the following season.

•

Getting Ramps Ready for Winter

THE TIME for winterizing drive-ins is again upon us operators in the more northern parts of the country. Some of these outdoor theatres have ramps surfaced with macadam, but many of them don't, and they will be in need of special treatment before frost sets in.

One of the most economical ways is one which we have found to have advantages at the Garden Auto-Torium. This is to spread MC-1 (medium cure) oil over dirt ramps, then to put grits over that at the rate of 20 pounds per square yard. Here is the method we use:

A local oil distributor brings us the medium cure product by metered truck, and spreads it over the ramps at the rate of a half-gallon per square yard. We are paying 12½¢ per gallon for such oil.

We then order road grits from a local quarry, to be delivered in a truck equipped with a mechanical spreader. The grits are of a size that will go through a quarter-inch mesh and stay on a 30-mesh screen. The spreader is set to spread the grits in the required amount—20 pounds per square yard. This should be done as soon as pos-

sible after the oil is applied; to delay is to take a chance that rain may thin out the oil. The grits cost us $2.10 per ton.

When the grits have been laid, a 6-ton roller is driven over the surface. For this part of the job we pay at the rate of $40 per day.

That is the method we now are using to put the ramps in good condition to get through the winter without deterioration. The drives are given another kind of treatment.

On the main drives, and especially at the turns, we apply the oil at the rate of three-quarters of a gallon per square yard, and then a coating of grits at the rate of 25 pounds per square yard. These surfaces are also rolled with 6-ton equipment.

It is our experience that this kind of treatment just before frost is likely to harden the ground, creates a smooth, firm surface, and the cost is about 90% less than that of macadamizing. It is estimated that such a surface should remain for at least three years without further resurfacing.

In the spring, just before opening, drives and ramps are again rolled to smooth out spots that have been heaved up by the frost. Certain areas of the surfaces may get more wear and tear than others, but it is quite a simple matter to put them into original condition by spot-dressing them at the rate of one-third of a gallon of oil, and 10 pounds of grits per square yard.

A solidly-surfaced ramp means maintenance of proper grades. Traffic during the operating season loosens the surface sufficiently to allow water to seep into the parking space instead of running off into the traffic lanes. When this happens during cold months, you get a surface that freezes, with the result that in the spring you get more "popping up" of the surfaces than you should. In fact, disturbance of the surface goes on all winter, with alternate freezing and thawing, if an appreciable amount of water soaks into it. The oil and grits treatment in the fall keeps it out.

•

Winter Releases For Next Season

ANOTHER THOUGHT for the drive-in that closes during the winter: Starting now it would be a good idea, in our opinion, to keep a record of pictures released during the closed season. Note how they are doing at the conventional theatres during the winter—you may want to play them at your drive-in when you reopen it next spring.

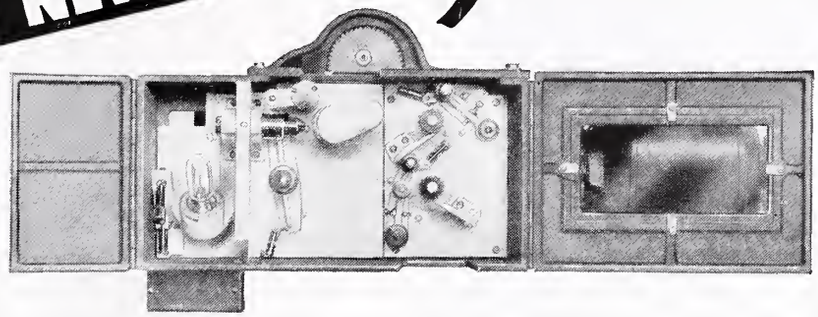
Many of your patrons do not regularly attend conventional theatres, for one or

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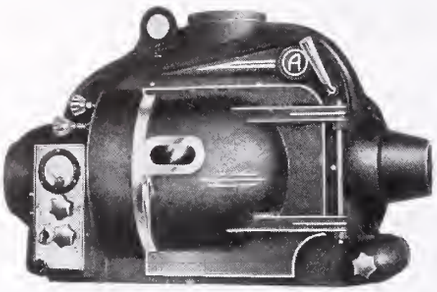


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more of the reasons which have made drive-ins fill a need in motion picture exhibition. They will not have seen these pictures, so they are just as new for them as pictures released in the spring and summer.

Keep tabs on product released during the next few months, and maintain a cumulative booking schedule on those you want for next season. Winter would be a good time to see the distributor about dates and prices. You might be able to make playing arrangements well in advance.

Theoretically, a drive-in operator should be able to expect better terms for such bookings than would be the case were they current releases. Certainly the distributor should realize that the spring-to-fall drive-in can recapture "lost revenue" on some of his product released during the winter. This is especially true of a drive-in that can improve its run the following season. And I, for one, have a sneaking suspicion that many drive-in operators are going to be doing some bidding next season, based on their 1951 operations.

The writer is one who has always tried to put his film buying on a live-and-let-live basis, and doubtless a lot of other drive-in operators have found that attitude good policy. But some of us also may have noted, with some misgivings, that certain exchanges have been asking top terms on "co-feature" pictures at conventional theatres before a drive-in plays them as a main feature. That sort of thing could kick up a lot of opposition among us drive-in fellers.

•

The Snooty Trade

ONE OF THE contributions of the drive-in to the industry today is getting the so-called "snob" audience back in the habit of going to the movies. This is made up of the sort of people who entertained at "cocktail hours" in their home "whoopee rooms." They are the thousands who passed a negative judgment, and among them one found a smart-Alec tendency to derogate movies without ever seeing them. I am speaking from experience.

Hundreds of new faces now appearing at drive-ins are those of persons who have not been to the movies in years and were proud of it! This certainly must exist in hundreds of cities throughout the country. Now that the drive-in has smoked them out of their basement bar-rooms, every effort should be made to keep them coming—and to continue going to the movies after the drive-ins have been shuttered for the winter. They may be hardened critics, but bear in mind that their "cabbage" is as good as the next person's.

FIRE TRUCK FOR FUN . . . POLICE PATROL FOR ORDER



Already having a patrol car for its special officers, the Pottsville, Pa., drive-in recently "citified" its services still further by acquiring a fire truck. What kid hasn't wanted to ride a fire truck? Knowing the answer to that one, Charlie Poorman, manager of the Pottsville bought a truck being discarded by a fire department and outfitted it with padded benches. Now before each night's performances begin, the truck carries thrilled youngsters around the grounds, leaving and returning to a "firehouse" where cartoon figures keep poking their heads out of the windows. The structure was built by Jack Lynch, restaurant manager; Francis Wilson, "chief of police" (pictured with patrol car); and Joe Lynch, entrance attendant. The rides are free. Besides Mr. Wilson, special officers, who have authority granted by the county court, include Melvin Bertsch and Arthur Trachte.



A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

When Force Is Legal In Ejecting a Patron

SOMETIME IN his career, the manager of a motion picture theatre is likely to find it necessary to deal with a patron who is so objectionable to other patrons that he must be put out. That usually presents a ticklish situation. The trick is to eject such a disorderly person without incurring liability for damages.



LEO T. PARKER

A review of leading higher court decisions discloses that the courts have laid down certain and well defined rules which, if adhered to, may be safely followed when ejecting undesirable theatre patrons. However, if these established rules are not carefully followed, heavy liability in damages may result.

A leading case (149 S. E. 331) is one in which a theatre owner was held liable for $3,500 in damages when the evidence proved that an employe struck a patron who was stubborn and refused to leave the theatre when he was requested to leave. In this case the employe did not use *ordinary* force to eject the patron, but he immediately struck the patron when he said that he would not leave. This court stated important law, as follows:

"If one conducts himself as to become offensive to the proprietor . . . the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use *gentle* means, and lay his hand upon him *gently;* if he resents and refuses to go, the proprietor . . . may use *whatever force is necessary* to eject the tresspasser; but he must not use more force than is necessary."

Higher courts consistently hold that although a theatre owner is liable if a theatre employe unlawfully assaults or ejects a patron, the proprietor is *not* liable for acts performed by a police officer while attempting to arrest a patron. (See Hutchinson Amusement Company, 139 Atl. 671.)

On the other hand, readers should realize that employment of a "special" policeman, although authorized by the city officials to make arrests, will not relieve the theatre owner from liability for unlawful acts of the policeman *who is directed by the theatre owner or his manager* to eject a patron.

Patent Infringement And Damages Allowed

CAN A THEATRE owner be liable for infringement of a patent if he purchases the patented invention from a manufacturer? What is the damage liability for infringing a patent?

One can infringe a patent in either of the following ways:

By making or using the invention for his own purposes.

By obtaining the invention from a legal source and practically rebuilding it when repairs are needed.

By illegally appropriating and using a patented invention.

By obtaining the invention, or the right to use it, from a legal source and failing to use it in accordance with the restrictions specified in the license contract.

Another important point of law is that any theatre owner who either *makes, sells or uses* a patented invention, *without authority of the patentee,* is liable for infringement.

Generally, the patentee or owner of the patent, is entitled to recover the exact profits earned by the infringer, plus the full and complete damages sustained by the patentee as a result of the infringing acts.

Moreover, certain circumstances *increase* or warrant *additional* damages where it is shown that a patent was infringed *willfully* and *intentionally;* or the infringer *persisted* in infringement.

Also, if the infringement is willful and intentional, the patentee may recover a judgment against the infringer for the profits, *plus three times* the actual damages caused by the infringing acts (97 U. S. 126).

A person or firm cannot avoid liability for infringement of a patent although he proves that he purchased the patented de-

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Save valuable maintenance time and eliminate cantinuing towel expense. New high-speed Soni-Dri provides quick, autamatic hand or hair drying service 24 hours a day year after year! Sani-Dri is a permanent solution to your washroom sanitation and drying problem . . . and SAVES UP TO 85% OF YOUR WASHROOM COSTS!

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and 13.6 mm. x 22" (machined for adapters) to provide 20 minutes more burning time.

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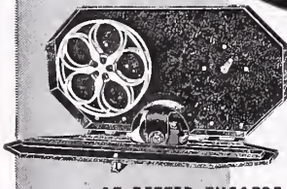
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vice from a manufacturer, if the testimony shows that the manufacturer was an infringer.

Right to Theatre Name Exclusive Only Locally

"I HAVE bought a theatre and want to give it a new name, Cosmopolitan," reads a recent inquiry. "How can I avoid law suits with owners of other theatres having a similar name?"

Contrary to the opinion of many persons, there is a distinct legal difference between a trade name and a trade-mark. Briefly, a trade-mark is a name, mark or other symbol to indicate or identify saleable goods or merchandise. A trade-mark *never* is the *name* of a theatre business.

Briefly, one who adopts for a theatre a name that is new *in the locality,* is not liable for infringement.

Lessor's Liability in Injury Due to Defect

AN EXHIBITOR wants to know if the owner of a theatre building can relieve himself from liability for injuries to theatre patrons by inserting in the lease contract a clause to the effect that the tenant will maintain the premises in safe condition.

He cannot. The courts have consistently held that the owner of a building is liable in damages for an injury caused by defects on the premises if the testimony proves such defects were in the premises when the tenant leased the property.

For example, in Clifford v. Philadelphia (159 Atl. 232) it was disclosed that a pedestrian stepped into a hole in the theatre sidewalk and was seriously injured. He filed suit against the theatre owner to recover damages. During the trial it was shown that the hole was in the sidewalk when the lease contract was made and the lease required the tenant to keep the premises in repair and safe condition. The court held the building owner liable, and said:

". . . If the property was leased to the tenant (theatre operator) with this defect in the pavement, the owner would be liable for any injury that might occur to a third party. . . . The landlord will be held liable where he leases the premises in a defective condition, knowing that the premises will be used for public purposes."

Paying Exhibitor to Close No Anti-Trust Violation

A COMPETITOR in the theatre business paid an exhibitor $2,000 to close his theatre for one year. His lawyer thought the agreement violated the anti-trust laws and was void. However, according to a late higher court decision, such a contract is valid.

In Robey v. Plain City Theatre Company (186 N. E. 1) it was shown that the owner of a theatre approached one Robey, owner of the Princess theatre, and offered to pay him $1,200 if he would discontinue use of the building for theatre purposes. The two parties entered into a contract to that effect.

Afterward Robey continued to operate the Princess theatre, and the party who had paid the money filed suit to prevent use of the theatre for exhibiting motion pictures. In holding the contract valid and thus preventing use of the building for theatre purposes, the court said:

"The restraint agreed on in this contract is partial only. The restraint is limited to this one particular building. Robey can operate a theatre in any building in Plain City other than the Princess Theatre. . . . The contract is reasonable, based upon an adequate and valuable consideration, not invalid as being in restraint of trade."

●

Theatre Television in Terms of Projection

(*Continued from page* 21)

RCA has fixed the projection throw at 62 feet, and the picture size at 20 feet in width.

SCREEN BRIGHTNESS

It has been pointed out above that the highlight output of the 7-inch kinescope is approximately 4000 lumens. Assuming that the projection optics has an efficiency of 40%, then the light delivered to the screen should be approximately 1600 lumens; and for a picture 20 feet wide, the center light intensity could be between 6 and 7 foot-candles.

At this point it has been suggested that wherever possible, specially designed high-gain picture screens should be used. Some screens have been developed which have special reflective characteristics so that a gain of two-to-one may be obtained in *certain viewing areas.* This means that for every foot-candle of light projected on this screen, a value of *2 foot lamberts* is reflected into these chosen areas.

If it were possible to use such a screen in combination with the television projector discussed above, then the screen brightness could be raised to 10 or 14 foot-lamberts. This value of reflected light would then fall within the standard motion picture brightness range.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C).	24
2	American Seating Co. — Auditorium chairs. NTS and direct.	42
3	Ashcraft Mfg. Co., C. S. — Projection arc lamps (3A), rectifiers (3B). Unaffiliated dealers.	24
4	Automatic Devices Co. — Curtain tracks. Unaffiliated dealers and direct.	43
5	Ballantyne Co., The — Soundheads. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 49, 57, 61, 62, 67, 71, 78, 81, 94, 97, 101, 104, 112, 115, 122, 125, 126, 132.	23
6	Beich Co., Paul F. — Candy. Direct.	34
7	Breuer Electric Mfg. Co. — Vacuum cleaners. Direct.	6
8	Cali Products Co. — Carbon savers. All dealers.	21
9	Chicago Hardware Foundry Co. — Electric hand driers (9A), stools, tables and soda fountains for drive-ins (9B). Direct.	25
10	Chicopee Mfg. Corp. of Ga. — Plastic upholstering materials. Direct.	44
11	Coca-Cola Co., The — Soft drinks. Direct.	2nd Cover
12	Droll Theatre Supply Co. — Carbon savers. Direct.	26
13	F & Y Building Service, The — Architectural design and building service.	43
14	GoldE Mfg. Co. — Film rewinders. All dealers.	26
15	Griffing-Lasky Construction Co. — Drive-In designers and builders.	24
16	Griggs Equipment Co. — Auditorium chairs. Direct.	26
17	Helmco-Lacy, Inc. — Barbecue sandwich equipment. Direct.	31
18	Hertner Electric Co., The — Motor-generators. NTS.	7
19	Heywood-Wakfield Co. — Auditorium chairs. Unaffiliaed dealers and direc.	3
20	Ideal Seating Co. — Auditorium chairs (20A), stadium seating for drive-ins (20B). Dealers: 1, 2, 7, 14, 19, 22, 32, 37, 40, 53, 60, 65, 66, 76, 84, 87, 98, 101, 105, 109, 110, 118, 119, 122, 126, 132.	15
21	International Projector Corp. — Projectors (21A), sound systems (21B). NTS.	4th Cover
22	King Amusement Co. — Playground equipment for drive-ins. Direct.	22
23	Kroehler Mfg. Co. — Auditorium chairs. Unaffiliated dealers and direct.	13
24	LaVezzi Machine Works — Projector parts. All dealers.	18
25	Lorraine-Carbons, Inc. — Projection carbons. Franchise dealers.	17
26	Manley, Inc. — Popcorn machines and supplies. Offices in principal cities.	37
27	National Carbon Co., Inc. — Projection carbons. All dealers.	39
28	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	16
29	National Theatre Supply — Excelite projection arc lamps (29A), Simplex projector parts (29B).	19, 23
30	Nestle's Chocolate Co., Inc. — Candy.	36
31	Norpat Sales, Inc. — Hanover carbon savers. Direct.	42
32	Novelty Scenic Studios, Inc. — Interior decoration. Direct.	43
33	Payne Products Co. — Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 58, 59, 70, 83, 108, 113, 115, 118, 122, 129.	22
34	Paul, Inc., Peter — Candy.	33
35	Peoples Display Frame Co. — Display frames. Direct.	16
36	Poblocki & Sons — Marquees (36A), box offices (36B), poster cases (36C), drive-in signs and attraction boards (36D). All dealers.	42
37	Raytone Screen Corp. — Projection screens (37A), projection lenses (37B). All dealers.	20
38	RCA Service Co. — Projection and sound maintenance service.	21
39	Robin, Inc., J. E. — Motor-generators. Direct.	44
40	S. O. S. Cinema Supply Corp. — Distributors.	44
41	Shearer Co., B. F. — Projection screens. Authorized dealers.	15
42	Smith, Alexander, and C. H. Masland — Carpeting. NTS and direct.	8
43	Sportservice, Inc. — Concession services.	16
44	Strong Electric Corp., The — Rectifiers. All dealers.	20
45	Trans-Color Screen Co., Inc. — Projection screens. Direct.	43
46	Wagner Sign Service, Inc. — Steel panels for driveins (46A), changeable copy attraction frames (46B), plastic letters (46C), aluminum letters (46D). All dealers.	5
47	Westrex Corp. — Foreign distributors.	3rd Cover
48	Williams Screen Co. — Projection screens. Direct.	18
49	Wrigley, Jr., Company, Wm. — Chewing gum.	35

EDITORIALLY . . .

NEW SOUNDHEAD, page 38

Reproducer with flutter factor 50% under Academy minimum, and otherwise also of entirely new design, added to line, as Model 9, of The Ballantyne Company. Postcard reference number 5.

STEEL AND WOOD SCREEN TOWER, page 38

The Ballantyne Company has also acquired distribution of a drive-in screen structure, designed with reference to Government restrictions. Postcard reference number E50.

AUTOMATIC SANDWICH TOASTER, page 34

Electrical toaster that also provides space inside bun for serving barbecued meat sandwiches that do not drip sauce. Postcard reference number 17.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1951 issue—

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THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
9—Riddels Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
24—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
25—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS
Chicago:
26—Abbott Theatre Supply, 1311 S. Wabash Ave.*
27—Droll Theatre Supply, 925 Jackson Blvd.
28—Gardner Theatre Service, 1235 Wabash Ave.
29—Midwest Theatre Service & Equipment, 1950 W. Belmont.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
38—Delta Theatre Supply, 214 S. Liberty St.*
39—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 St. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shrevepart:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimare:
42—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Joe Cifre, 44 Winchester St.
45—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.

MICHIGAN
Detrait:
48—Amusement Supply, 208 W. Montcalm St.
49—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
50—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
51—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
54—Elliott Theatre Equipment, 1110 Nicollet Ave.
55—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Lauis:
60—Joe Hornstein, 3333 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
63—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
64—Quality Theatre Supply, 1515 Davenport St.
65—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
66—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
67—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
69—Auburn Theatre Equipment, 5 Court St.

Buffalo:
70—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
71—Perkins Theatre Supply, 505 Pearl St.
72—United Projector & Film, 228 Franklin St.

New York City:
73—Amusement Supply, 341 W. 44th St.
74—Capitol Motion Picture Supply, 630 Ninth Ave.*
75—Crown Motion Picture Supplies, 354 W. 44th St.
76—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
77—S.O.S. Cinema Supply, 602 W. 52nd St.
78—Star Cinema Supply, 441 W. 50th St.

Syracuse:
79—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
80—Bryant Theatre Supply, 227 S. Church St.
81—Charlotte Theatre Supply, 116 S. Poplar.
82—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
83—Southeastern Theatre Equipment, 200 S. Poplar St.*
84—Standard Theatre Supply, 219 S. Church St.
85—Theatre Equipment Coo., 220 S. Poplar St.
86—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
87—Standard Theatre Supply, 215 E. Washington St.
88—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA
89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO
Akron:
90—Akron Theatre Supply, 936 E. Market.

Cincinnati:
91—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
92—Ohio Theatre Equipment, 2100 Payne Ave.
93—Oliver Theatre Supply, 2108 S. Payne.*

Columbus:
94—American Theatre Equipment, 165 N. High St.

Dayton:
95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Taledo:
97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101 Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Partland:
102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
107—Alexander Theatre Supply, 1705 Blvd. of Allies.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
112—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonia:
120—Alamo Theatre Supply, 1303 Alamoto St.

UTAH
Salt Lake City
121—Intermountain Theatre Supply, 142 E. First South St.
122—Service Theatre Supply, 250 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
124—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON
Seattle:
125—American Theatre Supply, 2300 First Ave. at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 200 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
129—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 1009 N. Seventh St.

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THEATRE SALES

. . . devoted to the merchandising of confections, beverages and other refreshments at motion picture theatres and drive-ins

Fitting Snack Service Care Into the Maintenance Scheme

Something not only new, but considerably more, has been added to the housekeeping chores of theatre management with the growth of refreshment sales in both scale and diversity. Here one who has charge of 40 installations sizes up that job.

By JAMES LOEB

Manager of Concession Department, Walter Reade Theatres, New York

A WELL EQUIPPED theatre refreshment service today is a far cry from the pre-World War II days when the most complicated piece of equipment was a popcorn kettle, or an ice cooler for bottled drinks. Maintenance was nothing but common sense, with possibly the use of an oil can and a cleaning rag.

Today a large theatre refreshment installation consists of a huge variety of mechanical contrivances. In one typical conventional theatre under my supervision are two automatic drink machines, each one having three carbonated and one non-carbonated drink, an ice cream self-service dispenser, a popcorn machine, a hot butter dispenser, and two coin-operated candy machines.

Within this equipment there are four coin selectors and coin changers, three refrigeration units, two carbonators, seven electric motors, as well as scores of electric switches, relays, heating elements, and thousands of feet of electric wiring, copper tubing, etc. All of this complicated equipment requires periodic and *careful* attention.

In a theatre chain that operates its own snack service, this attention is commonly divided between the individual theatre management and the Concession Department's maintenance men. How much is left to the theatre, and how much to the maintenance men, depends entirely on the cooperation and ingenuity of the theatre manager.

In two similar theatres there can be two concessions exactly alike. One will have daily service calls and complaints every day about their machines, the other will rarely be heard from. The former is a constant nuisance and requires a great deal of time and patience; the latter requires only a periodic preventative maintenance visit once a month.

The maintenance, as is true with sales, is as bad as or as good as the theatre management. If the manager belongs to the new school of thought and will realize how important such service is to the theatre, he will apply himself to learning how to care for his refreshment equipment and treat

it on an equal scale with, let us say, his projection booth equipment. Then he will have a smooth-running concession, and his sales will show the effort he has put forth. A manager who will always automatically put an "out-of-order" tag on his equipment, and then wait for the maintenance department, not only will cause the maintenance department a great deal of unnecessary work, but will lose sales as well.

Each piece of equipment in the concession needs daily care in the theatre. When servicing is left up to the theatre's own staff, these simples rules should help:

POPCORN MACHINE:

Oil all motors at regular intervals, see that electric bulbs are changed when burned out, and above all keep the machine clean. Cleanliness not only is important from a maintenance point of view, but is of prime importance in sales. Few patrons will want popcorn from a dirty kettle. Always keep the kettle as shiny as a mirror. Periodically drain the seasoning tank and wash out all sediment and dirt before filling. By doing this you will guarantee clean seasoning and will save wear of the pump.

DRINK DISPENSER:

No matter what make of drink dispenser is used, there are a few basic rules for all kinds. Keep the machine filled with syrup and cups. When putting cups in, put them in in the proper way, and be sure that the cardboard spacers they are packed with are removed.

Be careful to pour syrup in the right tank. It is surprising how many times I have seen root beer poured into the Coca-Cola tank. These machines must have an adequate supply of carbon dioxide gas. An alert manager will always have a spare tank.

Cleanliness here too is important. Daily the waste liquid container should be emptied and washed out. The vending area should be wiped clean so that no insects can be attracted, and so the cups will not stick as they do on some drink dispensers when left dirty. The coin changer should be checked regularly for cleanliness, and the nickel chute be kept full of a reserve supply of nickels to make change.

ICE CREAM CABINETS:

Ice cream cabinets should be defrosted regularly, depending on how quickly ice forms. The insides should be kept clean of pieces of paper and crushed ice cream bars, etc.

A very important thing to remember is never to turn off or unplug the ice cream cabinet. I have seen theatres lose a great deal of ice cream just by this seemingly obvious mistake.

Butter dispensers require daily cleaning. The lines through which the butter is pumped must be flushed out. If they are not flushed there will always be trouble and rancid butter may be served. The selling of buttered popcorn depends a great deal on eye appeal; therefore, whatever type of dispenser is used, it must be kept spotless for sales as well as for trouble-free operation.

CANDY MACHINES:

The coin-operated candy machines of today are almost foolproof; but here again the man that fills it must follow directions and put the merchandise in the unit by the proper procedure. I have often heard managers tell me that their machines were no good, that a machine delivers two candy bars for the price of one. By inspection I have found the fault to be in the manner in which the machine was filled. The coin changer, as in the drink machines, must be checked periodically. Often a patron will try a penny or a slug. Often it may stick and have to be removed.

SYSTEM IS NECESSARY:

Periodic overhaul by the maintenance department must be done. It is far too easy, when seeing, for example, that a Spacarb automatic drink machine is working all right, to say, "Let it go until the next time." That is when you lay yourself open to future trouble. Set up a schedule and stick to it if possible.

In these periodic checks of a drink machine, *everything* is checked—the carbonator for good carbonated water; the water pump, the compressor and the motor on the refrigeration unit for cleanliness; amount of refrigerant and temperature, and the coin changer for proper operation; and the whole machine in general for water, carbon dioxide, syrup, or refrigerant leaks. A good thorough check should insure trouble-free service for a long period.

REPAIR FACILITIES:

A good maintenance crew must have a stock of spare parts available for quick repairs. It is necessary to have extra water pumps, compressors, electric motors, syrup pumps, carbonators, coin changers, etc. Particularly in these days of shortages in stainless steel, copper, etc., it is important to have a large reserve of parts, as well as electric and plumbing supplies.

To be able to handle any kind of repair and alteration, we have found in the Walter Reade Theatres Concession Department that a lot of money must be spent on tools. Refrigeration repair necessitates its own type of tools, gauges, etc. Candy stand repairs require other tools, such as an electric saw and glass cutter. For cleaning machines, we have found that a vacuum cleaner and a steam cleaner are necessary.

For transportation we have found that a 1½- or a 2-ton truck is a must. A hydraulic or mechanical lift on the truck will save much hard work for the crew. In our department, which takes care of close to 40 locations, we have a pick-up and a panel truck. The pick-up handles the large equipment, and the panel truck the regular service calls.

In addition to regular maintenance repairs, the refreshment service maintenance man must spend time with the theatre management. He must patiently try to teach the individual theatre manager and his help how to service his equipment. Whenever a new manager is hired, he must be shown the proper maintenance procedure.

In a circuit having a concession department, teamwork is very necessary between the management of each individual theatre and those responsible for refreshment service maintenance. Regular, well informed, conscientious care of the physical installation can spell the difference between real profits and ultimate losses, for the typical snack stand equipment today is too complex to get along with only an occasional flick and a lick.

ICE CREAM BIRTHDAY PARTY



Did you know that ice cream was invented 100 years ago? We didn't either until this photo came along from the folks who make Lily Tulip paper cups, marking the frozen confection's 100th birthday with Irene Martin and Nancy Hale, Paramount starlettes, attacking a chocolate soda with a 2½-gallon scoop of ice cream.

Hot Toasted BUN 'n BAR-B-Q in 1 minute!

IDEAL FOR LOBBY SERVICE

Here's o fast service, high profit business to round out refreshment stand operation. Simple and cleon to operate, auditoriums won't get messy. Write for details.



MBB-1
List $99.50

MBB-2
List $169.50



CUTS AND TOASTS BUN



FILL POCKET



MAKE UP TO $48.00 PROFIT AN HOUR

WITH THE HELMCO-LACY MINUT BUN BAR-BQ-BAR

240 sandwiches an hour during peak traffic—and most Bar-BQ-Bar users are making 20c per sandwich profit.

Investigate this tremendous profit-maker today.

Be one of the first to feature profitable "toasted-pocket sandwiches" filled with delicious barbecue beef, pork, chicken, turkey or other barbecue filler.

contact us now for full details . . .

- Make and serve sandwiches anywhere there's an electric outlet.
- No buns to cut, no greasy grills or steam tables.
- Sandwiches won't drip, spill or break.
- Perfect portion control.
- Less than 2 sq. feet of counter spoce.
- Meets Board of Health requirements.
- Get pocket-type toaster heads plus fomous H-L Food Warmers noted for low-cost operotion.

get price, delivery and profit story today . . . write—wire—phone

1227 W. Fullerton Ave., Chicago 14, Ill.

Helmco-Lucy



Double-Billing the Snack Bar

Recent examples of the refreshment - attraction tieup.



THE time-proven trick of the showman—the tieup—has moved on to home grounds with the establishment of refreshment service in the theatre. Some pictures immediately suggest links with the snack bar; with others some study and imagination are necessary. For example, "Alice in Wonderland," for the run of which at the Capitol theatre in Brantford, Ont., Bill Burke, manager of this Famous Players Canadian house, dressed his snack bar and attendants as shown at left. It looks quite elaborate, yet it cost the theatre almost nothing. "My own man made the set piece covering the front of the bar," explains Mr. Burke, "and Theatre Confections supplied me 'Alice' books and recordings. An automatic record player was installed beside the bar, and the girls played them on request. The girls' pinafores were made of 'Alice in Wonderland drapery (it drew much comment from women patrons). We couldn't buy the striped stockings, so my wife made red elastic garters in different sizes to slip on over white cotton stockings. The bar was spotlighted from two directions. The decorations were used a week in advance and during the run, and we sold a terrific amount of merchandise." . . . Below is pictured the stand of the Fox West Coast Padre theatre in San Jose, Calif., during the run of "Showboat," when Manager C. E. MacDonald had the attendants costumed in Old South style.



"Craziest nuts in town," said the sign on the hat of the Planters Peanuts ballyhoo man used by Charles E. Graziano, manager of Schine's Paramount in Syracuse, N. Y., to exploit the Abbott and Costello picture "Comin' Round the Mountain."



Double Your Profits—Speed Up Turnover

with PETER PAUL'S 10¢ MOUNDS AND ALMOND JOY!

DOUBLE-PROFIT 10¢ FAVORITES

+

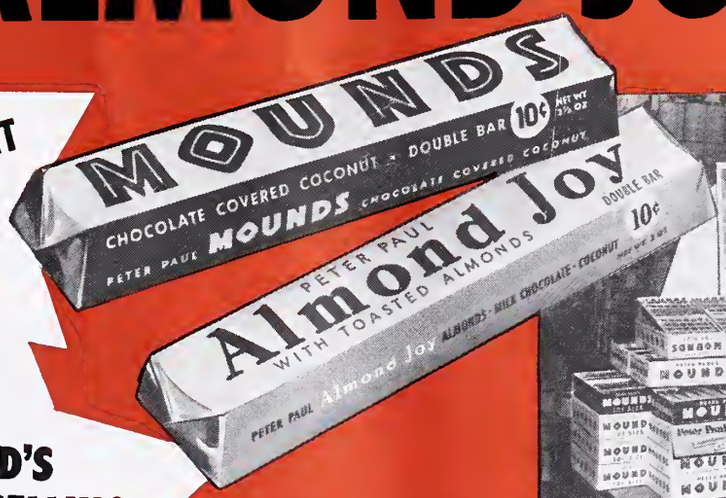
WORLD'S LARGEST-SELLING *Chocolate-Covered Coconut Candy*

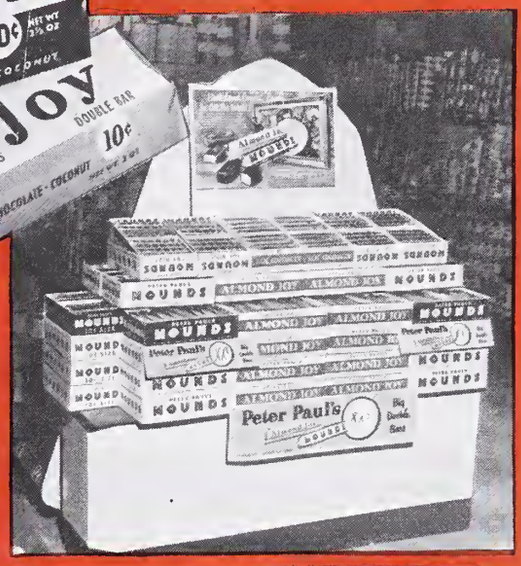
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FASTER TURNOVER GREATER VOLUME

+

GREATEST ADVERTISING PROMOTION IN CANDY BUSINESS = HOTTEST PROFIT MAKERS AMONG ALL CANDY BARS!





These Advantages Add Up To Real Opportunity For You!

●● Peter Paul backs MOUNDS and ALMOND JOY with the greatest advertising campaign behind any candy bars!

●● Tie in with Peter Paul's new advertising — boost profits by putting fast-selling MOUNDS and ALMOND JOY in hot spots on counters and cash register stands!

PETER PAUL, INC., Naugatuck, Conn.

Here's Power-Packed PETER PAUL ADVERTISING

1. New Television Show with Gabby Hayes Over NBC.
2. Greatest Radio Campaign in the Candy Business—Reaching Millions!
3. Mass-Distributed Women's Shopping Magazines.
4. Point-of-Sale Display Material for Retail Stores.



The Hottest Thing Since Pop Corn!!



That's What Theatre Operators Everywhere Are Saying About

BEICH Chocolates



CHOCOLATE CREAMS. Double-whipped vanilla creme centers with thick light chocolate coating.



MILK CHOCOLATE PEANUT CLUSTERS. Vanilla creme center — crisp spanish peanuts covered with extra-generous coating of milk chocolate.



MILK CHOCOLATE COVERED NOUGATS. Smooth textured, twirl-whipped white center.



MINT PATTIES. Delicately blended cool-mint creme center with Bittersweet chocolate coating.

MILK CHOCOLATE COVERED CARAMELS. Tender Chewy centers with a rich, buttery flavor.



You, too, can increase your candy profits with these popular sized, popular priced, top-quality Beich Chocolates. There's plenty of taste appeal to please every fancy in this assortment of favorites and the eye-catching, product-in-view packages have plenty of sell-appeal for every age. Value-plus quality, usually found only in candies selling for $1.50 per pound and more—plus a rich wholesome goodness, bring your customers back, time after time.

WRITE OR WIRE FOR SAMPLES.

PAUL F. BEICH CO.

1001 Front Street, Bloomington, Illinois

THE VENDER-VANE

News and Comment about Merchandise sold in Theatres

Automatic Equipment for Neat Toasted Sandwiches

A UNIQUE barbecue sandwich maker, which automatically cuts and toasts a pocket for the meat filler into a regular hamburger bun, in one operation, has been marketed by Helmco, Inc., Chicago, manufacturers of food service equipment. Designed especially for such services as those of drive-ins, and also adapted to regular theatres because the sandwich will not drip, spill or break, the equipment has a capacity of one sandwich for each toaster head. The larger of the two units can thus prepare 240 sandwiches an hour.

That unit (Model MBB-1) has four toaster heads and two food warmers. A smaller size has two toasters, one warmer.



The all-electric "Minut-Bun Bar-B-Q-Bar" with two warmers and four toaster heads (buns shown on two middle toasters), which prepare meat sandwiches neat enough to be served to the hand or on a paper plate.





Elmer Lux, Vice President and General Manager, Darnell Theaters, Inc., operating 17 theaters in Ohio, New York, Kentucky, Virginia and Maryland,

says:

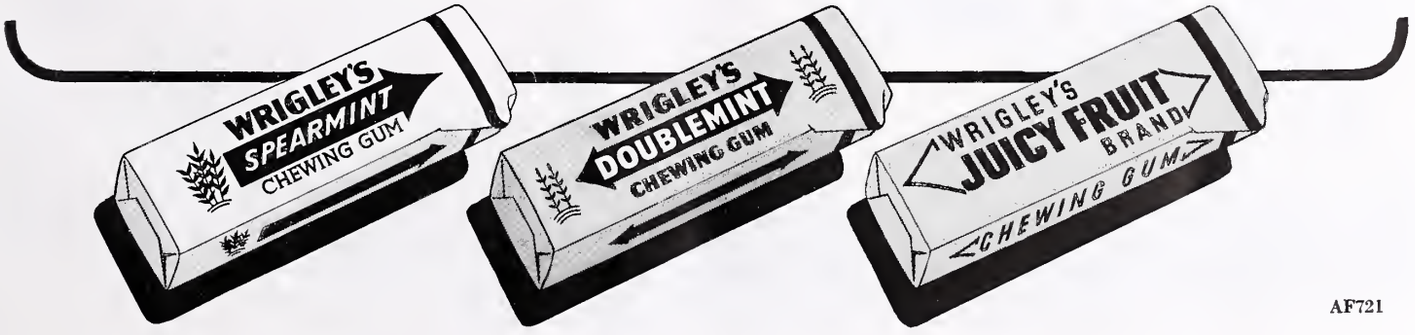
"WE SELL A LOT OF CHEWING GUM AT OUR CONCESSION COUNTERS. IT'S GOOD, PROFITABLE BUSINESS FOR OUR THEATERS."



Yes...Chewing Gum Improves Your Profit Picture!

It Pays To Display and Sell Your Patrons' Favorite Brands

● People just naturally like to chew gum at the movies, and they buy their favorite brands on impulse when they see those brands displayed. Take advantage of this fact to build extra good will and revenue for your theater . . . Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular, fast-selling brands of chewing gum where patrons can easily see and buy them. It's good business.



AF721

Southern Candy Jobbers Urge More Dime Bars

CANDY JOBBERS from twelve states recently urged the confectionery industry to market full-value bars for retailing at a dime and sold by the manufacturer to the jobber at $1.30 per box of 24. This appeal was made at the annual convention of the Southern Wholesaler Confectioners' Association in Atlanta, and was one of a group of demands that included one calling for more vigorous cultivation of the candy market, according to the publication *Candy Industry*.

The jobbers also called upon their own branch of the industry to pursue more vigorous sales methods and to help dealers with displays.

•

POPCORN ACREAGE UP

Although the "corn belt" states of Middle West, execpt for Illinois, have planted less popcorn this year, the publication *Popcorn Merchandiser* states that the country as a whole will produce more popcorn this year than either last year, or than the average for the last ten years. Illinois has 23,300 acres planted, compared with 21,200 last year. Oklahoma is this year's biggest potential producer, with 26,000 acres seeded to popcorn.

Paper Cup with Lid Slotted for Straw

A NEW cover type paper cup, with the lid slotted for a straw, has been added to the line of the Dixie Cup Company, Easton, Pa. The straw slot is cut in a U-shape, and the tongue is pressed down by the user with either finger or straw. The cut and lid are ornamented with the company's "Melody" design. Lids are treated after the straw slot is cut to make them practically spill-proof when carried or used without a straw.



•

OFFERING TWO-CENT BAR

A TWO-CENT version of the *Chunky* bar is ready for fall shipment, according to an announcement by the Chunky Chocolate Corporation, New York. The line continues to include the 5c *Chunky* chocolate bar, as well as the dime bags of *Sugar Toasted Peanuts*.

•

BOOKLET ON FOOD SERVICE

A free booklet on efficient food service in connection with soda fountain service has been issued by the Bastian-Blessing Company, Chicago, soda fountain manufacturers. Costs, selling prices and potential profits are given for a number of standard cold plates and salads. A copy can be had on request to the manufacturer (4203 W. Peterson Avenue).

•

CANDY FIRMS MERGED

The Pearson Candy Company, Minneapolis, has purchased Trudeau Candies, Inc., St. Paul, to give it more plant capacity. The purchase also adds Trudeau bar goods to the Pearson group, with three dime bars, *Nut Goodie, Seven Up,* and *Variety*.

WANTED: A WAY TO TELL IF KIDS HAVE PARENTS

Manager Bowen of the Melrose theatre in Nashville, Tenn., has a new problem. How do you tell an orphan from a youngster who is equipped with parents? This is the result of a liberal donation by the Berry Hill Men's Club of money to pay for popcorn wanted by any orphan who attends the Melrose. If the other kids hear about that—and they probably will—there are going to be a lot of small fry who suddenly disown their parents, temporarily. Know any test for non-orphans? If so, Mr. Bowen will be grateful for it.

Star Attractions!

Theaters everywhere report a steadily increasing volume in these popular 10¢-size Nestlé bars!

NESTLÉ'S CRUNCH MILK CHOCOLATE

MILK CHOCOLATE NESTLÉ'S NESTLÉ'S MILK CHOCOLATE

Nestlé's Crunch, Milk and Almond Bars also available in 5c sizes—

with ALMONDS NESTLÉ'S MILK CHOCOLATE with ALMONDS

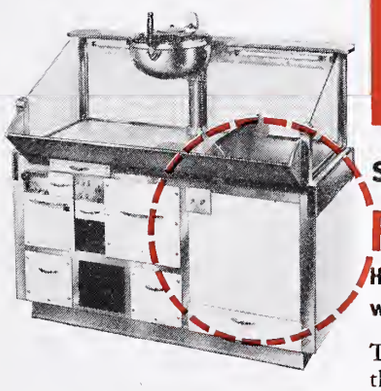
Both 5c and 10c sizes packed 100 count and 24 count

Nationally advertised—a national favorite for 30 years!

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.



THE NEW *Manley* "SUPER STADIUM"



WORKING BACK of new Super Stadium has plenty of storage space...and you'll marvel at the ease of operation.

Spot-Lighting the sensational

POPCORN ELEVATOR

Heated by filtered, forced air. Holds $16-$18 worth of popcorn in perfect condition for hours.

The greatest popcorn machine ever made... the NEW Manley Super Stadium. It's out this month and it's going to take the industry by storm because it's got the hottest device ever built into a popcorn machine...a POPCORN CONDITIONER AND ELECTRICALLY-DRIVEN ELEVATOR that greatly increases your storage space. Pop corn ahead of time. Put it in the elevator either packaged or in bulk. Warm, conditioned air flowing through the elevator keeps it fresh, hot, and delicious. Then, as you need popcorn during the rush, you just press a button and up to the warming pan comes the elevator, loaded with ready-to-sell popcorn. The rugged Manley kettle keeps right on working while the elevator is elevatin'. There's room enough for three attendants to work. They deal out the popcorn and rake in the dimes and quarters as fast as customers can beat their way to the machine. What a turnover! What profits! It's the one and only machine for drive-ins and big theaters. Choose from three kettle sizes: the regular 12 and 16-oz., *plus* a 24-oz. giant which can pop 32 bushels or about $250 worth of popcorn an hour. Get the full story now. Your local Manley representative has the facts. Phone him today or fill out the coupon!

A Manley KETTLE IS YOUR PROFIT SPOT

Mail this Coupon TODAY!

Manley, Inc.

The BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 10-6-51
1920 Wyandotte St., Kansas City 8, Mo.

I would like to get more information on the new Super Stadium. Please have a Manley man call and bring your new booklet "How to Make Big Profits from Popcorn".

Name_____

Address_____

City_____ State_____

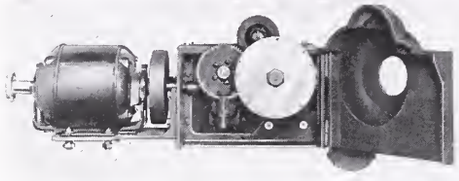
Best time to call_____

Ballantyne Announces New Model Soundhead and a Screen Tower

A NEW MODEL soundhead, with flutter rated at 50% less than the Academy standard of 0.15%, has been introduced into the line of The Ballantyne Company, Omaha.

This manufacturer also has announced a new screen tower for drive-ins which is fabricated of wood and steel according to a design calculated to provide a structure of proper strength well within the amount of steel allowed under the National Production Authority's Order M-4A.

One of the features of the new soundhead, cataloged as No. 9, is a complete gear box and film drive assembly removable as a unit from the front side for servicing. The gear box itself is of the worm



Rear view of the Ballantyne No. 9 soundhead, with housing open, showing simplified gear drive and ball-bearing-mounted oil-damped filter.

gear type with all gears operating in oil, with a visible oil gauge. The constant speed sprocket is driven by a large bronze worm gear and loaded to provide smooth operation. The lower take-up shaft is driven by a large Formica worm gear for silent action.

All shafts are ball-bearing-supported and have individual oil seals. Sprockets are hardened and ground, and the keepers are set on wide bearings for long life. The sprocket assembly has a positive action compression type coil spring lock, with adjustable stops for positioning pad rollers.

The scanning drum and shaft rotate on permanently sealed ballbearings and are ground as one unit to a tolerance of plus or minus .0002. The filter flywheel is ballbearing-mounted and oil-damped, with the flywheel and its case machined from solid steel bar stock for balance, and making the case impervious to oil.

A felt-faced tension roller is provided with a sliding flange held in position by spring tension to allow for varying widths of film. The entire tension roller assembly is also equipped with a positive action compression type coil spring lock with adjustable stops.

The cushion-mounted exciter lamp assembly is placed in a separate housing so that no extraneous light may enter. It uses a standard pre-focus base exciter lamp and the entire unit tips out of the house at an angle of 45° for simple replacement of the exciter lamp. This assembly also uses a compression type coil spring lock, and since it is used in four places in the soundhead, only one replacement spring need be kept on hand for servicing, the manufacturer points out.

The optical system is of direct type, without mirrors or prisms. The photoelectric cell is completely enclosed so that no oil can reach the tube, yet the tube itself can be easily replaced.

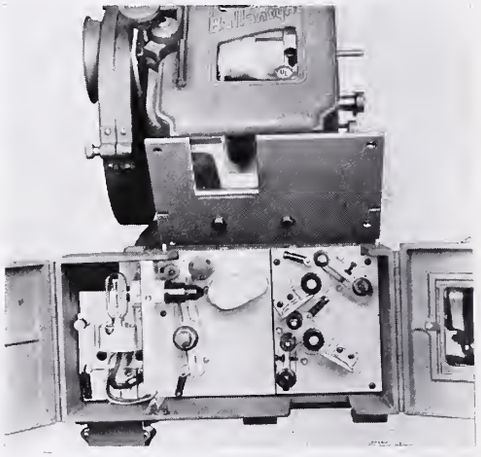
The motor connects to the soundhead by means of a special type flexible coupling. Adjustable motor mounts are provided for positive alignment of motor with the gear box. The motor is of two-shafted type.

The Model 9 soundhead comes complete with a special milled projector mounting plate attachable to all current model projectors. The mounting plate is attached for simple, exact positioning and locking. Oil drain tubes from soundhead top plate prevent projector oil from entering the soundhead proper.

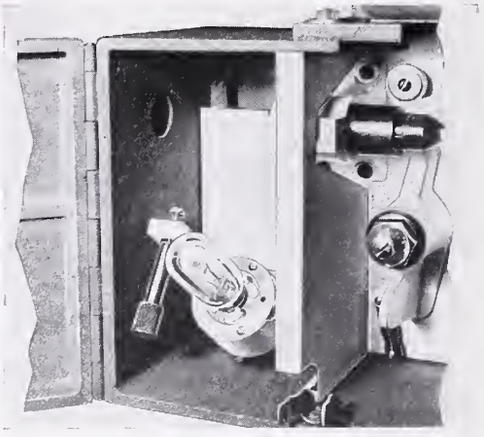
THE SCREEN TOWER

The screen tower which has been added to the Ballantyne line is manufactured by the Boyer organization in Omaha under the distributor's supervision. According to the latter, construction requires less than 1,000 pounds of steel, or under half the amount allowed per project under Order M-4A. The screen supporting section of lumber uses 4x4 and 8x8 bracking timbers, and all members are precut and drilled with Teco split-ring timber connectors at all stress joints. The screen area is 35 feet high and 48 feet wide, with the top 56 feet from the ground. The screen itself is Transite, with shiplapping elsewhere.

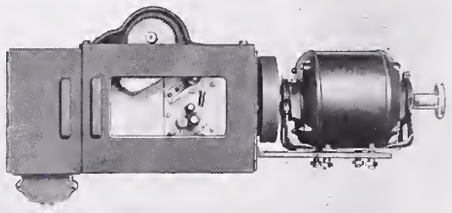
The distributors assert that the entire Boyer screen structure can be erected within four days. The structure includes a ladder and catwalk for servicing. The wind-load rating is 30 lbs. per square foot.



Interior of Model 9 soundhead, which uses a single compression type coil spring lock and provides for tilting out exciter lamp (see below) for replacement.

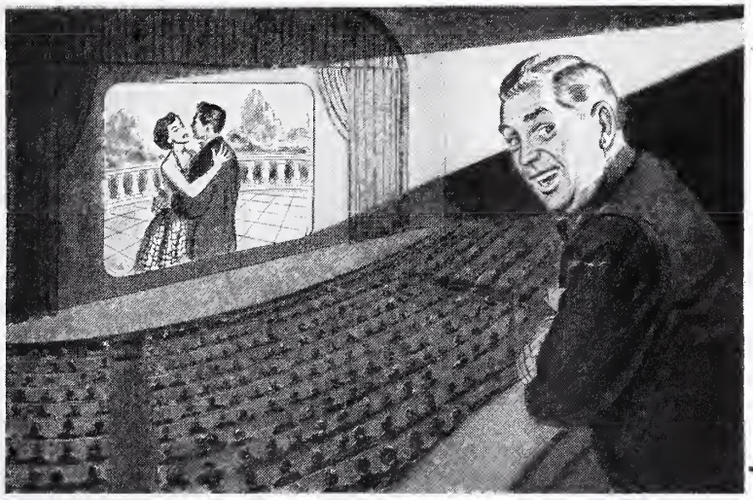


Front view of Model 9 as closed, showing motor hand wheel for easy threading, and adjustable mount.





TO THE STUDIOS . . .
IT MEANS
BETTER MOVIES!



TO THE THEATRE OWNER . . .
IT MEANS
BIGGER BOX OFFICE!

It's the NATIONAL TRADE-MARK CARBON ARC'S BIG 5



When you order studio or projector carbons—order "National"!

The National Carbon arc is an indispensable tool—both to the studios which make movies and to the theatre owner who exhibits them. Why? The National Carbon arc's BIG FIVE:

- **SMALL SOURCE SIZE**
- **HIGH BRIGHTNESS**
- **GREAT POWER FROM ONE UNIT**
- **WHITE LIGHT**
- **MINIMUM HEAT PER FOOT CANDLE**

For the studio, small source size insures sharp, dramatic shadows, better simulates one-source lighting, creates a perfect "follow-spot". High brightness penetrates deep sets, gives high light levels without excessive heat.

White light matches outdoor shooting conditions, lends itself perfectly to color movies.

For the theatre owner, the carbon arc provides the "brightest spot in the world"—gives him the dazzling power he needs to get diamond-sharp pictures, vivid color and keeps his box office booming. The National Carbon Arc is tops.

YOU CAN'T SKIMP ON STUDIO LIGHTING WITHOUT RISKING BOX OFFICE!

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N.Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
In Canada: National Carbon Limited, Montreal, Toronto, Winnipeg

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 27) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectional displays and Glass-in-Frame equipment.
American Seating Company: Color folder on auditorium chairs.
Breuer Electric Manufacturing Company: Bulletin 584 on vacuum cleaning.
Chicago Hardware Foundry Company: Brochure on electric hand driers.
Droll Theatre Supply Company: Literature on carbon savers.
Griggs Equipment Company: Catalog on auditorium chairs.
Ideal Seating Company: Literature on auditorium chairs and stadium seating for drive-ins.
National Super Service Company: Write for free demonstration of vacuum cleaner.
Payne Products Company: Literature on carbon savers.
Robin, Inc., J. E.: Information and literature on motor-generators.
Strong Electric Corporation: Literature or free demonstration of rectifier.
Wagner Sign Service, Inc.: Catalog on steel panel displays for drive-ins, changeable copy attraction frames, plastic and aluminum letters.
Williams Screen Company: Samples of silver or white projection screen material.

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NEW LITERATURE

Electric Hand Dryers: A brochure has been issued by the Chicago Hardware Foundry Company, North Chicago, Ill., on its new "Sani-Dri" wall-mounted hand and face dryer. The new model has a faster heating element and nozzle which concentrates the air stream for a relatively large blower and motor. It also has a circuit-breaker which prevents damage should someone place a hand on the air intake or nozzle. When the hand is removed, the breaker automatically makes contact again. A life-sealed ball bearing motor is directly connected with the fan to assure perfect alignment. No oiling is necessary.

•

Air-Conditioning: A 16-page booklet, lavishly illustrated with drawings and printed in two colors, has been published by the United States Air-Conditioning Corporation, 3300 Como Avenue, S. E., Minneapolis, on all phases of air treatment and air handling. The text deals with the properties of air and the problems of its control and explains how to handle it with various types of equipment developed to solve those problems.

•

SEATING INSTALLATIONS

William Gedris, president of Ideal Seating Company, Grand Rapids, recently announced the installation by Joe Hornstein, Inc., Miami, of 478 chairs in the Huatuey theatre, Puerto Rico, and 321 chairs in the Monroe theatre, Key West, Fla. Ideal chairs were also recently installed for the Army and Air Force Motion Picture Service at Fort Leonard Wood, Newburg, Mo., and Camp McCoy, Wis. Each of these installations called for 970 chairs. The Milwaukee Stadium, Milwaukee, has installed 1140 Ideal chairs.

Ashcraft Company Is Host To Export Representatives

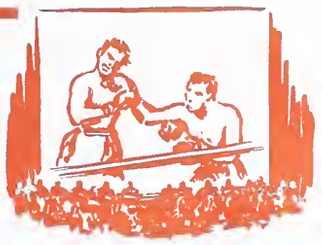
■ MARKING the thirteenth year of distribution of its projection lamps and arc current rectifiers by the Westrex Corporation, export subsidiary of the Western Electric Company, the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., held a luncheon in honor of the managers of Westrex foreign branches attending the company's staff conclave in New York last month. The event, held at Cavanagh's restaurant, is pictured below. Besides the foreign managers, executive personnel of both companies attended. The Westrex convention extended from Sept. 12 to 21.



Shown above arriving for the luncheon are (front row, left to right) R. W. Wight, commercial manager of Westrex Hollywood division; R. J. Engler, recording manager in England; C. S. Ashcraft; E. S. Gregg, vice-president and manager of Westrex; C. S. Ashcraft, Jr.; L. C. Orthner, supervisor of Ashcraft operations; (second row) W. DeMello, Westrex manager in Colombia; M. Storms II, Panama; W. E. Kollmyer, India; O. J. Forest, Trinidad; A. C. Lenoel, France and Algeria; A. W. Johns, Ashcraft production manager; (rear row) S. Wiedemann, Westrex manager in Switzerland; R. R. Abarbanell, Asia and Philippines; D. Pollock, Near East and South Africa; J. Cuevas, Brazil; and W. L. Bell, European recording manager.



In the above view at table are shown (seated) S. Wiedemann; U. B. Ross, Westrex regional manager; E. G. Wagner, Westrex comptroller; R. J. Engler, recording manager in England; C. S. Ashcraft, Jr., E. S. Gregg, C. S. Ashcraft, Sr.; G. W. Sisom, Westrex merchandise manager; F. H. Hotchkiss, Westrex regional manager; D. C. Collins, vice-president of Westrex; R. W. Wight, W. E. Kollmyer; (standing) Mead Walworth, Westrex promotion manager; W. L. Bell, A. C. Lenoel, L. C. Orthner, D. Pollock, A. W. Johns; A. R. Schwartz, Westrex equipment manager; J. Cuevas, R. R. Abarbanell; F. A. Ungro, treasurer of Westrex; M. Storms; W. E. McClellan, Westrex product engineering manager; M. A. Goldrick, O. J. Forest, W. DeMello.



THE OPERATION AND MAINTENANCE OF Theatre Television Equipment

—explained for managers and projectionists in a series of articles—

by AARON NADELL

2. The Picture Tube

THE READER who is a practical theatreman, whether manager or projectionist, knows more about the technology of theatre television than he himself may realize, and has less to learn about it than he may have feared.

Basically, television is electronics; and practical theatremen have been dealing with electronic apparatus in the form of sound equipment for many years. A television system is, beyond comparison, more complex than a sound installation, but all of it is not new and strange on that account.

For example, television includes sound as well as a picture, and that part of the TV setup that provides the sound is not strange at all. To the contrary, the theatre's own sound equipment, or part of it, may be used for this purpose. The theatre's loudspeakers are not necessarily used, because they are located behind a perforated screen. For television showings a solid screen may be substituted in order to increase image brightness. In that case, however, the theatre's own amplifiers may be used with other loudspeakers. In film-intermediate theatre systems, of course, the image is projected to the regular, perforated picture screen, and the existing speakers function as usual with existing amplifiers.

Thus, the sound end of a theatre TV system, however much of it may or may not be added, is not a stranger, but an old friend.

Television equipment also includes amplifiers—picture amplifiers, video amplifiers—but amplifiers are not new to the theatre. In contrast to the common audio or sound amplifiers, which give "flat response" only from perhaps 20 to 9,000 cycles, picture or video amplifiers are designed to be approximately "flat" (to amplify all frequencies equally) from 30 to four million cycles. But they are still amplifiers, embodying the same basic circuits, and built out of the same types of tubes, resistors and condensers, that have been common theatre equipment for more than twenty years.

Certain other features of TV, however, are quite out of line with conventional theatre practice of the past, even though based on familiar electronic principles. The most essential of these strange and novel features are the picture tube and the circuits associated with it. Before actual apparatus can profitably be described, the picture tube and its related circuits should be examined in outline. That will be done in the present installment.

TUBE STRUCTURE

Figure 1 is a simplified presentation of the common TV picture tube, also known as a cathode ray tube, also as a CR tube. The television image appears on a slightly rounded face at the right in *Figure* 1. In home and tavern television, the audience

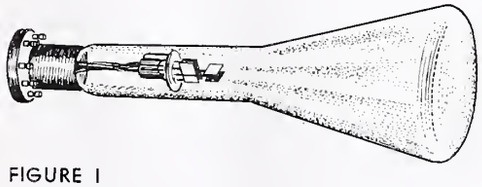


FIGURE 1

gazes directly at the end of the tube; in theatre TV the image that appears there is projected by optical devices to a theatre-size screen.

At the left in *Figure* 1 is the heated cathode, a device that emits electrons. It is identical in principle with the cathode that emits electrons in the amplifier and rectifier tubes common to every theatre. The electrons, as in other tubes, are always negative in sign, and therefore will be attracted toward any positively charged surface, and repelled by any negative charge.

Four structures can be seen in *Figure* 1. In addition to the cathode support at extreme left there follow, from left to right, a short tube or cylinder, then a round disc, and finally two pairs of deflecting vanes.

The cylinder is given a negative charge, the disc a positive charge, and the vanes alternating charges. In addition, there is a black conductive coating along the flaring sides of the tube (this is omitted in the illustration); and the white layer at the face of the tube (where the image appears) is also conductive; these two coatings are given a positive charge.

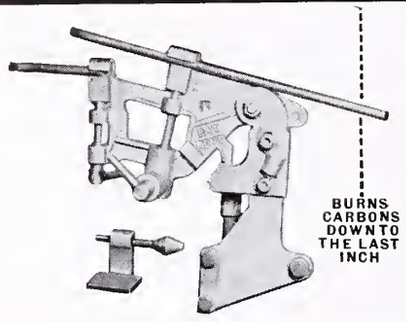
THE ELECTRICAL ACTION

Electrons emitted by the cathode (being all negative) are repelled by the negatively charged walls of the cylinder and so bunched together along the axis of the cylinder. The positively charged disc attracts them and they are drawn along the axis of the cylinder toward the disc as a beam or pencil of pure electricity. The disc has a hole at its center, in line with the axis of the cylinder.

Depending on the relative strengths of the respective charges, some of the electrons are attracted to the metal of the disc around the edges of the central opening, but others pass through that opening and continue on toward the distant, positively-charged white coating at the right end of the tube. These constitute a beam of electrons, otherwise called a cathode ray, that passes between the two sets of deflecting vanes. If these vanes are inactive, the tip of the ray strikes the positive coating exactly at its center. However, continued impact of the electrons at that one point of the coating would soon damage the coating there ("burn a hole in it," as the phrase goes), so the deflecting vanes are not normally left inactive.

Regardless of whether or not a program is received, so long as the equipment is turned on and the cathode ray is functioning, suitable a. c. charges are kept on the vanes. These charges rhythmically deflect the beam, causing it to scan the tube-end

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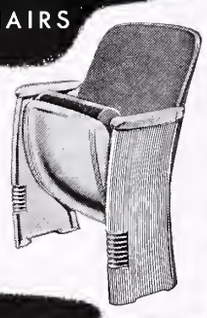
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surface from side to side and from top to bottom. Thus no one part of that surface is subjected to electronic bombardment to any greater extent than the rest of the area, and tube life is not needlessly shortened.

ELECTRONIC ACTION

The coating inside the CR tube face is similar in principle to that inside a common fluorescent lamp. In the lamp, the coating along the inside of the glass is bombarded by electrons and ions, and emits visible light in consequence. The coating behind the face of a TV picture tube is also composed of materials that emit visible light when bombarded by electrons, and it is so bombarded as the electron beam scans it from side to side and top to bottom. Each small pencil-point of its surface therefore glows with visible light, the intensity of which is proportionate to the strength of the beam at that point. When the beam is weaker, so is the emitted light; when the beam is off entirely, no light is emitted.

Now imagine a somewhat similar tube at the point of origin—in the television camera. The structural details will not be the same as those of *Figure* 1; and above all, the coating will be of reverse nature—

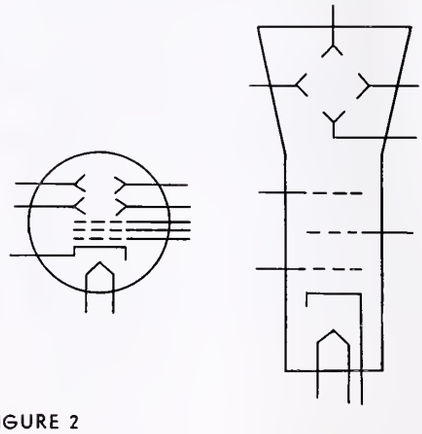


FIGURE 2

instead of emitting visible light when bombarded by electrons, the coating in the camera tube emits *electrons* when *bombarded by light.*

The image to be televised is focussed on that coating as a pattern of lights and shades; a corresponding electron pattern appears by photo-emission, and is scanned by a cathode ray. The strength of that cathode alters in proportion to the intensity of the electron charge it encounters from point to point, and this alteration in its strength is transmitted as the TV signal.

In the TV receiver, those fluctuations in the signal are used to control the strength of the cathode ray, and consequently to control the pattern of light and shade that appears on the face of *Figure* 1.

Figure 1 is a simplified version of a cathode ray tube. It has for instance, only one cylinder to the left of the plate. That cylinder must be given a fixed negative charge to repel the emitted electrons and cause them to line up together along the axis of the cylinder as a ray or beam. But the strength of this ray must be controlled by the received signal, and in *Figure* 1 that would be done by adding the signal to the fixed negative charge. (Better results are obtained if there are two cylinders, one after the other, one to form the beam, the other to carry the received signal that controls its strength.)

Similarly, *Figure* 1 has only a single anode disc, but in actual modern construction there may be two or several; and still other refinements and modifications are common. *Figure* 1, however, represents the basic principle of cathode ray tube (picture tube) construction and action.

Among the modifications often encountered, the work of the deflecting vanes in causing the beam to scan the active surface, may be taken over by magnetic coils located outside the tube. In that case the beam is deflected by fluctuating magnetic fields instead of by fluctuating static charges of electricity.

In schematic drawings, of the kind customarily used with all electronic apparatus for the purpose of conveying circuit information as concisely and clearly as possible, each electronic part is represented by a standard symbol, and standard symbols have been adopted for the cathode ray tube. *Figure* 2 represents this tube when it is of the variety pictured in *Figure* 1—that is, designed for electro-static scanning by means of deflector vanes.

Either of the forms of *Figure* 2 is standard, and may be encountered in any electronic drawing.

Either of the two forms of *Figure* 3 is standard for CR tubes designed for electromagnetic scanning.

CR tubes used in theatre equipment and in home receivers are similar in structure and principle. One difference, however, is

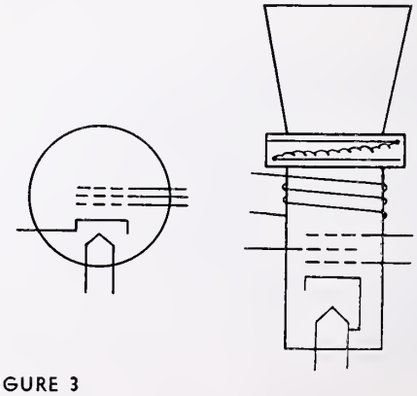


FIGURE 3

that the theatre tube is *smaller* in screen diameter. The trend in domestic receivers has been toward larger and larger tubes, to provide larger images; in the theatre the image is destined for optical enlargement

and a larger picture tube would be of no advantage. Comparatively small tubes are used with high anode voltage to form an extremely bright image—much too bright for direct viewing. That image is then projected optically.

The CR tube, as already noted, is the most conspicuous and important of the new items of elecrtonic equipment introduced to the theatre by television. Most of the other equipment components are not new at all. Similarly with the circuits in which these items are wired. Many (as amplifier circuits) are familiar, but the scanning circuits for the CR tube are novel.

IMAGE PRODUCTION

To duplicate the original image, the cathode ray in the TV camera, and the receiver's cathode ray (inside *Figure* 1), must scan their respective surfaces in exact synchronism—within a few millionths of a second. This is arranged by transmitting the pulses that control scanning in the camera, making them part of the transmitted signal, and so using them to control scanning in the receiver.

Both in the camera tube and in the receiver, the scanning is interlaced (*Figure* 4), not straightforward. The purpose of interlaced scanning is to reduce flicker and other imperfections. In *Figure* 4, the solid lines represent actual scanning, the dashed

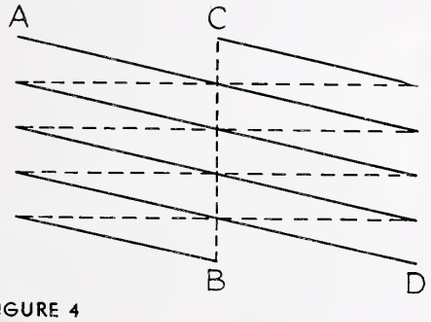


FIGURE 4

lines "flyback"; but the illustration is simplified and does not include all the details. The actual scanning (as can be seen in any TV image) is not perfectly horizontal; it slopes downward slightly from left to right. That slope is exaggerated in *Figure* 4—the true slant is slight and not easy to observe.

The flyback path is correctly indicated in that scanning cuts off at *B* and resumes at *C*, but the real path from *B* to *C* is an upward zig-zag, not a straight vertical line as shown. Similarly the flyback path from *D* to *A* (not shown at all in *Figure* 4) is an upward zig-zag. The screen is always dark (cathode ray beam cut off) during flyback, but persistence of vision and afterglow of the fluorescent material combine to hide this fact from the viewer.

Tracing the scanning pattern as pre-

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sented in *Figure* 4, it will be seen that, beginning at *Point A,* the screen is scanned horizontally with a horizontal flyback after every line, until 262½ lines have been scanned. Then there is a vertical flyback and the process is resumed at *C,* to continue until another 262½ lines have been scanned.

Interlaced scanning thus involves a double scan of each still, or "frame." One scan — 262½ lines — is called a "field." There are two fields to one frame—30 frames per second, 60 fields per second.

Flyback (both vertical and horizontal) takes much less time than scanning. Therefore, the scanning process is controlled by a "sawtooth wave," as shown in *Figure* 5. In this wave the voltage rises slowly, drawing the beam across the face of the screen; and then it drops suddenly, allowing or causing the beam to fly back.

WAVE FORMATION

The sawtooth wave is created by an electronic generator, consisting of one or more tubes wired in a circuit that may look superficially like an amplifier circuit, but is not. Examples of such circuits will be traced later, when detailed apparatus items are considered. The tubes and condensers and other parts associated with them may be entirely familiar to threatremen (although unfamiliar tubes may also be used). In either case, the d.c. input supplied to the sawtooth wave generator circuits is molded by those circuits, into an electrical current having approximately the waveform of *Figure* 5.

When no signal is received, the sawtooth wave generator circuits keep the electron beam in motion at approximately the correct synchronization, but synchronization cannot be exact—as it must be—under such circumstances. When the signal is received, the end of each line of scanning is marked by a horizontal flyback pulse, and the end of each field of scanning by a vertical flyback pulse. These pulses take over control of the action of the sawtooth generators; they control the frequency of the sawtooth voltages, and hence the scanning frequency. When no signal is being received, the sawtooth generators are free-running; and the frequencies of the sawtooth waves are not externally controlled.



FIGURE 5

The synchronizing pulses may be applied not only to the deflecting vanes, or coils of the CR tube, but also to the signal cylinder. Since they are much stronger than the signal pulses, they may have the effect of shutting off the beam entirely. This is one method of assuring that the screen is dark during flyback, that no flyback glow mars the image.

The signal frequencies may be allowed to enter the sawtooth generator circuits. They are not strong enough to "trigger" those circuits, and hence have no effect on them or on the scanning frequencies.

Since much of this general material is, however, still strange to theatremen today, a brief review at this point of the general nature of the TV process may help fix some of this background data more firmly in mind:

TV ACTION SUMMARIZED

In the TV camera, the image to be transmitted is focused, by optical means, on a photo-electric surface. This surface emits electrons, which form an invisible pattern of electrical charges corresponding to the light-and-dark pattern of the image.

The electron pattern is scanned by the tip of a beam of electrons, otherwise called a cathode ray. The strength of the ray fluctuates from moment to moment according to the strength of charge its tip encounters. As the electrons comprising the ray complete their path through external circuits, they constitute (in those external circuits) a pulsating electrical current which is transmitted as the TV signal.

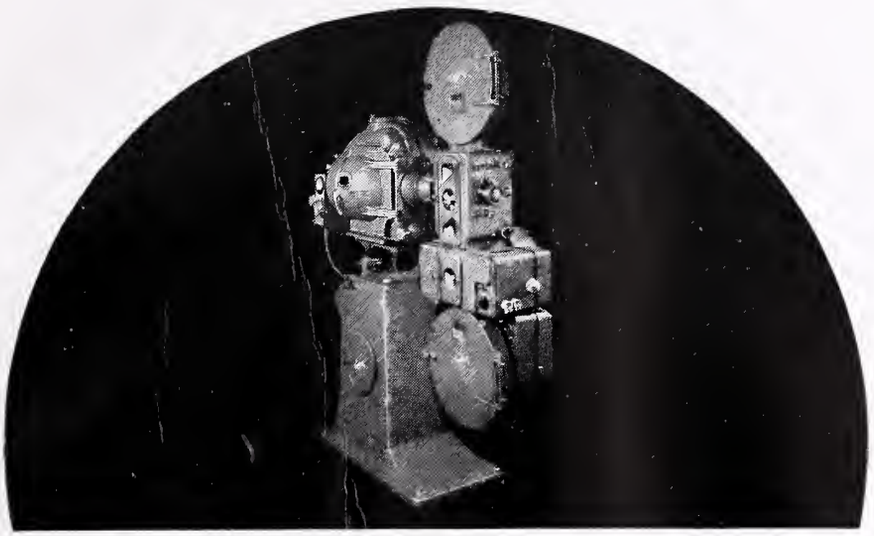
At the end of each horizontal scan, the cathode ray is switched off for flyback, and during this brief dark interval the horizontal flyback pulse enters the signal. At the end of each field the cathode ray is switched off for vertical flyback and a vertical flyback pulse enters the signal.

When this signal is received, the vertical and horizontal scanning pulses are readily separated by means of frequency selective circuits, for there are only 60 vertical pulses (60 fields) per second; but each field is scanned horizontally 262½ times, therefore there are 262½ x 60, or 15,750 horizontal scanning pulses per second. Scanning pulses are transmitted with greater power than the strongest fluctuation allowed in the cathode ray signal, hence the cathode ray signal and the scanning pulses can be separated (if desired) by amplitude-selective circuits, such as a "clipper tube" arrangement.

The cathode ray portion of the received signal controls the strength of the cathode ray in the picture tube, causing its strength to vary from moment to moment according to the fluctuations of the strength of the cathode ray in the camera tube. Thus the screen of the receiver's picture tube is made to vary in brightness from point to point, as the ray scans its surface. The scanning pulses received with the signal keep the receiver ray synchronized in position with the camera ray, and thus assure that the receiver screen will glow brighlty at points where the original image is bright, and dimly where the original image is dim, and not at all where the original image is black.

Sound is transmitted simultaneously. If transmission is by radio, frequency modulation is used for the sound, which is on the same band as the picture signal, but separated from it by a maximum distance of 25 kilocycles.

[*Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to* BETTER THEATRES *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—ED.]



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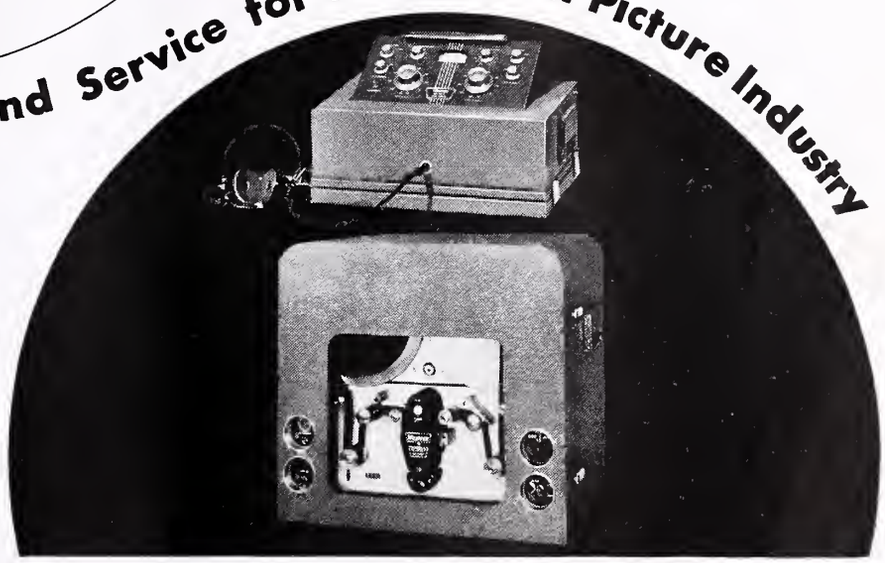
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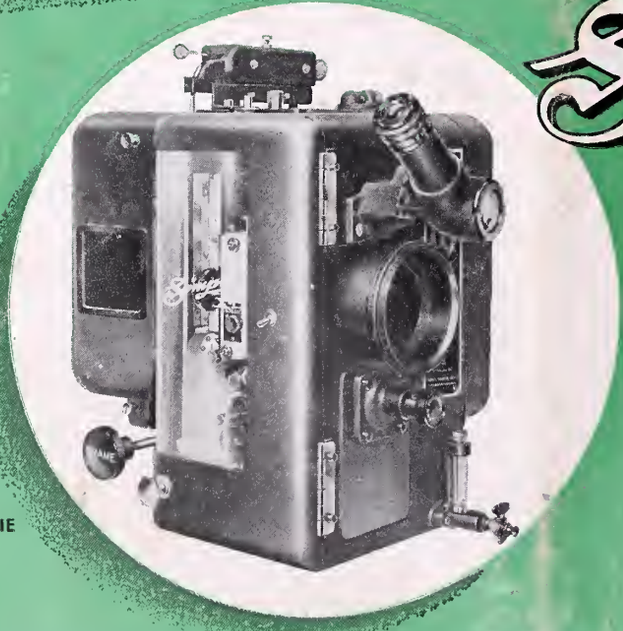
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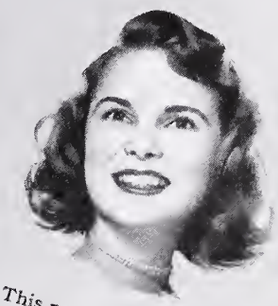
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This tough guy "talked to angels". (Paul Douglas)



This orphan child actually "saw angels". (Donna Corcoran)



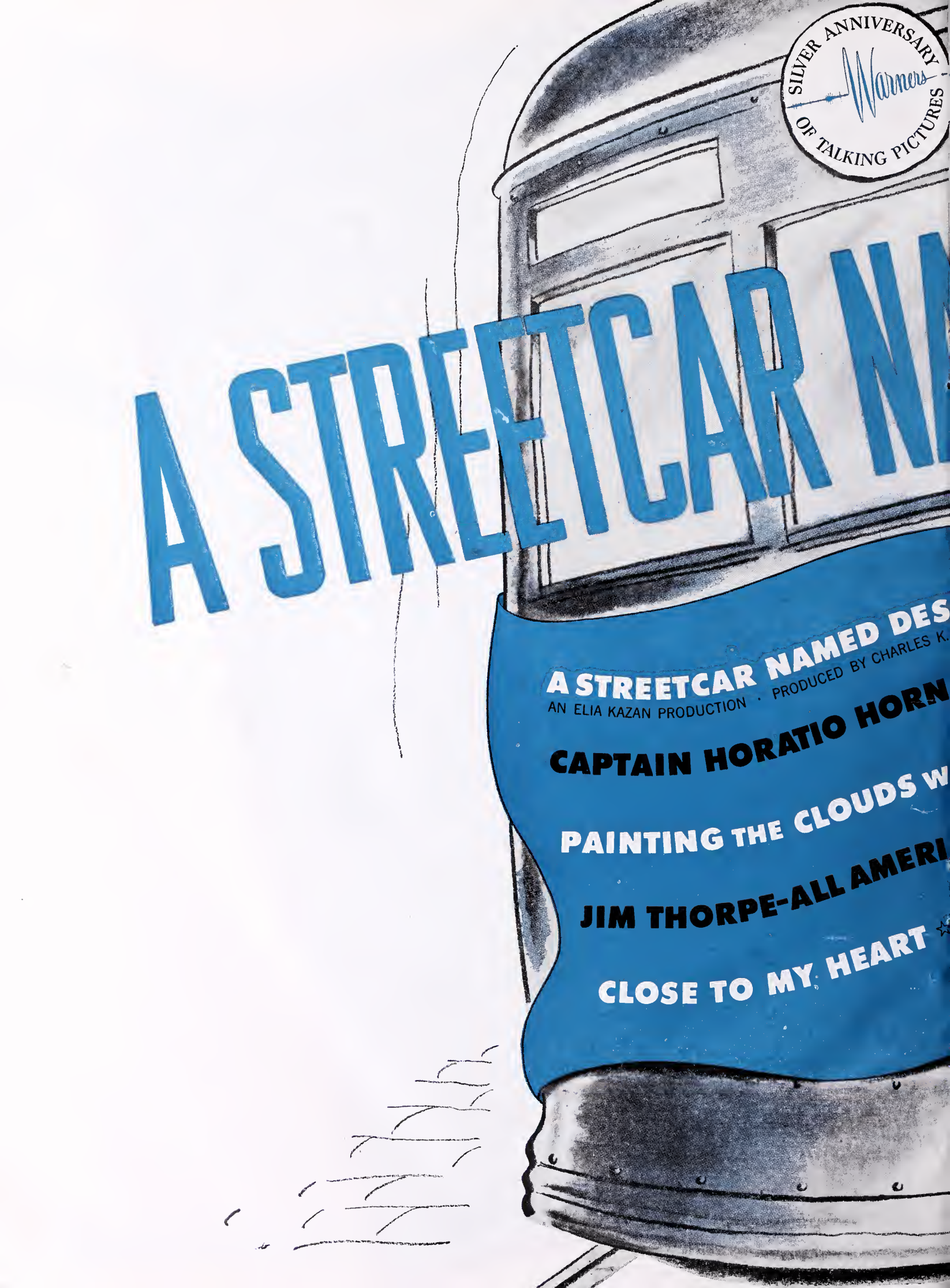
This pretty news-gal put them both in the headlines. (Janet Leigh)

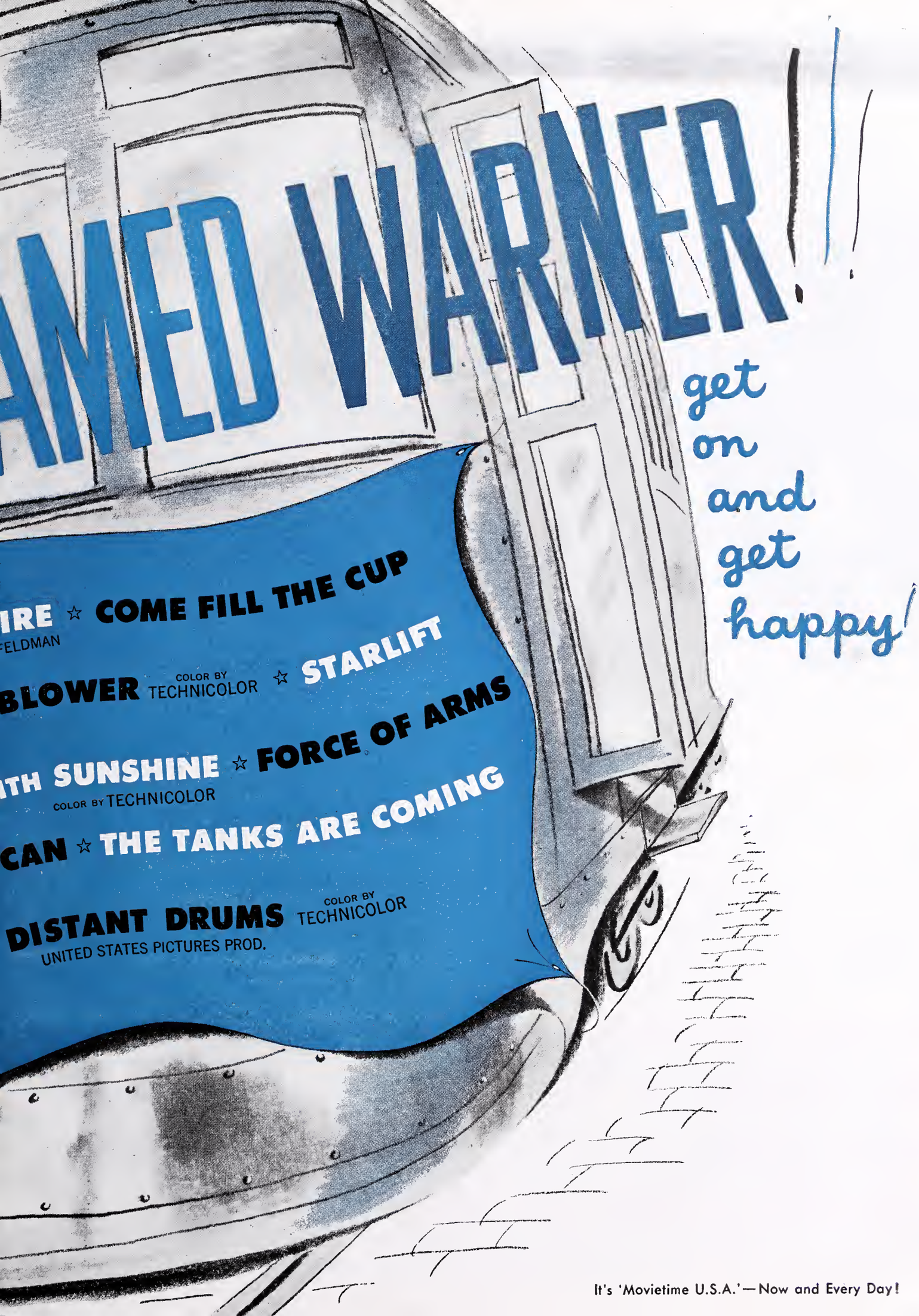
We predict audiences will eat it up and we urge you to see it! Frequently our patrons hear about unusual pictures after they've gone and ask why we didn't insist that they see them. Make your plans now! Be sure to see it! WE GUARANTEE THAT YOU'LL ENJOY IT!

M-G-M presents
"ANGELS IN THE OUTFIELD"
starring PAUL DOUGLAS • JANET LEIGH
with KEENAN WYNN • LEWIS STONE • SPRING BYINGTON • BRUCE BENNETT
and Introducing DONNA CORCORAN • Screen Play by DOROTHY KINGSLEY
and GEORGE WELLS • Based on a Story by Richard Conlin
Produced and Directed by CLARENCE BROWN

THEATRE NAME

(Above is reproduction of the ad that ran 4 cols. x 235 lines. It is also effective in reduced size.)


SILVER ANNIVERSARY
Warners
OF TALKING PICTURES
A STREETCAR NA
A STREETCAR NAMED DES
AN ELIA KAZAN PRODUCTION · PRODUCED BY CHARLES K.
CAPTAIN HORATIO HORN
PAINTING THE CLOUDS W
JIM THORPE-ALL AMERI
CLOSE TO MY HEART


AMED WARNER!!
get on and get happy!
IRE ☆ COME FILL THE CUP
FELDMAN
BLOWER COLOR BY TECHNICOLOR ☆ STARLIFT
ITH SUNSHINE ☆ FORCE OF ARMS
COLOR BY TECHNICOLOR
CAN ☆ THE TANKS ARE COMING
DISTANT DRUMS COLOR BY TECHNICOLOR
UNITED STATES PICTURES PROD.



the
crowds
are
back
thanks
to

"DAVID and BATHSHEBA" technicolor - "PEOPLE WILL TALK"

"NO HIGHWAY IN THE SKY" - "THE DAY THE EARTH STOOD STILL" - "A MILLIONAIRE FOR CHRISTY" - "MEET ME AFTER THE SHOW" technicolor

*

You bet! It's another smash opening of "David and Bathsheba" at the Madison, Detroit!

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 2

October 13, 1951

Promotion Hit

IT is fundamental that promotional tie-ups, to be worthwhile, must result in benefits to the parties concerned. Some promotions are unsatisfactory because one party or the other receives a disproportionate share of the benefits. Other promotions fail because the cost is too high in relation to the increased business.

A striking example of an outstanding exploitation arrangement is the one in which Macy's department store in New York will regularly select a film attraction and give it splash advertising attention. Last week Macy's placed two-page ads in New York newspapers featuring the first picture chosen, MGM's "An American in Paris." Nearly the entire first page of the advertisement concerned the picture and the importance of good films in general. The second page concentrated on the store's purpose of selling merchandise, in this case goods made in Paris and suggested by Parisian styles.

Of particular note in the Macy advertisement was the interesting and effective copy. For example here is the way the old but basic theme of the theatre as a place to go was handled:

"There's something else about movies we like. When you go to the movies it's 'going out'—whether it's downtown or to your neighborhood theatre. It's a pleasant change for the woman who has been working around the house all day. It's a 'holiday' a husband and wife enjoy together, without strain on the budget.

"It may well be even more than that. For every husband should certainly continue to pay his wife some of the attentions he showed when they were courting. And what couple in America didn't go to the movies together before they said the big, big words: 'I do.'

"Without wanting to spill over into a love lorn column, we suggest it's a good thing for a husband to make a point of 'continuing the courtship'—even if it's only taking his wife to their nearest movie theatre now and then."

When the husbands and wives of America are encouraged to increase their theatre-going habit, the effort is sharply beneficial. Also it helps stores sell more clothes, restaurants do more business and transportation companies carry more passengers.

No matter how small the town, there is always an opportunity to enlist cooperative assistance of merchants to the mutual advantage of the theatre and local stores. The Macy tie-up shows the way.

■ ■ ■

Screen Illusion

ATTENTION again has been focused on the old but very important problem of protecting the illusion of the screen by the recent action of Mr. William Perlberg and Mr. George Seaton. They have announced that admission to the sets of their current film—and future productions—will be denied to all guests, except members of the press.

Mr. Perlberg, commenting on the reasons for the step, said, "Over the years we have given away too many of our tricks. We have lessened the mystery, and thus lessened the interest and killed the glamor. I want to restore that mystery to our movies. Without it, you can't intrigue an audience." Recognizing that barring the sets may offend some Hollywood visitors Mr. Perlberg said, "We owe to our paying customers the maximum potential of amusement and diversion, and that cannot be achieved as long as our sets are as wide open as Highway 66."

The industry should entertain Hollywood visitors but not at the studios, Mr. Perlberg believes. "I think the industry as a whole should build a permanent exhibit showing sample settings, scripts and such items as may be exhibited without revealing trade secrets. It should also include a display showing the development of the science of movie-making."

The suggestions made by the Hollywood producer will be of interest to the COMPO committee planning a motion picture exhibit at the Grand Central Palace in New York City in the Spring of 1952. The exhibit, a feature of the Movietime, U.S.A. campaign, must interest the public sufficiently to attract many thousands who will pay admission to help defray the substantial costs involved, and at the same time not destroy the priceless illusion of the screen.

■ ■ ■

Target: Hollywood

THE importance of public relations and the difficulty of keeping such relations at a constructive level are pointed up by the recent column by Mr. Paul V. Coates titled "Low Tide in the Swimming Pools" in the *Los Angeles Mirror*.

The column started out by saying "I am constantly bewildered by Hollywood's feeble bleatings that it is 'just a nice, normal community,'" and then went on—and back thirty years—to set forth Mr. Coates' reasons why he considers Hollywood neither nice nor normal. The industry collectively and the 35,000 persons who work in it in California are still seething at Mr. Coates and the *Los Angeles Mirror*.

It is to be wondered what sense of community responsibility and fairness the editors of that newspaper have to the motion picture industry, a major activity in their area.

It is unfortunate that the modern trend in newspaper publishing has been towards the introduction of more and more columns. For every particular column, there is a columnist who must each day fill an allotted space. Too often, as in Mr. Coates' case, Hollywood was seized upon as a convenient target—always good for a crack—wise or otherwise.

■ ■ ■

¶ The passing of Mr. Gilbert B. J. Frawley, retired executive of Paramount, will be noted with regret, and many the mellow reminiscence by the people of both the trade and lay press. He came to the motion picture as a bank expert and adviser. His particularly genuine geniality brought him many public relations and assignments. He was often the host-in-attendance for those expeditionary far flung previews and parties-by-rail. He was known as "Judge Frawley" by many who never suspected he was a man of solemn statistics and banking facts. He was indeed a judge of what it took, and a fare deal.

Letters to the Herald

Reciprocation

To the Editor:

At the T.O.A. convention when the *Look* representative revealed the article they were running, "Who Says Hollywood Is Dying," Mr. Louis W. Schine ordered 500 copies of this publication.

We felt that not only did *Look* magazine deserve our cooperation in seeing that their publication reached the hands of as many people as possible, but it's the duty of our industry to lend its resources in reciprocation of the splendid job this magazine is trying to do for us.

I am attaching a bulletin (memo to all "A" houses to distribute 500 copies of the October 23rd *Look* magazine to newspaper editors, radio movie editors, local doctors, dentists, beauty shops, barber shops and "any cynics you may know"), which I believe is self-explanatory and will furnish you with any information you may desire, in addition to that given above.

Perhaps through the pages of your paper you can induce other theatres and circuits to follow in our footsteps, as we believe this type of cooperation with newspapers, magazines and radio can accomplish the public relations we are all striving to obtain. —*SEYMOUR MORRIS, Schine Circuit, Gloversville, N. Y.*

Slaughter

To the Editor:

Those producers who think they can fool the majority of people with cheaply made pictures are leading the exhibitors to the slaughter pen faster than a jet propelled rocket and putting smiles on the faces of television executives just as fast.—*PAT FLEMING, Gail Theatre, Round Pond, Arkansas.*

Manager's Complaints

To the Editor:

I believe the remarks below to be of industry-wide importance. I manage a 2,000-seat theatre for a major circuit. Due to budget slashes I am not allowed an assistant manager and the salaries allowed for key personnel such as cashiers and candy stand attendants are so low that they will not attract capable or reliable people. I am deluged with useless and unnecessary bookkeeping and paper work which could and should be done by the home office. They not only have all of the figures but can do a better and more accurate job for which we pay a weekly charge anyway. I am kept from the floor of my theatre much too much because of this paper work and lack of assistance. A good manager should be a "showman" first, last and always and attract, promote and pull business to the box office. But how can he do it if his bosses want a certified public accountant instead of a good manager?—*NEW JERSEY MANAGER.*

New Stars

To the Editor:

I think the producers should constantly encourage the development of new stars. They are like new blood and should be welcomed. —*THOMAS JAMES, Comet Theatre, St. Louis, Missouri.*

Demanding More

To the Editor:

I am of the opinion that the public is tired of the "program" picture. In order to keep them coming to our doors we are going to need more help in the way of better pictures which come steadily from the studios in Hollywood.—*S. J. HODGE, JR., Grand Theatre, Stamford, Texas.*

Changeovers

To the Editor:

I think that some of the studios should do a better job of cueing the film for changeovers. I still get prints with white circles, scratches, etc., on the end of each reel. The studios should take into consideration that a lot of projection rooms are 125 feet and even further away from the screen. It is true that these cues should be as invisible as possible so that the audience is not aware of them but not so invisible as to make the operator miss them. Some of the studios will use a black dot on a black background. I have found that of all the studios MGM seems to be the best. I seldom get an MGM picture where the cues have been tampered with.—*LOS ANGELES PROJECTIONIST.*

Bad Title

To the Editor:

I note with interest Samuel Goldwyn's article in which he "defends Hollywood" in a recent story in *Collier's* magazine, under the heading, "Is Hollywood Through?"

Can it be possible that a man of Mr. Goldwyn's great sagacity cannot understand that the very use of such a title lends itself to the idea that there is some question whether or not the industry is through?

In other words, I wonder whether Mr. Goldwyn would like to write an article with the caption, "Am I Beating My Wife?"—*RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha, Nebraska.*

Dating Films

To the Editor:

Salesmen insist that I buy all *their* pictures, therefore it is impossible for me to date the *same pictures* as early as the *same salesmen* insist that I date them. Mine is a suburban neighborhood where we play nine features a week.—*E. L. FARRIES, Schoolfield Theatre, Danville, Virginia.*

Fewer and Better

To the Editor:

It is too bad that the major producing companies cannot get together about the number of pictures they make each year. In 1950-51 Metro released 42, Fox 39, Paramount 24, Warners 30, RKO 42 including Westerns and Universal 50. No company can make 42 good pictures a year. I would rather see 24 good weekend pictures than 42 average with about 10 of them outstanding. With 20 to 24 good productions, the distributor would be assured of his deserved playing time and holdovers.—*JOHN HEGGIE, Famous Players Canadian, Toronto, Canada.*

Quo Vadis?

To the Editor:

I don't like this new "gimmick" of the film companies—unreasonable terms on big box office hits to counteract their flops. The exhibitor loses on flops but can't make it up on the big ones. Quo Vadis? (And I don't mean the picture.)—*ABE BERENSON, Tower Theatre, Gretna, Louisiana.*

Suggestions

To the Editor:

The following is my opinion of how business could be improved:

1. New technical developments should be adopted like third dimension.

2. Each producing company should produce a show a week for theatre television only.

3. New stars, writers, directors, etc., should be encouraged and developed.—*BROOKLYN, N. Y., EXHIBITOR.*

MOTION PICTURE HERALD

October 13, 1951

MOVIETIME drive moves as Hollywood takes to the field Page 13

1951-52 MOTION PICTURE ALMANAC reflects new industry trends Page 17

ROTUS HARVEY attacks high rentals for film during Movietime drive Page 18

CANADIAN INDUSTRY Council plans drive to match Movietime Page 20

DECCA Records reported buying large block of Universal stock Page 20

WOLFBERG scores in Denver with theatre television of World Series Page 22

EQUIPMENT dealers and manufacturers meet in Los Angeles Page 22

VARIETY CLUB International asks hospital aid at Toronto convention Page 23

SMPTE delegates study new developments at Hollywood convention Page 23

TECHNICOLOR plans $2,000,000 expansion program to up capacity Page 23

STANLEY KRAMER buys rights to FDR life, picture in three years Page 23

BRITISH EXHIBITORS step up opposition to Eady tax plan Page 24

UNITED ARTISTS schedules seven releases through December Page 24

ALLIED annual convention to stress trade practice discussion Page 25

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IN PRODUCT DIGEST SECTION

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Until a settlement is reached in the anti-trust action filed this week by the Department of Justice against the National Football League uncertainty will remain over the extent to which promoters of sporting events can control radio and television rights to such attractions. The future of theatre television will inevitably be influenced by the outcome of the litigation.

▶ Firms otherwise entitled to an allotment of the steel, copper and aluminum under the controlled materials plan may not receive any of their quotas for the first quarter of 1952 unless their applications are filed promptly with the National Production Authority.

▶ Favorable initial reaction to the Movietime newspaper advertisements and jubilee luncheons in a number of cities is a favorable augury for continued success of the campaign throughout the year. A number of areas hope to arrange star tours later in the season in order to help sustain local attention to Movietime.

▶ The Wage Stabilization Board shows no indication of early action on the question of whether the film industry and other industries exempt from price control should also be exempt from wage controls. The Board has had before it for many weeks the reports from a special panel; so far, the subject hasn't even appeared on the Board's agenda.

▶ Exhibitors and others interested in the grossing potentialities of large screen television will watch carefully the results in Denver where a considerable number of theatres have ordered projectors and where there is no television transmitter. For some time Denver citizens who want to see television will have to go to a theatre.

▶ Despite sharp criticism of Compo from Allied States Association members, the coming Board meeting in New York will almost certainly vote to extend Allied's participation in Compo for another year. Some strings may be tied to this vote, however.

▶ The Salary Stabilization Board's special committee on salary control for film talent employees will probably decide in New York next week whether to go to Hollywood for an on-the-spot study of the problem.

▶ The mushrooming supply of films for television from producers specializing in that field soon will close off the possibility of theatrical film producers making a profit from selling old pictures to video, according to Robert L. Lippert.

▶ The squeeze between exhibitor demand for pictures in color and limited plant capacity will be eased by Technicolor's $2,000,000 expansion program announced this week. The expansion program serves notice also that Technicolor, long supreme in the field, plans to hold up its end in the present stiff competition in the color field.

QUOTE OF THE WEEK:

"I wonder if we realize how many wonderful movies the industry has produced which serve to show the power of religion, the importance of tolerance and goodwill, the companion subject of discrimination?

"What a calamity it would have been had the industry even in part become a propaganda machine or the tool of party politicians. Instead, it seems to me, it has done that very thing that is just and right that it should do, and that is to serve as the mirror of American life, portraying the epic of America. In doing so, it has helped to make American Democracy retain its strength, its vitality and ideals."—*U. S. Circuit Court Judge HAROLD R. MEDINA.*

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This week in pictures





A MIDYEAR CONFERENCE for the Variety Clubs International, at Toronto. The affair, at the Royal York Hotel, brought officers from everywhere. Above, some scenes. Top photo: Marc J. Wolf, of Indianapolis, chief barker, welcomed by Jack J. Chisholm, Toronto Variety chief barker. Looking on, Col. William McCraw, Variety International executive director. Lower photo: George Hoover, Miami; Jack Beresin, Philadelphia; George Eby, Pittsburgh; Nate Golden, Washington.

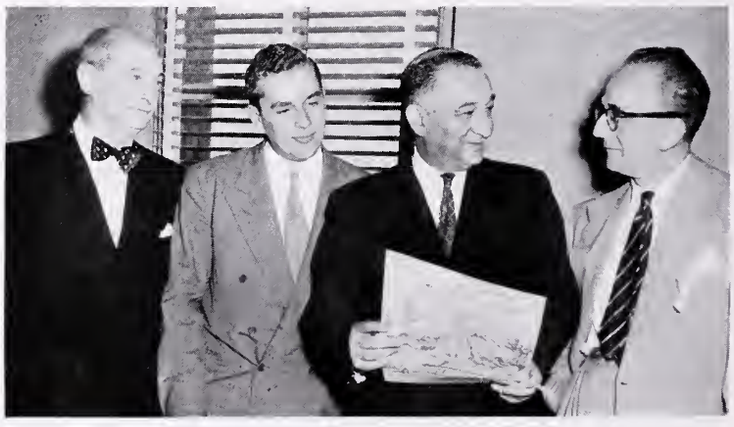
DISTRIBUTION IN CANADA for all Souvaine Selective pictures. At the right, a conclusion of the deal in New York: Howard Taylor and Charles Amory, Souvaine vice-presidents; I. H. Allen, president of Astral Films, Canada; and Henry Souvaine, Souvaine Selective Pictures president.

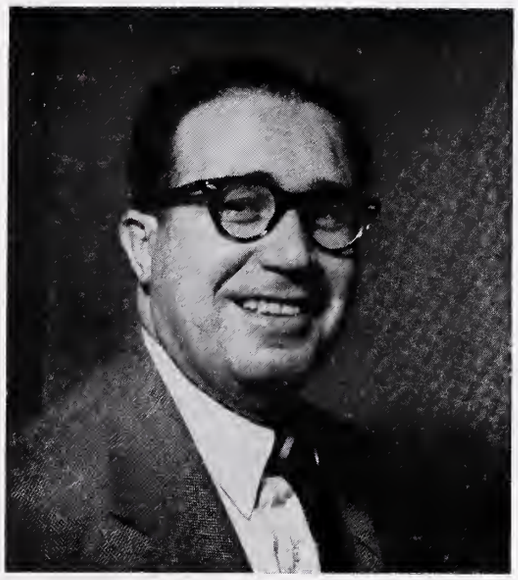


A BIRTHDAY, and 30 years in the industry for Arthur Loew, Loew's International president. Above, at a New York party, he stands, right, with Nicholas M. Schenck, Loew's, Inc., president, during a round of toasts.

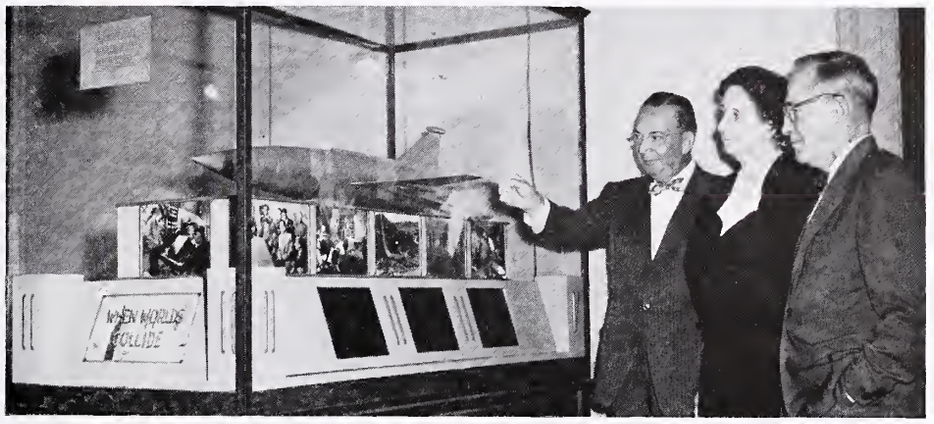


HERB STEINBERG, right, has become publicity manager for Paramount. He joined the company in 1949.





By the Herald

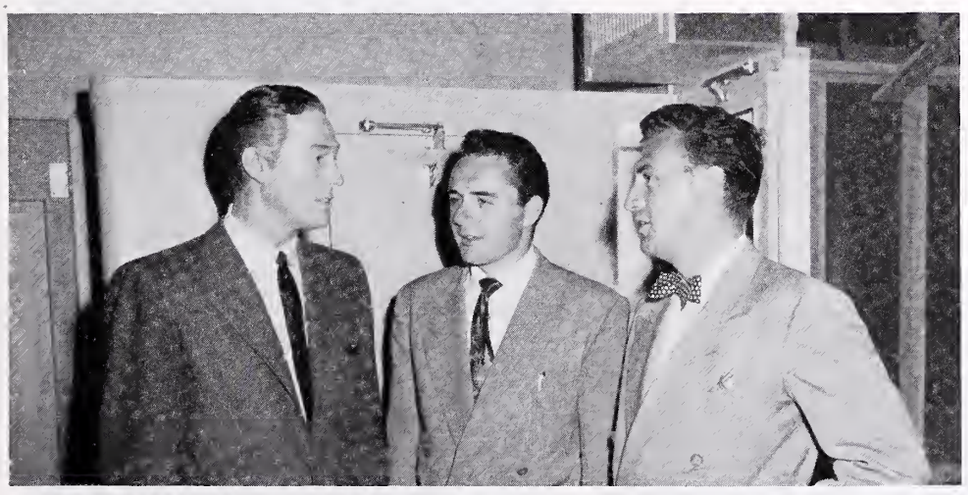


PROMOTION. One of the mobile educational displays used in the New York City public school system, on suitable pictures. The one above is on Paramount's "When Worlds Collide." Edward Rugoff, New York circuit owner and head of the Metropolitan Motion Picture Theatre Owners, which promoted the scheme, shows the display to Irene Jewell, Julia Richmond High School prinicipal, and Dr. Thomas Harrison, assistant superintendent of high schools.

TRADE PRACTICES will occupy most of the agenda at the forthcoming National Allied convention in New York, Wilbur Snaper, convention chairman, told trade writers in New York last week. There will also be a normal quota of speeches and functions, he added. Television will not be a major discussion item; how to improve business is the purpose of the gathering, he declared. The convention will be October 30 through November 1 at the Biltmore Hotel.



SUBURBAN PREMIERE, a novelty in Britain, right. As Republic's "The Bullfighter and the Lady" was shown in the Granada, Kingston, near London. In array are Charles B. Newbery, Republic manager; Kay Kendall; the Mayor and Mayoress of Kingston; and H. C. Fontaine, Granada circuit director.



AT THE STUDIO, James Warren, left, featured in "Three For Bedroom C," starring Gloria Swanson, is host to visitors Jack Woddell and Hal Taft, of Wolfberg Theatres, Denver.



NOLIE MILLER, who will play a supporting role in MGM's "The Merry Widow." She is a Joseph Pasternak discovery.



AFRICA SPEAKS through the story of "The Desert Fox", 20th Century-Fox's thrilling depiction of the exploits of Erwin Rommel. James Mason (left) plays the crafty Field Marshal in the October release.



FLOOR PLANS are discussed as William Lundigan and June Haver try some home improvements in "Love Nest", the bright comedy about post-war housing coming up for release this month.



)EBRA PAGET is the damsel in distress as "Anne of the Indies", swashbuckling pirate queen, arranges this interesting denouement in the Technicolor saga of high-seas excitement. Jean Peters and Louis Jourdan co-star with Miss Paget.



WAY ABOVE PAR is "Let's Make It Legal", right, all set to open this week in 175 theatres for a New England saturation kick-off. Macdonald Carey, Claudette Colbert and Zachary Scott are the starring trio in the hassle.

(Advertisement)

HOLLYWOOD TAKING THE FIELD FOR MOVIETIME

Talent Pours Out Across Nation; New York Lunch Keys Appearances

Probably the most exciting phase of Movietime U. S. A. got under way this week with the "doorbell ringing" campaign on the part of more than 200 stars, directors, producers and writers from Hollywood.

By train and plane, these personalities fanned out to the major exchange areas and then on to the non-key spots to appear at civic luncheons and dinners, speak to service clubs, schools and church groups, and meet and greet the shiniest brass in the publishing and political fields with goodwill messages from the motion picture industry.

All Phases of City Life Well Represented

Exemplifying the emphasis of the star tours was the gigantic luncheon held Tuesday at the Waldorf-Astoria Hotel in New York. There, Movietime literally took over the city as some 1,000 persons headed by Francis Cardinal Spellman, who delivered the invocation, Acting Mayor Joseph Sharkey of New York City, Deputy Mayor Charles Horowitz and the "who's who" of the religious, political, educational, entertainment and business worlds rallied to the support of the Council of Motion Picture Organizations project celebrating the 50th anniversary of the first U. S. motion picture theatre.

The luncheon—sponsored by the Organization of the Motion Picture Industry of New York, which appropriated $10,000 for the affair—also heard addresses by Judge Harold Medina, Ned E. Depinet, COMPO president, Fred J. Schwartz, chairman of the New York group, and others. The stars on hand for the occasion were: Dennis O'Keefe, John Payne, Teresa Wright, Ray Milland, Elizabeth Taylor, Irene Dunne, Jane Powell, Phyllis Kirk, Henry Fonda, John Carroll, Robert Stack, Vanessa Brown, Carlton Carpenter, Charlton Heston, and Humphrey Bogart and Lauren Bacall. During the week they joined caravans to bring the Movietime message to communities in the Greater New York area.

Medina Says Films Aid American Democracy

In the main address of the luncheon, Judge Medina extolled the film industry and called motion pictures "the most potent means of passing on to multitudes information of every nature and description." Judge Medina, who became a national figure as the result of his fair, but firm handling of the trial of the top 11 American Communists, said,

"What a calamity it would have been had the industry even in part become a propaganda machine or the tool of party politicians. Instead, it seems to me, it has done the very thing that is just and right that it should do, and that is to serve as the mirror of American life, portraying the epic of America. In doing so, it has helped to make American Democracy retain its strength, its vitality and ideals." The industry has made countless films, he added, which show "the power of religion, the importance of tolerance and goodwill."

Miss Dunne said, "People still live by faith in Hollywood—people who believe in the job they are doing, believe in each other, believe in their country and believe that there is a God above and beyond us." Miss Wright pointed out that Hollywood is a serious, wholesome community, not the gay and reckless place of fiction. Screen writer Leonard Spigelgass, conceding there had been a Red attempt to capture Hollywood, said that the Un-American Activities Committee had uncovered fewer than "200 Communist, actually only 158, among Hollywood's working population of 25,000."

The following also were invited to sit on the dais: Major Albert Warner, Patricia

(*Continued on page* 16)







***KICKOFF IN NEW YORK CITY.** The setting as the Organization of the Motion Picture Industry of the City of New York had as guests the city's leaders in industry, politics and the arts, and its stars to greet them. Above, top: Ned E. Depinet speaks; with him on the dais are Elizabeth Taylor, Judge Harold R. Medina, chief speaker, Cardinal Spellman, who delivered the invocation, and Irene Dunne. Second picture: Mrs. Mary King Patterson, Daily News; William Randolph Hearst, Jr., Hearst Publications; Mrs. Ogden Reid, New York Herald Tribune; and Samuel Goldwyn. At the right, stars Henry Fonda, Miss Taylor, John Payne, Miss Dunne, Dennis O'Keefe, and Teresa Wright.*

BIRMINGHAM, ALA. SPRINGFIELD, MASS. KNOXVILLE, TENN. MINNEAPOLIS, MINN. SPRINGFIELD, O. SANTA FE, N. MEX. SPOKANE, WASH.
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11-15-51...Is November

the day hundreds of dates background the fabulous continent-wide premiere of

PARAMOUNT'S

WHEN WOR COLLIDE

In Ea TEC

the amazing spectacle produced by George Pal which, Variety says, "sweeps the spectator into space and will reap grosses and top honors" with scenes like:

GIANT PLANET COLLIDING WITH THE EARTH . . .

AWESOME EARTHQUAKES SWALLOWING WHOLE HEMISPHERES . . .

TIDAL WAVES ENGULFING ENTIRE COUNTRIES . . .

SPACE SHIPS AS MODERN NOAH'S ARKS FOR SURVIVAL . . .

WHEN WORLDS COLLIDE

Color by TECHNICOLOR
Produced by GEORGE PAL
Directed by RUDOLPH MATÉ
Screenplay by Sydney Boehm
Based on a novel by Edwin Balmer and Philip Wylie

IT'S MOVIETIME, U.S.A.

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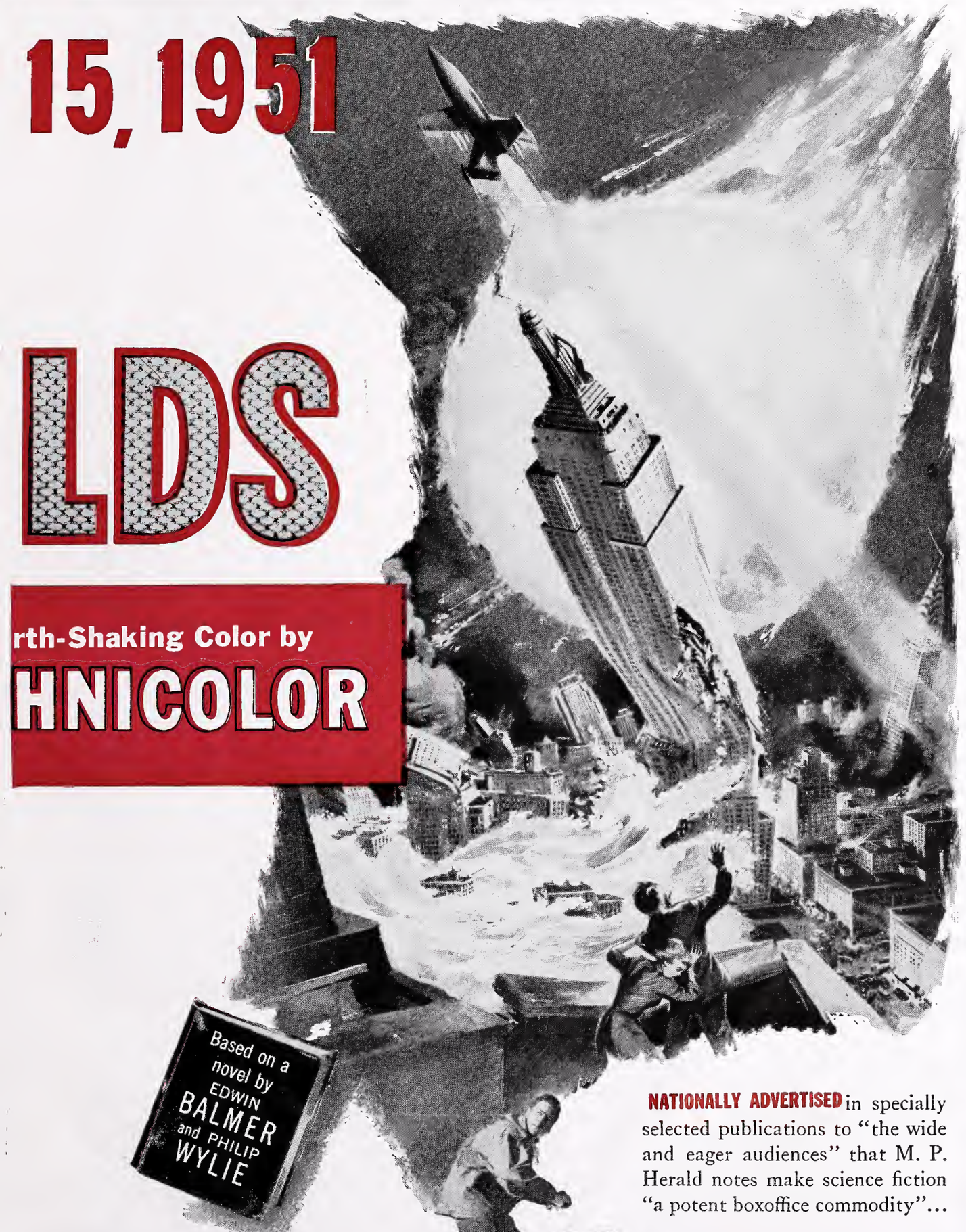
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LAS VEGAS, NEV.
PITTSBURGH, PA.
CHARLOTTE, N. C.
NEW ORLEANS, LA
STAMFORD, CONN.
EVANSVILLE, IND.
PROVIDENCE, R. I.
HOLLYWOOD, CAL.
BALTIMORE, MD.
PATERSON, N. J.

15, 1951

READING, PA.
MIAMI, FLA.
MOBILE, ALA.
ST. LOUIS, MO.
PADUCAH, KY.
DENVER, COLO.
RICHMOND, VA
ATLANTA, GA.
TRENTON, N. J.
ITHACA, N. Y.
BANGOR, ME.
FLINT, MICH.
TOLEDO, OHIO
HOUSTON, TEX.
OGDEN, UTAH
TOPEKA, KAN.
TUCSON, ARIZ.
AKRON, OHIO
BOSTON, MASS.
BUFFALO, N. Y.
CANTON, OHIO
SCRANTON, PA
SYRACUSE, N. Y
WICHITA, KAN
PHOENIX, ARIZ

LDS

rth-Shaking Color by
HNICOLOR



Based on a novel by EDWIN BALMER and PHILIP WYLIE

NATIONALLY ADVERTISED in specially selected publications to "the wide and eager audiences" that M. P. Herald notes make science fiction "a potent boxoffice commodity"...

MASS.
LITTLE ROCK, ARK.
LANSING, MICH.
BILLINGS, MONT.
FORT WAYNE, IND.
SACRAMENTO, CAL.
KANSAS CITY, MO.
SPRINGFIELD, ILL.
MEMPHIS, TENN.
BURLINGTON, IOWA
GRAND RAPIDS, M.
LOS ANGELES, CAL.
DAVENPORT, IOWA
SAN DIEGO
LOUISVILLE, KY.
OLYMPIA, WASH.
LINCOLN, NEBR.

IT'S MOVIETIME

(Continued from page 13)

Dean Smith, Horace MacMahon, Paul Stewart, Louis Fairchild, Mrs. Ogden Reid, William B. Nicols, Mrs. Dorothy Schiff, William Randolph Hearst, Jr., Adolph Zukor, Frederick Schroth, Jack Cohn, Mrs. Mary King Patterson, Robert J. O'Donnell, Movietime national director; Lee Wood, H. C. Potter, Edward Rugoff, Samuel Goldwyn, Fred deCordova, Allen Rivkin, Leonard Spigelgass, Harry Brandt, Mrs. Wendell Willkie, Barney Balaban, John McCarthy, Louis Fairchild, Dr. William Jansen, Maximilian Moss and John O'Connor.

Will Extend Star Tours to Next Month for Some Areas

While the star tours were technically to end October 13, it was disclosed this week that areas not reached would see the screen personalities some time next month. But in most cases the governors, press and public were greeted by the stars this week. Meanwhile, Mr. O'Donnell was lavish in his praise of studio cooperation. "There was no talent left in Hollywood not actually engaged in picture production when we got through making up our lists. If there were we couldn't find them," he said, adding that this was remarkable in view of the fact that the studios were now at their highest production point in years.

Mr. O'Donnell also proposed a star tour plan, staggered over several weeks, for 1952 when there would possibly be another Movietime drive.

Movietime, meanwhile, moved ahead in its other activities, which included: nationwide tieups with Community Chest campaigns and Trans-World Airlines; continued saturation by the Hearst and other newspapers and publications with features and editorials about Movietime (the Chicago *Herald-American* ran a special editorial headed "It's Movietime U. S. A."); promotion of the project on the October 14 broadcast over the NBC network on the "Theatre Guild of the Air" show, with Ray Milland and Joan Fontaine appearing in "The Major and the Minor," and tieups with disc jockeys, emphasizing songs made popular through motion pictures.

Locally, Movietime star tours featured everything from bursting balloons to mammoth meetings. Here's what was happening:

San Francisco: Coordinating Committee expanded to include theatres not affiliated with the California Theatres Association.

Milwaukee: Balloons released at the state capitol, proclamation issued by governor who met with stars.

Hartford: Governor's dinner Monday, campaign to break down socalled "tough newspapers," parade, luncheon with touring stars.

Chicago: Breakfast luncheon, shortly after stars' arrival, with Governor Adlai Stevenson of Illinois at the state capital in Springfield.

Boston: Receptions with the Governor and Mayor followed by an open-air meeting on the Boston Common with an attendance of 25,000 and later visits to the governors of Maine, New Hampshire, Vermont and Rhode Island.

Atlanta: Luncheon with Governor Herman Talmadge and a subsequent appearance in Birmingham, Ala., to head a parade launching the local Community Chest drive.

Charlotte: Official dinners with both James F. Byrnes, Governor of South Carolina, and Kerr Scott, Governor of North Carolina.

Detroit: Dinner and reception honoring the visitors, and attended by Governor G. Mennan Williams and hundreds of exhibitors from the Michigan area.

Dallas: Luncheon with Governor Allen Shivers in Austin, followed by appearances in almost every Texas city and community by various teams.

Indianapolis: Following scheduled appearances throughout the state, the visitors will be honored guests and be introduced at the Notre-Dame-Southern Methodist game at South Bend.

Jacksonville: A mammoth dinner and reception at the state capital in Tallahassee with Governor Fuller Warren. Later Walter Pidgeon will represent the industry in Miami at the National American Legion Convention.

Minneapolis: Because of the widespread area to be covered, COMPO has chartered a regular air-lines plane to convey the Hollywoodites to visits with Governor Sigurd Anderson in Pierre, S. D.; Governor C. Norman Brungdale in Bismarck, N. D.; as well as with Gov. Elmer Anderson in St. Paul. Visits also will be made to the historic Black Hills country.

Omaha: A unique torchlight parade, reminiscent of old-time election campaigns, will follow an elaborate reception with Governor Val Peterson.

Philadelphia: Following a luncheon with Governor John S. Fine in Harrisburg, the capital, the large group will split, one covering the eastern area, headquartered in Philadelphia, the other fanning out from Pittsburgh in the west.

Memphis: In addition to widespread activities in western Tennessee the group will meet with Governor Sidney McMath in Little Rock, Ark., for a parade and dinner.

Denver: Governor Thornton has arranged a gigantic "Chuck Wagon" barbecue for the visitors to both Colorado and Wyoming.

Seattle-Portland: The dual groups will be hosted by both Arthur B. Nanglie, Governor of Washington, in Olympia, and Douglas McKay, Governor of Oregon, in Salem.

Personalities starting their tour in Washington, D. C., not only visited President Truman but also made appearances at the Walter Reed and Bathesda hospitals for service men. Special ceremonies were arranged at Annapolis, Md., with appearances at the U. S. Naval Academy and a reception by Theodore R. McKeldin, Jr., Governor of Maryland.

There was also a luncheon in Washington presided over by A. Julian Brylawski, chairman of the local drive. Heading the guest list were Secretary of Commerce Charles Sawyer and Federal Security Administrator Oscar Ewing. Others on the dais were Adolph Zukor, Arthur L. Mayer, COMPO executive vice-president, Joyce O'Hara, of the Motion Picture Association, Art Arthur and the visiting stars.

THE PRESIDENT SAYS:

President Truman meeting the stars and industry executives Monday at the White House, said:

"I am happy today to take a part in the 50th anniversary of the motion picture theater. I have some very vivid recollections of the first ones I saw. In those days, admission was five cents and you could stay as long as you wanted to.

"The great stars of that time, I judge, were—maybe I had better not name them, because some of them wouldn't like to have their ages stated. They had great comedians in those days, as well as we have today.

"The show has grown to be one of our greatest assets in the dissemination of information and entertainment.

"I just wonder what will be the situation 50 years from now? I hardly believe that I'll see it, but I hope I may. I know some of these young ladies will.

"So I congratulate you on the 50th anniversary. I hope you will have 50 more prosperous years."

Balaban Sold 10,000 Options, SEC Reports

WASHINGTON: Heavier than usual trading by officers and directors in film company stocks was reported in the latest report of the Securities and Exchange Commission covering the period from August 11 to September 10.

Barney Balaban, president of Paramount, sold options for 10,000 shares of Paramount common. The transaction occurred August 31 and as of that date he still held options for 30,000 shares. Albert Warner reported selling back to Warner Brothers Pictures 24,000 shares of common, leaving him with 407,550 shares in his name and 21,000 through trust holdings. Jack L. Warner sold back to the company 8,552 shares, dropping his holdings to 416,448 shares in his own name and 21,500 shares through trust accounts.

At Monogram, Kenilworth Investment Co., controlled by Harold J. Mirisch, reported acquiring 41,250 shares of common, the company's entire holding. Mr. Mirisch personally owns 1,200 shares. The transaction occurred July 5. Also on that date, George D. Burrows and Sam Wolf each sold 27,500 shares of the firm's common. Albert W. Lind sold 300 shares of Republic cumulative preferred, leaving 200 shares. Edward Muhl reported acquiring 200 shares of Universal common and 30 shares of preferred since March.

ALMANAC WRAPS WHOLE INDUSTRY IN COVERS

1951-52 Edition, Full Of Facts and Figures, Has Expanded TV Section

The new 1951-1952 *International Motion Picture Almanac,* published annually by Quigley Publications in New York, this week was on its way to showmen here and abroad. The twenty-third edition, some 80 pages longer than last year's book, is the most comprehensive and complete *Almanac* in history.

Regarded as the "Bible" of the trade, the 1951-1952 *Almanac* contains 928 pages of facts and figures on every aspect of motion picture production, exhibition and distribution in this country and overseas. The television section, added last year, has been expanded to keep pace with the growth of that allied industry.

"The twenty-third edition of the *Almanac* appears as the motion picture industry continues to adjust itself economically, structurally and competitively to changed and changing conditions," Martin Quigley writes in a foreword to the new edition. "Never was there a time when the demand for authoritative information and statistics was greater, more urgent. The world of entertainment is being re-shaped and so, too, the fabric of the institution of the motion picture."

Physically, the *Almanac* remains unchanged. It is bound in hard covers of orange and black, and thumb-indexed for ready reference. All of the departments of former years have been retained, and a number of new services have been added. The additions include a complete list of all current British films in the United States and the local distributors; the foreign-language films being shown here and an alphabetized list of the countries where they were made, and an alphabetical list of play, story and talent agencies in New York and Hollywood. Also added this year was a list of advertising agencies with their radio and television executives.

NPA's Recent M-4A Order Concisely Explained

Another innovation that showmen will find especially helpful in these days of tightening Government restrictions on theatre construction and renovation is a concise explanation of the National Production Authority and its recent M-4A order. Included in the section on the NPA is a list of the agency's regional field offices and their addresses. There is also a list of field offices where applications for construction may be submitted.

The 15 main sub-divisions of the reference book include: a "Who's Who" of the trade containing the biographies of more than 11,000 key members of the industry—talent personnel, executives in production, distribution and exhibition; a list of the leading film companies, their histories and top executives; a record of the circuits, their theatres the chief personnel; a list of all U. S. drive-ins; services; equipment; organizations; the world market; the industry in Great Britain; a list of the feature releases from 1944 through 1951, and the 1950-1951 features by companies; the Production Code, and a 33-page section on the consent decrees in the anti-trust actions against Warner Brothers and Twentieth Century-Fox. The complete texts of these two decrees are printed, along with a recapitulation of previous suits.

The expanded World Market section, which runs to 39 pages, contains essential information on the film industries in every foreign country where films are produced or shown. In each case, there is an analysis of business conditions; the number of theatres; information on customs duties; admissions; the principal producers and distributors; local industry organizations, and the names of the leading theatre circuits.

Red Kann, editor of the *Almanac,* and associate editors James D. Ivers and Charles S. Aaronson have revised the list of motion picture writers and critics of the daily press, arranging them alphabetically by states and cities to facilitate reference. There is, too, an expanded list of Hollywood representatives for magazines and newspapers here and abroad.

The detailed section on the press also includes the names of all the trade publications, their publishers, editors and business executives and the fan and general magazines.

Add Ten Films To List Of Outstanding Pictures

To the list of outstanding motion pictures down through the years, a regular *Almanac* feature, have been added 10 recent American films, further indication of the industry's healthy condition on its golden jubilee. The new films are: "All About Eve," "Born Yesterday," "Cheaper by the Dozen," "Cinderella," "Cyrano de Bergerac," "Father of the Bride," "The Great Caruso," "Show Boat," "Sunset Boulevard" and "Twelve O'Clock High."

Other information in the new *Almanac* includes state and municipal censor groups; public previewing groups; the producers of short subjects; newsreel producers; film processing, raw stock and storage companies; the names and officers of all the national and local exhibitor organizations, etc. The theatre equipment and materials section lists the leading manufacturers and services, and the supply dealers here, in Canada and overseas. This year the manufacturers and services are also listed alphabetically

$1,284,400,000 GROSS SEEN IN 1951, ALMANAC REVEALS

Conventional and drive-in theatres in the United States will gross $1,284,400,000 during 1951, bettering their receipts of the previous year by $49,000,000, the 1951-1952 *International Motion Picture Almanac,* published this week, predicts. The estimate is based on current industry statistics included in the new edition of the *Almanac.*

The *Almanac* also reports that some 550 theatres have been built in the United States since 1948, bringing the total of permanent theatres (those open more than three days a week and more than three days a year) to 16,880. The world total is 99,617, according to a recent survey conducted by the Motion Picture - Photographic Products Division of the National Production Authority and reported in the *Almanac.* There were some 3,000 drive-ins in the United States and Canada, with an average capacity of 500 cars, operating as of June of this year.

The results of the 1948 Census of Business, released by the Department of Commerce recently and published in the *Almanac's* statistical section, reveal that Texas has replaced California as the state with the second largest number of permanent theatres. New York retains the number one spot, while California has fallen to fourth place.

Other Commerce Department statistics quoted in the *Almanac* show that, while the percentage has declined, motion picture theatres continue to get the lion's share of every dollar spent in the United States on spectator admissions. Currently, the theatre receives 75 cents of every dollar.

Production costs continue to rise, despite recent emphasis on economy. The inflationary spiral will result in a record production investment of $500,000,000 in 1951, the *Almanac* estimates.

Wages and salaries in the industry have more than doubled in the last two decades, the Almanac shows.

Terry Ramsaye Says

THIS COLUMN ought to be entitled "Bob Wilby says." What with all the dither of debates and vociferous issues about politics and conditions in England, and on the Continent, too, it is of interest to record the observations of Mr. Wilby, salty, independent-minded, outspoken and successful man of business, principal business exhibition of motion pictures these many years. They have come to this observer in a personal letter from Mr. Wilby on his recent return from a sojourn overseas. Remember this when you read about Abadan.

"I SPENT a spell in London and some time driving around the country. Forty million or so people can't live on that island without doing more work than they are doing. Even the newsstand in the Dorchester Hotel closed at six o'clock at night. Electrical workers were refusing to work overtime and it wasn't an argument about wages but just about the additional hours. Agricultural workers are on a 44-hour basis and don't want to work overtime because taxes will take the money. A project to build a dam across one of these beautiful valleys in Wales to get some electric power—which is now being rationed—brought forth great howls about destroying the beauty of the country.

"Even when I was there in the summer electricity was being rationed and they were trying to import Italians to dig their coal. Also Irishmen to dig their potatoes. I used to think that England could go along with about twenty to twenty-five million people, but if they are not going to work anymore than they are working now—which is almost not at all—I don't see how they can support more than half of that.

"Also if they are going to have a socialist welfare state at home, it looks almost too obvious to observe that they cannot expect to be capitalists in the rest of the world.

"I walked down old and new Bond Street between 11:30 and 1 o'clock, and I'd bet there were not forty customers in all the stores. But because it is subsidized, food is much cheaper than it is in France or Belgium. They remind me much of some of our own colored population, who work just enough to get enough to eat and a place to sleep, and have no ambition to go beyond that.

"One may say that's the result of the law, but people with spirit do not let laws do that to them—as witness our own prohibition era. As I told a publisher, I would feel vastly better about England if they had a flourishing black market and if a few people were going to jail for not paying income taxes. He quoted it, but didn't agree. They must either change their ways or we will continue to support them or they will become another Spain.

"The two Festivals were a little pathetic. One of them would not have been a good state fair at Birmingham, Alabama. The other was a studied endeavor, as I saw it, to say to the English: 'You used to be good.' They had one display after another of England's contributions to civilization—all past. It had a familiar look to me. I grew up with some of the old 'before the war' families in the South, who succeeded in selling themselves the idea that poverty was a virtue and that accomplishment was worth while only if it were in the previous generation, or earlier.

"On the other side of it the English have close knit trade organizations for those in business who set all kinds of rules with the result that there are thousands of little businesses eking out an existence, protected by the rules, who have no business being.

"In contrast there is Belgium, which is more densely populated than England, where everyone is working like a beaver, and where the general appearance is one of considerable prosperity. One afternoon I saw so many people in the shopping district they filled the sidewalks and overflowed on the streets. In rural France there is also indication of prosperity. Certainly the stores in the small towns appeared to be better than ours in the South in communities of the same size. But in that part of France they aren't working just 44 hours a week. Neither are the people in Belgium.

"I met a few individualists. A one time chef to the former King George on his death came to France and bought a little place fifteen miles out of Paris. He obviously could have done well in England but he left, 'because they do not properly appreciate food.' Another one is a fellow who just calls himself 'Sam.' He is famed as a cook and has more clippings than Mary Pickford, also a lot of silver tied up in honorary medals. He elects to operate some miles outside of Tours. He is a musician and likes to play for the customers in interludes between the pots and pans. His music isn't so good, but his food is wonderful, and he is doing exactly as he damn well pleases."

And so does Bob.

* * * *

When this Robert B. Wilby of Atlanta speaks in cutting sharpness, it is not out of cynicism but from a poignant idealism, an often outraged sense of right. His great joy is in the culture of magnificent camelias, loveliest flower of the southland.

Harvey Hits Movietime Rental Rise

Criticism of action by distributors who are allegedly taking advantage of the Movietime U. S. A. campaign to stiffen rental terms for top product, has been voiced by Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners.

In a message to members, Mr. Harvey said: "Unless something happens, unless distribution can be shown the light, can be shown the road to sanity and good business judgment, the life of the golden goose, Movietime U. S. A. will be short indeed."

Mr. Harvey praised the Movietime idea and urged holding it every year, but he warned against any attempts by one part of the industry to take advantage of the other. "It is a program which sorely needs the cooperation of every branch of the business, and any one branch, by lack of cooperation, can chop off the head of the golden goose," he said, adding:

"When Movietime U. S. A. was first announced I was most enthusiastic and hoped that every exhibitor would cooperate. Now, I don't know. With the present releasing of 'David and Bathsheba,' 'Streetcar Named Desire,' 'American in Paris' and others, all at raised admissions, and the sudden withdrawal of 'Bright Victory,' all this, with stiffening rental terms, has raised a storm of exhibitor protests.

"Unless all major distributors can definitely assure exhibitors of a steady flow of product at 'let-live' terms the exhibitors cannot afford to stick their necks out. Any campaign must be backed up with good product on the screen. Dollars we all need, goodwill we must have, and Movietime U.S.A. must be for all and not just for the benefit of a few."

Mayer-Kingsley Acquires Eight Foreign Films

Arthur Mayer and Edward Kingsley, Inc., have acquired eight new foreign films for distribution here during the 1951-52 season, Edward L. Kingsley, vice-president, has announced in New York. The films are: "The Forgotten Ones," Mexican; "Life Begins Tomorrow," "Les Casses Pieds" and "Les Enfants Terribles," French productions, and "David," "The Undefeated," "Brighton Rock" and "The Magic Garden," British features. "The Magic Garden" was filmed in South Africa. Several of the films won awards at European film festivals.

Souvaine-Astral Deal

Astral Films Ltd., of Canada, has acquired the exclusive distribution rights in Canada to all releases of Souvaine Selective Pictures, it was announced in New York this week. Astral's first release under the deal will be Lou Bunin's "Alice in Wonderland," set for Christmas distribution.

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

The MAGIC FACE

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Suspense exposé

CAST:
Luther Adler
Patricia Knight

RUNNING TIME:
89 minutes

HIGHLIGHTS:
War Correspondent William L. Shirer introduces real facts behind love nest murder of Hitler. Smash exploitation and exciting ad campaign put this in exceptional class. Columbia offers $10,000 reward to "first person disproving this amazing impersonation." Check on personal appearance of $10,000 bill for your lobby.

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



CANADA PLANS ALL-OUT DRIVE

Industry Council Votes to Match Movietime U.S.A. With National Campaign

MONTREAL: The Canadian film industry will launch a national campaign similar to Movietime, U.S.A. some time before April, 1952, according to a unanimous resolution adopted here last week at the third annual conference of the Motion Picture Industry Council of Canada.

The decision followed the report by Charles S. Chaplin, United Artists general manager in Canada, and chairman of publicity for the Boxoffice Promotion Committee. The decision for the campaign—described as the "most pretentious" project ever undertaken by the Canadian industry—was made despite good business conditions in 1950 and 1951. The starting date of the campaign and its duration is still to be decided by the Promotion Committee headed by J. Arthur Hirsch, president of Consolidated Theatres.

Proposed plans for the national project include:

1. Placing a series of newspaper ads in the press of key cities as well as smaller centers.

2. A cross-country tour of a mobile traveling exhibit or museum depicting the history of motion pictures. This unit to include projection facilities for the showing of a special subject—similar to "The MGM Story"—to be produced in collaboration with all companies represented in Canada.

3. A nationwide movie poll with the public voting for the best pictures and stars of 1951 by coupons made available in retail stores as well as theatres.

4. Climax of the campaign will be a nationally-broadcast dinner with the winning producer and stars in attendance to receive their Canadian awards.

Active on the publicity section of the Promotion Committee are: Hye Bossin, editor, *Canadian Film Weekly,* Toronto; Tom Cleary, advertising-publicity director, Consolidated Theatres, Montreal; Sam Glazier, Canadian publicity director, 20th Century-Fox, Toronto; Larry Graburn, advertising-publicity director, Odeon Theatres of Canada, Toronto; Ray Lewis, publisher, *Canadian Moving Picture Digest,* Toronto; James R. Nairn, public relations director, Famous Players Canadian, Toronto; P. Anthony Ranicer, Canadian publicity director, Warners, Toronto; Larry Stevens, publicity director, International Film Distributors, Toronto; Fred C. Dillon, executive secretary, Canadian Motion Picture Distributors Association, Toronto; Irving Herman, Canadian publicity director, United Artists, Toronto; Winn Barron, Canadian publicity director, Paramount, Toronto, and Dewey Bloom, Canadian publicity director, MGM, Toronto.

The Council also agreed to cooperate fully with the Government in its rearmament program. Screens of motion picture theatres are being made available to present a special four-minute short, "Not So Dumb Animals," which urges the Canadian people to buy Government Bonds.

The decision was made following an address by Herbert Richardson, deputy secretary of the Bank of Canada.

Universal Holds Second Meeting of Bookers

The second of four regional meetings of Universal bookers and office managers was held at the Hotel Drake in Chicago late last week, with Irving Sochin, assistant to C. J. Feldman, domestic sales manager, presiding and F. T. Murray, manager of branch operations, handling the discussions of procedures. Attending were bookers and office managers of the Chicago, Cincinnati, Des Moines, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis and Omaha exchanges. The final two meetings will be held in St. Louis next Friday and Saturday at the Sheraton Coronado, and at the Ambassador Hotel in Los Angeles October 19-20.

Salesmen Back Deal

OMAHA: Salesmen delegates attending the national convention of the Colosseum of Motion Picture Salesmen of America at the Hotel Fontenelle here this week unanimously approved the new $7 weekly pay rise agreement. The Colosseum also pledged itself to raise $100,000 for an emergency fund.

The agreement with the eight companies involved also provides for a $1 per day increase in on-the-road expenses for the salesmen.

Ross Williams of Cincinnati was elected president of the salesmen's union. He pledged himself to "the consolidation of the strength of the Colosseum and toward its progress as a stabilizing factor in the industry."

Action on possible affiliation with a national labor organization, such as the United Mine Workers or the IATSE, failed to materialize at the convention. David Beznor, general counsel for the Colosseum, reported that the 85 delegates attending the meeting had indicated that the "welcome mat" was out for any member of the Chicago loge who wished to return to the national body. The Chicago group recently formed a separate union in protest against the terms of the new wage agreement.

The convention went on record to offer to United Artists and Monogram a contract identical with the one approved for Columbia, MGM, Paramount, RKO Pictures, Republic, Twentieth Century-Fox, Universal and Warners. Atlanta was chosen as the site for the Colosseum's 1952 convention. Mr. Beznor was instructed to continue contract talks with Robert L. Lippert.

DECCA IS REPORTED BUYING 125,000 UNIVERSAL SHARES

HOLLYWOOD: Talks looking to the purchase by Decca Records of 125,000 shares of Universal Pictures common stock from William Goetz and Leo Spitz, studio operating heads, reportedly were nearing the agreement stage this week.

The purchase price was reported to be in the neighborhood of $2,000,000. Milton Rackmil, president of Decca, also has purchased a large number of Universal shares on the open market. Should the deal go through, it would make the record company the largest single holder of Universal stock, rivaling J. Arthur Rank, who currently holds the largest block of stock, 134,375 shares. It is reported that, if agreement is reached, Decca will eventually propose a merger plan with Universal.

Although this was denied in New York, reports persisted here that Mr. Spitz is planning to resign his studio post for reasons of health. His contract with Universal still has more than a year to run. Mr. Goetz will continue to head production. Neither man is a director or officer of Universal, but Decca is expected to obtain representation on the Universal board on coming into ownership of approximately 11 per cent of the outstanding Universal stock.

One of the conditions of the deal is said to be that Decca will not let the stock transfer interfere with the management of the company. This would enable Mr. Goetz and Mr. Spitz to realize capital gains on their investment. Nate J. Blumberg, Universal president, is conducting the negotiations with Decca in New York. Mr. Goetz and Mr. Spitz received their Universal stock holdings in 1946 when Universal took over their International Pictures.

The Lady Played Games with a Gambler...

and LOST...

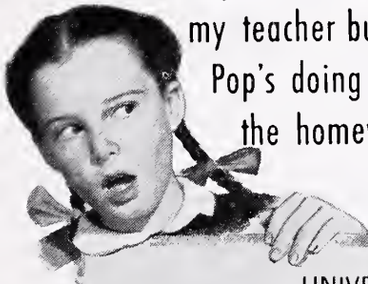
and LOST...

and LOST...



I.O.U. 7 weeks of my life—Evie

She's s'posed to be my teacher but Pop's doing all the homework!





She didn't have the money... but she had the cutest collateral in town!

UNIVERSAL-INTERNATIONAL presents

Linda DARNELL

Stephen McNALLY

Gigi PERREAU



"The Lady Pays Off"



with Virginia FIELD

Story and Screenplay by FRANK GILL JR. and ALBERT J. COHEN • Directed by DOUGLAS SIRK • Produced by ALBERT J. COHEN

Universal International

U-I...THE BIGGEST THING IN BUSINESS TODAY!!

DENVER SCORES SERIES TV HIT

Broadway Theatre Is Sole Telecaster; City Lacks TV; House Is Packed

DENVER: The combination of the World Series and television made a neat double attraction here this week for John Wolfberg's Broadway theatre, the only house in the nation to carry the World Series on theatre television.

The event was made even more notable by the fact that Denver has no television service as yet. The Series telecasts were picked up from the transcontinental microwave link, which passes through Denver, and relayed to the theatre by closed- circuit wire.

Admission Free

Admission at the Broadway was free, but tickets had to be obtained at a local bank in advance to avoid "ganging up" at the theatre box office. The house, which only seats 1,500, was jampacked for every one of the Series games.

The Broadway, equipped with Video Film equipment sold by National Theatre Supply, got off to a poor start when Ford Frick, Baseball Commissioner, turned thumbs down on presentation of the Series at the Broadway. He explained that the question of theatre television had "too many angles to it" to decide right now.

Approximately 50,000 Denverites did see the telecasts of the first series games at receivers placed at the Brown Palace and Cosmopolitan Hotels, which had some 80 sets in the lobbies, on adjacent walks and in private rooms, all tuned to the game.

The Broadway got its break Saturday, at just about game time, when a wire came through from Mr. Frick, authorizing the pickup. Thinking the wire a possible hoax, the telephone company paged Mr. Frick at the Polo Grounds in New York and got his go-ahead. The Broadway started presentation of the game with the third inning.

It was reported that a discussion between Ambram F. Myers, Allied general counsel, and the Justice Department saved the day for the Broadway.

Wide Coverage Nationally

The Series telecasts attracted large and devoted audiences over the entire country throughout the week. The newsreel companies did not send out "specials," but made arrangements to get the reels with the game coverage to the theatres a day early.

As RCA in New York this week started public demonstrations of its compatible color television system, it became known that the shipment here of a unit of the Eidophor system from Zurich, Switzerland, would be delayed because of minor technical changes and the problem of carting and booking transportation. The equipment projects color with the aid of the CBS color system.

The Eidophor, Swiss-developed large-screen unit in which Twentieth Century-Fox has an interest and which it will build for the Western Hempisphere, should arrive in New York in November.

In the midwest, United Paramount Theatres' midwest television circuit cancelled a football game last week, partly because of the general interest in the World Series and partly because of the weak earlier showings of football on the theatres' screens. There will be no football presentation again this Saturday, but the games will again appear in a week in the five UPT midwest theatres, three of which are in Chicago. Two more UPT theatres, in St. Paul and in Hammond, Ind., probably will be added to the circuit.

Anglo-U.S. Pact to Be Signed Here Oct. 17

The new Anglo-American film remittance agreement will be signed in Washington October 17, it was announced this week. Sir Frank Lee, permanent secretary for the Board of Trade, will come to the U. S. to sign the pact. Joyce O'Hara will represent the Motion Picture Association of America and Ellis G. Arnall the Society of Independent Motion Picture Producers. The agreement provides for continued basic remittance of $17,000,000 annually, plus a bonus for British production, set at 33 per cent, and a $4,000,000 guarantee from Eady Plan revenue. It has been estimated that, with good pictures and continued high attendance, the Americans may be able to take out $27,000,000 during the first year of the two-year pact.

Supreme Court to Rule On Hughes Stock Sale

Whether or not Howard Hughes must sell his trusteed RKO Theatres stock will be ruled on by the Supreme Court. In its first session of the 1951-52 term, the high court said it would hear the appeal from a New York Statutory Court decree ordering Mr. Hughes or the trustee to sell the stock within a certain period. The order provided that if Mr. Hughes does not sell his stock by February 20, 1953, the trustee would have to sell it by February 20, 1955.

UPT-ABC Hearings January 15

Hearings on the proposed United Paramount Theatre-American Broadcasting Company merger will be held in Washington January 15 before an FCC examiner, it was announced in Washington Wednesday. At the same time the FCC will consider whether past anti-trust law violations should be considered in connection with film companies which apply for licenses.

WHAT NEXT? IS TV'S PROBLEM

A milestone in the evolution of that sprawling infant television was marked last Sunday in the columns of the New York Times. Jack Gould, radio and television columnist, started his weekly piece thus:

"What . . . has happened to television. . . . A faithful viewer hardly can help noticing that the general quality of TV offerings is on a downward trend and that the factor of repetition is constantly growing more acute. Something definitely has gone wrong.

". . . The novelty of TV is wearing off for both broadcaster and viewer alike. This is the first season that television has been forced to do what it has done before. . . . Last year there were premieres almost every night, this year all the good time has been sold to the attractions with which the viewer was familiar 12 months ago. . . . The day of the great excitement in TV programming has passed."

Equipment Men Meet

LOS ANGELES: The joint three-day convention of the Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association was scheduled to open here on Thursday of this week at the Ambassador Hotel. The opening of the annual convention was preceded Wednesday by a meeting of the board of TEDA.

The schedule for the first day of the convention calls for a board meeting of TESMA Thursday morning, followed by an afternoon business session. TEDA has two business sessions scheduled for the day. Oscar F. Neu, TESMA president, and Ray G. Colvin, TEDA executive director, were to preside at an all-industry luncheon. A program of special events was scheduled for the delegates' wives.

Otis Harvey, Rilea Doe, Nathan D. Golden and Peter Mole were among the speakers slated to address Friday's business forum, which was to be followed by a round table conference featuring Nash Weil, Ken Douglas, Tom Shearer, Howard Herbert, William Gedris and William Stober. Mr. Neu was to act as moderator. The Friday meetings were to be followed by the annual banquet, preceded by a cocktail party sponsored by National Carbon Company.

On Saturday, October 13, both organizations have concluding business meetings scheduled. A "movie ranch party and chuck wagon dinner" is the last event on the convention schedule.

Build Florida Drive-in

A new outdoor theatre is being built in Jacksonville, Fla., by Joseph Ripley, local contractor. The new theatre is expected to be ready within three months.

Engineers Stress New Techniques

HOLLYWOOD: New developments in magnetic recording, three-color cinematography, theatre television, high-speed photography, color television and three-dimensional pictures will highlight the agenda of the 70th semi-annual convention of the Society of Motion Picture and Television Engineers here October 15-19.

Companies sending speakers to the meeting include RCA, American Broadcasting, Eastman Kodak, General Motors, Paramount Pictures, Columbia Broadcasting, Westrex, Cinecolor, Ansco, Altec, Consolidated Laboratories, General Precision Laboratories, Twentieth Century-Fox, National Carbon and Du-Art Labs.

Still other speakers will come from the U. S. Navy, Stanford Research Institute, Pennsylvania State College, the national Film Board of Canada, and other civic, educational and cultural organizations.

The role of highspeed photography in research and development now being carried out by both government and industry as part of the national defense effort will be spotlighted at two special sessions of the convention, according to Peter Mole, SMPTE president.

The Tuesday evening session will be devoted to color television and will embrace reports by Harry Lubcke of Hollywood; Richard S. O'Brien of CBS; D. E. Foster of Hazeltine Research, and William E. Evans of Stanford Research Institute. The society's semi-annual banquet and dance will be held at the Hollywood Roosevelt Wednesday night.

Technicolor To Expand

HOLLYWOOD: Technicolor has appropriated $2,000,000 for an expansion program which will be carried out in two stages and without outside financing, Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, announced last week.

Stage one will increase the Technicolor capacity by about 60,000,000 feet of positive prints per year, and it should be in operation early in 1952. Stage two is expected to boost the Technicolor capacity by another 140,000,000 feet of positive prints annually.

Upon completion of the entire expansion program, Technicolor's current capacity of approximately 400,000,000 feet a year will be increased by about 50 per cent, to about 600,000,000 feet per year.

Dr. Kalmus said completion of the second stage depended entirely on the ability of Technicolor to obtain permits for the required materials and construction. He commented that "the whole expansion program is in keeping with the policy of Technicolor to give the best possible quality in color with ample capacity for prompt deliveries and at the best possible prices consistent with current industrial conditions."

He also said Technicolor would keep reducing prices "from time to time when increased volume or savings in manufacturing costs and other conditions permit."

VARIETY CLUB ASKS HOSPITAL AID AT TORONTO CONVENTION

TORONTO: Plans for all the tents to participate more fully in the Christmas salute to the Will Rogers Hospital at Saranac Lake, N. Y., were discussed at the fourth semi-annual convention here of Variety Clubs International last week, attended by 65 delegates.

It was stated that with the full cooperation of each tent it is hoped to raise $175,000 required for the operation. Helping to raise the amount would be the "mile-long Christmas card" campaign seeking contributions of "a penny to a million dollars."

Marc J. Wolf, International Chief Barker, who presided at the conference, announced projects undertaken by Variety's two newest tents. In Tokyo the barkers have taken over an old warehouse and turned it into a large dormitory, for the benefit of more than 700 orphans. In London, Variety Club members are directing their efforts toward the restoration of children's playgrounds bombed during the war. The Toronto tent—which sponsors Variety Village, a vocational school for crippled children—played host.

Delegates were welcomed by Toronto chief barker Jack J. Chisholm and Mayor Hiram C. McCallum. Reports were heard from Jack Beresin, Philadelphia, first assistant chief barker; George C. Hoover, Miami, second assistant chief barker; Murray Weiss, Boston, property master; George Eby, Pittsburgh, dough guy, and Col. William McCraw, Dallas, executive director.

Col. McCraw urged each tent not to neglect the public relations phase of Variety's program. Sam Switow, Louisville, national exhibition chairman, and Ned Shugrue, campaign director of the Christmas salute to the Club's Will Rogers Hospital, outlined details of the forthcoming drive, and Nathan D. Golden, Washington, chairman of the heart committee, explained how each tent could benefit from the copper salvage drive, undertaken by Variety to aid the American Government in its defense program.

Climax of the meeting was the closing dinner. Guest speaker Paul Martin, Minister of National Health and Welfare in the Canadian Government, who was introduced by John J. Fitzgibbons, international foreign committee representative and past chief barker of the Toronto tent.

It was also announced that Mr. Wolf and Mr. Chisholm have been invited to meet the Duke of Edinburgh when the honorary member of the London tent visits Toronto October 12 with Princess Elizabeth on their North American tour.

RKO Sets Re-Release for Disney's "Snow White"

Walt Disney's "Snow White and the Seven Dwarfs," his first full-length cartoon feature, originally released in 1938, will be re-released in February of next year, Robert Mochrie, RKO Radio vice-president and general sales manager, reported in New York last week. The picture was first re-released in 1944. A large budget is being set aside for national and trade advertising to back up the reissue, Mr. Mochrie said.

Reade Leases House

Walter Reade announced last week that he has assumed operation and management of the Arcadia theatre, on New York's east side, on a long term lease from the Lydia Theatre Corporation, owners of the Arcadia property. The theatre will be completely refurbished before it reopens with a policy of long-run films.

Kramer to Do "Roosevelt"

The rights to film the life story of Franklin Delano Roosevelt have been granted to independent producer Stanley Kramer, the widow of the late President announced in Hyde Park, N. Y., last week.

Mr. Kramer will make the film for Columbia release. According to the arrangement, Mrs. Roosevelt will collaborate on the film with the producer. It will be at least three years before the picture comes to the screen, Mr. Kramer said, pointing out that intensive research lies ahead.

The film rights to the Roosevelt story had been eagerly sought since the President's death. Mrs. Roosevelt specified that five years should elapse between her husband's death and the production of a screen biography.

In announcing the arrangement, Mrs. Roosevelt said. "I am happy that Mr. Kramer will be the one to produce this picture. . . . I have great confidence in his honesty and integrity as well as his ability." Mr. Kramer, in turn, said he considered it "a personal dedication" to make the film on "the most important of all American subjects for the screen."

The Jaffe Agency represented Mrs. Roosevelt in the negotiations.

British CEA Fights Eady Plan Policy

by WILLIAM PAY

LONDON: Exhibitor opposition to the working of the Eady Plan is mounting throughout the country. Opinion in Cinematograph Exhibitors' Association branches has lately hardened against three main points:

1. The decision of the General Council of the CEA to commit the association for three years of the Eady Plan.

2. The refusal of the British Film Producers Association to agree to the exhibitors' proposal to increase the minimum exemption figure from £125 to £150 gross.

3. The independents not being given the opportunity to book the British films they are helping to subsidize.

At a recent Scottish branch meeting, Sir Alexander King, leading independent exhibitor, attacked the General Council's decision and said that, as far as his theatres were concerned, he would not be bound for more than 12 months on the Eady scheme. The branch subsequently passed a resolution to that effect.

C. P. Metcalfe, at the Leeds branch meeting, moved that "if the BFPA does not accept the CEA's proposal that cinemas whose takings do not exceed £150 gross in any one week should be excluded from the voluntary levy under the Eady scheme, then the Association should advise those members affected to decline to pay the levy."

President Harry Mears expected a stormy session at the General Council meeting this week. That day too, the four trade associations were to meet to again try and persuade the producers to increase the exemption figure. Sir Henry French, BFPA director-general says he is not convinced as yet that there exists good reason for any such action.

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Harold C. Drayton, chairman of British Lion Film Corporation, has told stockholders at the company's annual meeting that next March would show whether there was a future for the company or not. "This year is the testing time and the company should be able to show a profit in April, 1952," he said. He pointed out that the Eady plan had only been in operation for six months but if there was no change in the habits of the cinema-going public, benefits would be more than £500,000. The company now has a new agreement for distribution in the U. S. Dollar revenue last year ran to £358,000 and this year already totaled £107,000, he disclosed.

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The premiere of G.F.D.'s "High Treason" has been postponed until after the General Election "so that there shall be no possible criticism of political bias." The opening has been changed from October 18 to October 26.

IN NEWSREELS

MOVIETONE NEWS, No. 81—Giants win pennant; first game against the Yanks. British quit Iran; problem goes to UN. New York's mayor visits Sicily. *Look* magazine takes a look at Movietime U. S. A.

MOVIETONE NEWS, No. 82—Elizabeth flies ocean for tour of Canada. Ridgway agrees to resume Korea talks with Reds. Iranian premier arrives in New York. President Truman meets Movietime stars. The World Series.

NEWS OF THE DAY, No. 211—World Series. UN faces critical issue on Iran. Overseas home for Gen. Eisenhower. Gen. Bradley reports on Korea. *Look* magazine takes a look at Movietime U. S. A.

NEWS OF THE DAY, No. 212—Princess Elizabeth visits Canada. Marines take Korean hill by helicopter. British quit Iran. Iranian Premier here. Truman lauds Movietime U. S. A. World Series highlights. Tigers sink Navy.

PARAMOUNT NEWS, No. 14—*Look* magazine pays tribute to Movietime U. S. A. Play-off between the Giants and Dodgers. The first game of the World Series gets under way at Yankee Stadium.

PARAMOUNT NEWS, No. 15—Report from Korea. Mossadegh arrives. Elizabeth and Philip in Canada. Truman greets Movietime stars. Michigan State vs. Ohio State. Princeton-Navy.

TELENEWS DIGEST, No. 40-B—Red A-bomb exploded. Korea: new methods of warfare. Munich: October festival of music, malt and merriment. First game of the World Series.

TELENEWS DIGEST, No. 41-A—Offensive by UN in Korea. Tories speak out in British elections. Texas A. & M. vs. Oklahoma. World Series.

UNIVERSAL NEWS, No. 497—Giants and Dodgers in playoff game. First game of the World Series at the Yankee Stadium. *Look* magazone looks at Movietime U. S. A.

UNIVERSAL NEWS, No. 498—Iran crisis. Movietime U. S. A. World Series tied up. Michigan State vs. Ohio State.

WARNER PATHE NEWS, No. 16—Giants-Dodgers playoff. World Series. Germany: balloon message sent by Freedom Train. UN discusses Iran crisis. New home for Gen. Eisenhower. *Look* magazine looks at Movietime U. S. A.

WARNER PATHE NEWS, No. 17—Elizabeth and Philip arrive in Canada. First victory for helicopter. Mossadegh arrives in U. S. London: Abadan oil workers leave Iran. Gen. Collins meets Ike in Europe. Movietime stars begin tour; visit Truman. Princeton tops Navy. Illinois beats Wisconsin.

"A Place in the Sun" Opens in Washington

Washington, D. C., society turned out October 8 for a well-publicized premiere of George Stevens' "A Place in the Sun" at the Trans-Lux theatre. The beneficiary of the opening was the Crusade for Freedom, currently raising funds to fight Communism behind the Iron Curtain. Drew Pearson was master of ceremonies. Elizabeth Taylor, one of the stars of the Paramount picture, attended the opening, followed by a cocktail party arranged by Mrs. Fred M. Vinson, wife of the Chief Justice, and Mrs. Morris Cafritz, chairman of the program committee. The guests included a group of wounded Korean war veterans from Walter Reed Hospital. The Air Force Band provided music for the kleig-light premiere.

Rate 20th-Fox Financial Report Industry's Best

Twentieth Century-Fox's annual report for the past year has been rated the film industry's best in the *Financial World* survey of annual reports. The bronze "Oscar of Industry" will be presented to the company at an awards banquet at the Hotel Statler, New York, October 29. United Paramount Theatres was runner-up.

U.A. Sets 7 Releases

United Artists will put seven major productions into national release between October 15 and the end of the year, bringing the total released by the company in 1951 to 47.

The seven pictures, in order of their release, are "Hotel Sahara," October 15; "Mr. Peek-A-Boo," October 21; "Tom Brown's School Days," November 2; "Fort Defiance," November 9; "The Lady Says No," November 16; "A Christmas Carol," November 30, and "The Big Night," December 7.

"Hotel Sahara" stars Yvonne De Carlo and is a J. Arthur Rank presentation; "Mr. Peek-A-Boo" co-stars the French comedian, Bourvil, and English star, Joan Greenwood. UA will step up the release tempo in November, putting out a picture a week. "Tom Brown's School Days" co-stars young John Howard Davies and Robert Newton; "Fort Defiance," a Western, stars Dane Clark. It is followed by "The Lady Says No," a comedy teaming David Niven and Joan Caulfield.

"A Christmas Carol," the Dickens classic starring Alastair Sim, heralds the Christmas season. "The Big Night," produced by Philip A. Waxman, is a drama starring John Barrymore, Jr.

Legion Reviews 8 New Films, Approves Seven

The National Legion of Decency approved seven of eight new films reviewed this week. Placed in Class A-1, morally unobjectionable for general patronage, were: "Leave It to the Marines" and "The Whip Hand." Rated morally unobjectionable for adults and put in Class A-2, were: "Bannerline," "Chicago Calling," "Close to My Heart," "A Dead Woman's Kiss" and "The Lavender Hill Mob." "Let's Make It Legal" was "deemed morally objectionable in part for all and placed in Class B because, "it reflects the acceptability of divorce" and contains a "light treatment of marriage."

FCC Rejects F & M Plea To Intervene in Merger

WASHINGTON: Federal Communications Commissioner George E. Sterling last week turned down the application of five theatre companies—four of them affiliated with Fanchon and Marco—to intervene in the hearings on the proposed merger of United Paramount Theatres and the American Broadcasting Co.

The F. and M. group immediately served notice that it would appeal the decision to the full Commission. The FCC will pass on the case without another hearing.

Commissioner Sterling issued his ruling after attorneys for the FCC staff opposed the intervention. Russell Hardy, speaking for the F. and M. companies, supported the intervention request.

LATE FEATURE REVIEWS

Two Tickets to Broadway

***RKO*—Song and Dance**

Not since the Fred Astaire classics has such a picture come from the RKO studios, and "Two Tickets to Broadway" can stand the comparison. It's a light-hearted, charmingly nonsensical musical about a small town girl who finds love, success and excitement on Broadway. The only difference is that, where at one time it was the theatre or Hollywood which gave the youngsters a break, today talent-hungry television is the benefactor.

"Two Tickets to Broadway" is full of the kind of stuff that makes the box office sing to the tune of many dollars. Photographed in excellent Technicolor, its cast gives the eye something to marvel about. Smart dresses, colorful sets, stunning dance routines and a veritable deluge of tuneful songs make this one of the most lavish musicals of the year.

Tony Martin and Janet Leigh head a group of players who obviously enjoyed their stint in the picture, for its routines have a zip and zest that is contagious and their humor is fresh and unspoiled. The names for the marquee are all there—Gloria DeHaven, Ann Miller, Eddie Bracken, Barbara Lawrence and, a special treat for the old-timers, the comedy team of Joe Smith & Charles Dale.

Credit must go to director James V. Kern, who has kept things moving at a leisurely and yet agreeable pace, cleverly alternating moods and impressions. Martin is in excellent voice and makes a good partner for charming and beautiful Janet Leigh, who is seen singing and dancing with the ease and grace of a veteran. She and Martin make a romantic team.

Bracken is funny as the agent and Smith and Dale should get many laughs, for the script, written by Sid Silvers and Hal Kanter, has been kind to them. The screenplay is an unusually polished and intelligently-handled job which adds to the value of the picture. The many songs, headed by the Richard Rodgers-Lorenz Hart number, "Manhattan," well integrated and performed, fit perfectly into the setting. Miss Miller stands out with a dazzling tap-dance number. Bob Crosby registers in a takeoff number on his brother Bing.

Janet is given a rousing sendoff as she leaves Pelican Falls, Vermont, for Broadway. She runs into a group of showgirls fresh out of a job, and later meets Martin. Agent Bracken invents a TV job to get Martin and the girls to build a routine. Eventually, they get the job and Janet is the heroine of both Martin and Pelican Falls.

Seen at the Paris theatre, New York, where the preview audience frequently applauded individual numbers. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, November, 1951. Running time, 106 minutes. PCA No. 14942. General audience classification.

Dan Tony Martin
Nancy Janet Leigh
Narriet Gloria DeHaven
Lew Conway Eddie Bracken
Joyce Campbell Ann Miller
Bob Bob Crosby
Barbara Lawrence, Joe Smith, Charles Dale, Taylor Holmes, Buddy Baer, The Charlivels

The Lavender Hill Mob

***U-I-Rank*—A Merry Crime**

Once again the British picture-makers prove that gentle satire is their forte. The latest spoof of the British character is a merry comedy from the J. Arthur Rank Organization, released here by Universal-International. Alec Guinness, almost as familiar to the American marquee as to the British, gives a flawless characterization of a timid bank clerk who almost succeeds in committing the perfect crime.

Guinness lives in a middle class boarding house on Lavender Hill, London, hence the title. Reputed by his employers to be impeccably honest after 20 years of faithful service, Guinness is, in fact, a criminal genius. With the help of a fellow boarder, Stanley Holloway, Guinness plans a daring robbery of a million pounds in gold bars. Thanks to carefully laid plans, the robbery is a success. Guinness, unsuspected by the police and his employers, is hailed as a hero for trying to foil the theft. During the day he cooperates with the Yard in giving descriptions of the criminals, while by night he is busy melting down the gold into souvenir Eiffel Towers for shipment to France. All goes well until a careless French clerk sells the towers as souvenirs. In a mad chase to retrieve the towers, which takes Guinness and Hollaway to Calais, a girls' school and a police exhibit, the pair are discovered by the police. Holloway is captured, but the wily Guinness escapes to South America.

The story is told by Guinness, obviously a highly respected person, as he sits in a cafe in Latin America, dispensing largesse to one and all. He gets up to leave and it becomes apparent he is manacled to the English chap to whom he has been telling the story. The crime was not perfect.

"The Lavender Hill Mob" is funny in word and deed. The chase scene in which the confused London police force try to apprehend Guinness and Holloway is one of the funniest things of the sort since the Mack Sennett days. The art houses, where the Guinness brand of fun is sure fire, are sure to have a holiday with this picture. And while it is no doubt sophisticated, this light comedy could very well find favor in some neighborhood houses.

Michael Balcon produced and Charles Crichton directed. The bright screenplay was written by T. E. B. Clarke. The story, incidentally, is uncomplicated by romance or any other subplot.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Very good. —TOM CANNING.

Release date, October 16, 1951. Running time, 82 minutes. PCA No. 15054. General audience classification.

Holland Alec Guinness
Pendlebury Stanley Holloway
Lackery Sidney James
Alfie Bass, Marjorie Fielding, Edie Martin, John Salew, Ronald Adam, Arthur Hambling, Gibb McLaughlin, John Gregson, Clive Morton, Sidney Tafler, Frederick Piper, Peter Bull, Patric Doonan, Marie Burke, Audrey Hepburn, William Fox, Michael Trubshawe, Ann Hefferman, Jacques Brunius, Eugene Deckers, Paul Demel, Andrea Malandrinos, Cyril Chamberlain, Tony Quinn, Moultrie Kelsall, Christopher Hewett, Meredith Edwards, Patrick Barr, David Davies

ColumbiaNet $1,498,000

Columbia Pictures this week estimated consolidated net earnings for the year ended June 30, 1951, of $1,498,000, which compares to a net of $1,981,000 for the same period ended June 30, 1950.

The company also gave its net profit for the second 1951 quarter, ended June 30, 1951, as $531,000, compared to $526,000 in the comparable period last year.

Per-share earnings for the 52 weeks ended June 30, 1951, was $1.86 for the 654,311 shares of common stock outstanding as of that date. This compares to earnings of $2.58 per share last year.

Earnings per share of common stock for the second 1951 quarter amounted to $.71 after preferred stock dividends, calculated on the basis of the 654,311 shares of common stock outstanding June 30, 1951. This compares to a per share earning of $.69 for the second quarter last year.

Trade Policy Keynote of Allied Meet

Examination of current trade practices will take up at least 60 per cent of all activity at the forthcoming annual convention of Allied States Association at the Biltmore Hotel in New York, Wilbur Snaper, convention chairman, announced last week.

The meeting, which is open to all exhibitors, of Allied affiliation or not, is set for October 30 through November 1. Registration fees are $25 for men and $20 for women. Some 300 Allied and non-Allied registrants already are recorded by the convention committee, according to Mr. Snaper, who is also president of New Jersey Allied which will be host at the conclave.

The convention chairman made it understood that television will not be the convention's keynote. "We're interested first and foremost in seeing how we can improve theatre business," he said. He reported that all booth space for the trade show at the convention is already sold out.

Wednesday Trueman Rembusch, Allied president, said that any non-member exhibitor would be welcome and that any exhibitor could feel free to raise any trade practice or other problem he chooses.

The convention schedule, including preliminary activities, is as follows: October 27, final meeting of the convention committee; October 28-29, Allied States board meetings; October 30, registration, convention luncheon with invocation by Francis Cardinal Spellman and addresses by presidents of the distribution companies, first open business session and keynote address; October 31, "film clinic" session, panel discussion featuring distribution and exhibition representatives; November 1, "film clinic," open forum, closing banquet.

U. S. Moves Against TV Curbs By Organized Sports

PHILADELPHIA: The Government moved this week to end selective control of transmission of sports to outside audiences with the filing of an anti-trust suit here against the National Football League. The test anti-trust suit will determine whether football clubs, baseball clubs and other sporting leagues can agree among themselves to restrict broadcasting and televising of their sports events. The suit does not deal with cases where an individual promoter on his own decides to curb the telecast of an event, but only where several promoters agree on a general pattern of restrictions. Anti-trust chief H. Graham Morison made it clear that the Government "considers all restrictions of this type—wherever imposed to be in violation of the anti-trust laws." If the suit is successful, action will be taken in similar cases. In that case the National Collegiate Athletic Association's program restricting college football telecasts would be affected.

UNCLE BEN OF VIROQUA 60 YEARS A SHOWMAN

The week of October 21-27 is going to mark an important occasion in the little town of Viroqua, Wis. That's when Ben C. Brown, better known to young and old as "Uncle Ben," celebrates his sixtieth anniversary in show business.

Mr. Brown, who'll be hitting 80 by the end of next year, still takes a most active interest in Viroqua Theatres, in which he is a partner with Harry Melcher. True, he doesn't do much actual work any more, but there isn't a day when he doesn't get to the theatre to pick up his mail and walk around the downtown area, saying hello to old friends and handing out cigars in one of those warm, spontaneous gestures that characterize the man.

Born in Same Town

If ever there was one to deserve the title "showman," Ben Brown is it. Born in Viroqua back in 1872, he has lived and worked there his entire life, devoting his talents and energy to bringing the best in entertainment to the town. In the evenings today he still gets down to the Temple theatre to say hello and shake hands with the customers, all of whom know and respect him.

In fact, "Uncle" Ben has become a sort of landmark around the town which he presented with its first motion picture show in 1908. There isn't a farmer in a 50-mile radius who doesn't know him. In a sense, Viroqua has plenty of reason to be grateful to its veteran exhibitor-showman. His great-grandfather, Moses Decker, was the founder of Viroqua. He erected a log hut on his arrival in 1846, acquiring the land by "squatters' sovereignty." Later he donated 40 acres of land to be divided for village lots.

Mr. Brown, in his youth very fond of the outdoors and a champion bicycle rider, graduated from the Viroqua high school with a class of eight students in 1891. He took over management of the Opera house that year, while working as a salesman in the C. C. Brown Co. furniture and music store. That was in the days when the legitimate stage was in its glory, and he succeeded in bringing to Viroqua a number of famous actors such as William Owen and John Dillon.

Sure of Screen Future

When 1908 rolled around, and it became obvious that the moving picture show was the thing of the future, Mr. Brown embarked on this new branch of show business, confident from the very beginning that the motion picture would become the chief amusement for the millions.

At first, he showed his moving pictures at the Opera House, but when it became apparent that the facilities no longer were adequate, he established himself at the Star theatre in the Main Street Armory building. That was in 1917, and "Birth of a Nation,"



BEN C. BROWN

to the accompaniment of a 20-piece symphony orchestra, was one of his big hits there.

In 1922, when the Temple theatre was built, he showed his confidence in the future of the business by taking over its management. That took courage, considering that at the time there wasn't a hard-faced road in Vermont county over which people could travel to come and see his shows.

His confidence was justified. Attendance built steadily, and as road conditions improved, his theatre drew audiences from the surrounding country. In 1932, after giving up the management of the Temple, he purchased the Nash building and transformed it into a fine modern house. Vernon theatre corporation was born.

Mr. Brown still didn't neglect his responsibilities to the community, participating in its affairs and working ever enthusiastically and diligently to establish himself and his trade as an honored part of its commercial life. A talented musician with an ear for music and a gift for improvising, he was church organist. He also played the Wurlitzer pipe organ at the Temple for many years at every performance.

"Uncle Ben" is a member of many clubs and has given unstintingly to every good cause, contributing time and money and the facilities of his theatres for benefit shows. All during his life, he has lent the weight of his prestige to all movements to improve Viroqua, and his two sons are following in their father's footsteps.

TV Set Production Is Down Sharply in 1951

CHICAGO: Television set production this year is showing a sharp drop in comparison with 1950, according to a survey by the Television Shares Management Company. It is estimated that the set producers will turn out 5,300,000 receivers in 1951 as against 7,500,000 in 1950. RCA again will top the industry with 700,000 sets.

NPA Denies 19 Projects For Houses

WASHINGTON: The National Production Authority this week made public a list of denied construction applications, including 19 for theatre projects and four for television studios.

NPA said the applications were for permission to begin construction in the fourth quarter, and were turned down due to the shortage of key materials. "The denial action on the part of NPA covers only the fourth quarter of 1951, and these applicants are permitted to refile if they so desire for allotments in subsequent quarters," the agency emphasized. "All applications for allotments for the first quarter of 1952 should be filed as quickly as possible."

Largest theatre project denied was a $322,000 theatre proposed by Fox Greater Theatres, Inc., for Denver. Here are the other theatre and film industry projects turned down by NPA:

Philip W. Mader, Bloomfield, Conn., drive-in, estimated cost, $38,485; R. M. Kennedy, Birmingham, Ala., theatre, $74,590; Martin Theatres of Fla., Inc., Panama City, Fla., theatre, $162,000; Stockton-Whatley Davin & Co., Jacksonville, Fla., motion picture building, $50,000; Martin Theatres of Ga., Inc., Columbus, Ga., drive-in, $71,000; J. J. Davis, Augusta, Ga., drive-in $7,000; A. D. Arnold, Aiken, S. C., drive-in, $7,000.

Also: Amon L. Sanders, Lincoln, Neb., theatre, $64,875; Sam Pasqua, Gonzales, La., drive-in, $13,000; Tri-State Theatres, Magnolia, Ark., drive-in, $45,000; Utica Square, Inc., Tulsa, Okla., theatre, $83,472; Robert E. Coleman, Austin, Tex., theatre, $40,400; Colorado Amusement Co., Colorado City, Tex., drive-in, $31,800.

Also: Tri-State Theatres, $45,000 drive-ins in Pittsburg and Atlanta, Tex.; Atlas Theatre Corp., Denver, Colo., theatre, $36,000; Northern Arizona Theatres, Inc., Flagstaff, Ariz., drive-in, $25,000; and Otis L. Branson and Stone J. Burris, Winslow, Ariz., drive-in, $10,000.

The four television projects disapproved were: a $1,150,000 television studio for Allen B. DuMont Laboratories in New York; a $230,000 studio for CBS in New York City; a $169,200 studio for Fort Industry Co., in Detroit; and a $5,330,000 studio for the Vine St. Realty Corp. in Los Angeles.

Managers Shifted

Tri-States Theatre Corporation has announced three changes in managers in its eastern district. Byron Waltz, manager of the Esquire theatre, Davenport, goes to the Rocket theatre, Rock Island, replacing David Kerr who has resigned. William Haver goes in as manager of the Esquire, and Harry R. Moore becomes City Manager of Tri-States Theatres and properties in Cedar Rapids, replacing Francis Gillon who has resigned to go with radio station KWCR.

Victory for Industry on New Tax Bill

WASHINGTON: The film industry last week won two major victories in the 1951 tax bill.

In the first place, exhibitors won their battle to tone down the original house provision exempting film showings and other entertainments by non-profit groups from the admissions tax. House-Senate tax conferees accepted virtually unchanged the far more restrictive language voted by the Senate on this point.

Victory for Studios

The second victory went more to the studios. That came when the tax conferees voted to exempt from Federal excise taxation all raw stock and other film and equipment which can be figured as a "cost of doing business."

The house provision on the admissions tax had emerged more or less as a "sleeper." The Ways and Means Committee voted to lift the tax from any entertainments of a long list of religious, charitable and educational groups.

Exhibitors woke up to the danger after the House had already passed the bill, and turned their steam on the Senate Finance Committee. The Finance Committee responded and toned down the House provision. This new language sailed through on the Senate floor, and was finally adopted by the House-Senate conferees.

As it now stands, the tax would remain on all film showings, even by religious, educational or charitable organizations. Operas, civic symphonies and several other types of entertainment would still be exempt under the Senate version, but there would be a much tighter definition of what constitutes "religious" or "educational" or "charitable" organizations, to minimize the danger of "fly-by-night" promoters.

Abram F. Myers, general counsel of Allied States Association and tax spokesman for the Council of Motion Picture Organizations, hailed the conference decision. He said the result was very "gratifying," even though he would have preferred concrete action to end the admission tax on regular motion picture theatres.

See Saving of Millions

The conference action on the film and equipment excises will mean a savings of many millions of dollars a year for studios and other industry firms.

At present, the film tax is 15 per cent, the equipment tax is 25 per cent. The House voted to make both taxes 20 per cent but to exempt all "business cost" items—that is, any item which makes up the cost of doing business. The Senate rejected this approach, simply cut the equipment tax to 15 per cent, along with the film tax. The conferees accepted the entire House version.

People in The News

STEVE BROIDY, president of Monogram-Allied Artists, arrived in London this week to meet with British exhibitors on release plans for three forthcoming Allied Artists features.

DICK PITTS, film editor and columnist on the Charlotte (N.C.) *Observer* for the past 16 years, and recently with COMPO, this week took over as executive assistant in charge of public relations and programming for the Theatre Owners of America.

SEYMOUR MOSES, MGM's managing director in Holland, is in New York for a combined business-pleasure visit. He will return to Holland in the middle of November.

VERNON ADAMS, former branch manager of the Warner Brothers exchange in Memphis, has been named general chairman of the joint convention of Allied Mid-South and Tri-States Theatre Owners, which will be held in Memphis October 15-17.

MYER P. BECK has been appointed eastern advertising and publicity representative for Philip A. Waxman Productions, Inc.

H. D. HEARN, veteran buyer and booker, has opened a branch of the Exhibitor Service Company, a buying and booking service for independent theatres, in Jacksonville, Fla. His partners are TOM LUCY and TOM JONES.

B. BERNARD KREISLER, executive director of the advisory unit for foreign films of the Motion Picture Association of America, returned to New York this week after conferences with film producers and government officials in England and on the Continent.

ROBERT KINGSLEY resigned last week from Telenews Productions, Inc., a company which he founded with JACK TOBIN, who resigned several weeks ago. Mr. Kingsley plans to act as a film production and cost consultant for concerns using motion pictures on television.

EARL YOUNG, manager of Malco Theatres, Jonesboro, Ark., has been named director of the 1952 March of Dimes campaign for Craighead County.

FRANK WALKER's current contract as head of MGM's record division, scheduled to expire in 1952, has been extended, C. C. MOSKOWITZ vice-president and treasurer of Loew's, Inc., announced last week.

JACK WREGE, assistant to NAT NATHANSON, United Artists Eastern-Canadian sales manager, has resigned to become a restaurateur in Rome, N. Y. He had been with UA since 1926.

ALBERT A. CHESNES has been appointed manager of Paramount Pictures' theatre television department. JACK HAMMER was appointed supervisor of theatre TV film processing.



Florida State Theatres, Inc., executives, left to right: Guy A. Kenimar, general manager, maintenance; Howard Pettengill, publicity director; Jesse L. Clark, general manager, operations; Leon Netter, president; Joseph Deitch, manager, booking department; E. LaMar Sarra, public relations and legal counsel.

RKO RADIO PICTURES INC. *Trade Showings* OF THREE PRODUCTIONS

	DRUMS IN THE DEEP SOUTH	THE WHIP HAND	CRACK DOWN (Tentative Title)
ALBANY Fox Screening Room 1052 Broadway	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 10:30 A.M.
ATLANTA RKO Screening Room 195 Luckie St., N.W.	——— ———	Thurs. 10/18 10:30 A.M.	Mon. 10/22 10:30 A.M.
BOSTON RKO Screening Room 122-2B Arlington St.	Thurs. 10/18 10:30 A.M.	Thurs. 10/18 2:30 P.M.	Mon. 10/22 10:30 A.M.
BUFFALO Mo. Pict. Oper. Scr. Rm. 498 Peorl St.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 3:30 P.M.	Mon. 10/22 2:30 P.M.
CHARLOTTE Fox Screening Room 30B S. Church St.	——— ———	Thurs. 10/18 2:00 P.M.	Mon. 10/22 2:00 P.M.
CHICAGO RKO Screening Room 1300 S. Wabash Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:00 P.M.
CINCINNATI RKO Screening Room 12 East 6th St.	Thurs. 10/18 8:00 P.M.	Thurs. 10/18 9:30 P.M.	Tues. 10/23 8:00 P.M.
CLEVELAND Fox Screening Room 2219 Payne Ave.	Thurs. 10/18 2:30 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:30 P.M.
DALLAS 20th Cent.-Fox Scr. Rm. 1803 Wood St.	——— ———	Thurs. 10/18 2:30 P.M.	Mon. 10/22 2:30 P.M.
DENVER Poramount Scr. Rm. 2100 Stout St.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 3:30 P.M.	Mon. 10/22 2:00 P.M.
DES MOINES Fox Screening Room 1300 High St.	——— ———	——— ———	Mon. 10/22 10:30 A.M.
DES MOINES Poromount Scr. Rm. 1125 High St.	Thurs. 10/18 1:00 P.M.	Thurs. 10/18 10:30 A.M.	——— ———
DETROIT Blumenthols Scr. Rm. 2310 Cass Ave.	Thurs. 10/18 10:30 A.M.	Thurs. 10/18 2:30 P.M.	Mon. 10/22 2:30 P.M.
INDIANAPOLIS Universal Scr. Rm. 517 N. Illinois St.	Thurs. 10/18 1:00 P.M.	Thurs. 10/18 2:30 P.M.	Mon. 10/22 1:00 P.M.
KANSAS CITY Poromount Scr. Rm, 1B00 Wyandotte St.	Thurs. 10/18 2:30 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:30 P.M.
LOS ANGELES RKO Screening Room 19B0 S. Vermont Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:00 P.M.
MEMPHIS Fox Screening Room 151 Vance Ave.	——— ———	Thurs. 10/18 12:15 P.M.	Mon. 10/22 12:15 P.M.
MILWAUKEE Worner Screening Room 212 W. Wisconsin Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:00 P.M.
MINNEAPOLIS Fox Screening Room 1015 Currie Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:00 A.M.	Mon. 10/22 2:00 P.M.
NEW HAVEN Fox Screening Room 40 Whiting St.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 3:30 P.M.	Mon. 10/22 2:00 P.M.
NEW ORLEANS Fox Screening Room 200 S. Liberty St.	——— ———	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:30 P.M.
NEW YORK RKO Screening Room 630 Ninth Ave.	Thurs. 10/18 10:30 A.M.	Thurs. 10/18 2:30 P.M.	Mon. 10/22 2:30 P.M.
OKLAHOMA Fox Scr. Rm. 10 North Lee St.	Thurs. 10/18 10:30 A.M.	Thurs. 10/18 2:30 P.M.	Mon. 10/22 10:30 A.M.
OMAHA Fox Screening Room 1502 Davenport St.	Thurs. 10/18 1:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 1:00 P.M.
PHILADELPHIA RKO Screening Room 250 N. 13th St.	Thurs. 10/18 2:30 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:30 P.M.
PITTSBURGH RKO Screening Room 1B09-13 Blvd. of Allies	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 3:30 P.M.	Mon. 10/22 2:30 P.M.
PORTLAND Star Screening Room 925 N.W. 19th Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:00 A.M.	Mon. 10/22 2:00 P.M.
ST. LOUIS RKO Screening Room 3143 Olive St.	Thurs. 10/18 11:30 A.M.	Thurs. 10/18 2:30 P.M.	Tues. 10/23 2:30 P.M.
SALT LAKE CITY Fox Screening Room 216 East 1st St. South	Thurs. 10/18 1:30 P.M.	Thurs. 10/18 3:00 P.M.	Mon. 10/22 1:30 P.M.
SAN FRANCISCO RKO Screening Room 251 Hyde St.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 2:00 P.M.
SEATTLE Jewel Box Screening Rm. 231B 2nd Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 2:00 P.M.	Mon. 10/22 2:00 P.M.
SIOUX FALLS Hollywood Theotre 212 N. Philips Ave.	Thurs. 10/18 10:30 A.M.	Thurs. 10/18 9:00 P.M.	Mon. 10/22 10:30 A.M.
WASHINGTON Fox Screening Room 932 New Jersey Ave.	Thurs. 10/18 2:00 P.M.	Thurs. 10/18 10:30 A.M.	Mon. 10/22 10:30 A.M.

Philip Marget, Exhibition Pioneer, Dies in Boston

Philip J. Marget, 70, president of Marget theatres and a philanthropist, died October 2 at Beth Israel Hospital, Boston, after an operation. He was a pioneer New England exhibitor, at one time operating a large circuit. At the time of his death he had houses in Chelsea, Mass., and Central Falls, R. I. He was a director of the Variety Club of New England and the Children's Cancer Research Foundation and was a past president and chairman of the board of the Jewish Memorial Hospital, Roxbury. Funeral services were held at Congregation Kehillath Israel, Brookline, of which he was a founder. He is survived by three daughters.

Mrs. Nazera Zegiob

LORAIN, O.: Mrs. Nazera Zegiob, owner and operator of three theatres here and one in Vermillion, died in St. Joseph's Hospital here October 4. Mrs. Zegiob was 54 and had been ill for a long time. She entered the theatre business after her husband, George, died in 1926. Mrs. Zegiob is survived by two sons, two daughters, two brothers and a sister. Active in St. Mary's Catholic Church, Mrs. Zegiob also belonged to the Knights of St. John, the Central Lorain Businessmen's Association and the Independent Theatre Owners of Ohio.

W. W. McNatt

W. W. McNatt, 64, one of east Texas' best known theatre men, died in a hospital at Naples, Texas, October 1 after an illness of two months. He was co-owner of theatres at Daingerfield, Hughes Springs and Naples. Survivors include his wife; four daughters, a son and seven grandchildren.

George Summers

George Summers, pioneer exhibitor of the Kansas City area and owner of the Royal theatre, Unionville, Mo., died there October 3. Mr. Summers had recently reopened the Royal after it had been destroyed by fire earlier in the year. He is survived by his widow.

Harry D. Bogart, Jr.

Harry D. Bogart, Jr., Farmerville, La., theatre owner, died in a Memphis, Tenn., hospital October 1 as a result of injuries sustained in an automobile accident last May. Mr. Bogart had been paralyzed since the accident. He is survived by his wife and a stepson.

G. B. Frawley

Gilbert B. J. Frawley, 65, a former executive of the Paramount Pictures Corporation, died in Yonkers October 5, after several months' illness. Mr. Frawley had been with Paramount for 27 years at his retirement in 1945.

Build New Drive-In

A 700-car drive-in theatre, which will also have 400-500 seats for open-air viewing, is being built for All State Theatres in Albuquerque, N. M.

The National Spotlight

ALBANY

The Colonial enjoyed healthy trade with "Tales of Hoffman". . . . The Crane, Schenectady, reopened under the new management of Alex Weiss with "Show Boat" and "Beaver Valley." Admission is 33 cents for adults, and 17 cents for children. Mr. Weiss also operates the Lincoln in Schenectady. The Crane, last operated by Jules Perlmutter, had been dark since June. . . . Only 250 turned out at Fabian's Grand for the exclusive telecast of the Notre Dame-Indiana game. . . . The telecasts and broadcasts of the National League baseball playoffs and World Series adversely affected matinee attendance. . . . The Palace advertised "Angels In the Outfield" on a "Money Back If You Are Not Satisfied" guarantee. Local critics thought it the best baseball picture yet made.

ATLANTA

Playing at the downtown theatres: Art, "Tales of Hoffman," second week; Fox, "Force of Arms"; Loew's Grand, "Little Egypt;" Paramount, "The Prowler;" Rialto, "A Millionaire for Christy;" Roxy, "Under Age," and "Missing Daughter." . . . Visiting were: John Thompson, Family drive-in, Gainesville, Ga.; Bob Cannon, Lake City and Live Oak, Fla.; William Green, Palmetto, Palmetto, Ga.; Otis Hudgens, Starlite drive-in, Thomaston, Ga.; and Nat Williams, Interstate, Thomasville, Ga. . . . Douglas L. Jernigan, appointed assistant manager of the Rosetta, Miami, Fla. . . . Joe Alraira is the new assistant manager, Capital, Miami, Fla. . . . The Gateway Theatre's (Fort Lauderdale, Fla.) new manager is Ralph Wilson, and Harold Cummings, his assistant. . . . An injunction suit has been filed in circuit in Bradentown, Fla., by C. J. Joseph to stop the Bradentown Theatre Co. from operating the air conditioning system in the State theatre until the outlet is changed. Mr. Joseph claims that the hot air from the outlet enters his apartment.

BALTIMORE

"Golden Horde" at Loew's off to a good start. "Saturday's Hero" at Hippodrome doing well. "A Place In The Sun" in second week holding above average. "David and Bathsheba" into fourth week at the New doing fair. "A Millionaire for Christy" at Town getting excellent reviews and garnering goodly share of patrons. . . . Morris Mechanic, New Theatre, has been elected to board of governors of Baltimore Convention Bureau. . . . David Crow, stage hand at Stanley theatre for past 20 years, died recently. . . . Crest theatre was robbed last week. Manager George Daransoll reported disappearance of a large safe from the office, containing $120. . . . Ted Routson, Little Theatre manager and employee of I. M. Rappaport Theatres for the past 22 years, has resigned. Vincent Burns has been assigned as manager by I. M. Rappaport. . . . Ray Lohr, Little assistant manager, has left for the service with Jack Sinnett replacing him.

BOSTON

"The River" in its first week easily led the field with a capacity weekend business. This roadshow engagement at advanced prices looks like a long run. With holdovers in several other situations, downtown business was generally good. "People Will Talk" at the Astor held well in its second stanza. . . . The Cinema theatre, Framingham, situated in the new Shoppers World opened under the management of Smith Management Company, Philip Smith, president. The 1400-seat house attracted the attention of over 40,000 persons who came to view the shopping center. . . . A new position of advertising consultant to theatre managers has been established by Lockwood & Gordon Enterprises with Bob Reeves from Kansas City appointed to handle the new post. This is the only circuit of its size in New England to employ a man for the express purpose of advising theatre managers on the advantages of exploitation, publicity and local advertising.

BUFFALO

Murray Whiteman, chief barker, Tent No. 7, Variety Club of Buffalo, back from the Toronto mid-year meeting of the International Clubs. . . . Charlie McKernan, Seneca theatre manager, trying out special matinees Wednesdays and Fridays in his big South Buffalo community house. . . . Elmer F. Lux, general manager, Darnell Theatres, and candidate for president of the city council, was to speak before the Greater Buffalo Advertising Club on Movietime, U. S. A. . . . The Kenmore theatre, which William Brett and William Rosenow recently acquired from United Paramount, arranged with a local TV dealer to telecast the World Series in the theatre and invited the public in free to see the games. . . . John Shevlet putting on amateur shows in the Amherst theatre Thursday nights tying in with the Ted Mack Amateur show on TV on which the Amherst series winner eventually will appear. . . . James A. Whitmore, M-G-M star, in town to visit his parents and for Movietime, U. S. A. . . . All theatres in Erie county are showing the Jimmy Durante Community Chest trailer on their screens this week.

WHEN AND WHERE

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 6, 7: Annual fall convention, Kansas - Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

CHICAGO

First run business is satisfactory here, except for the outlying and subsequent-run houses. Among the first runs, holdovers continued to set the pace, with "David and Bathsheba" hitting $25,000 in its fourth week at the State Lake; "People Will Talk" topping $15,000 at the Woods in a strong fourth session; "Clouded Yellow" just missing $6,000 in its second round at the Ziegfeld, and "Angelo" racking up $5,500 in a bright second stanza at the World Playhouse. Other first runs were fair to good, as "Rhubarb," and "Roadblock," Grand; "Angels in the Outfield" plus Jane Powell on stage, Oriental; "Big Carnival" and "Passage West," Roosevelt; and "Warpath" and "Sunny Side of the Street," United Artists turned in moderate performances. . . . George K. Spoor, partner in the old Essanay Studios here, celebrated his 80th birthday. . . . Al Weinberg of Warner Brothers Theatres here has been elected president of the Chicago Warner Employees Club. . . . The Oriental is using the local TV weekly, TV Forecast, to plug the appearance of Red Skelton in "Texas Carnival," now playing at the Oriental.

CINCINNATI

"A Place in the Sun" racked up an estimated $17,000 in its first week at the Capitol, and is doing nicely on its holdover run. Other current offerings include: "Texas Carnival," RKO Albee; "Saturday's Hero," RKO Palace, at which John Derek and Donna Reed made personal appearances on opening day; "The Highwayman," dualed with "Let's Go Navy," RKO Grand; "Try and Get Me," plus "The Hoodlum," RKO Lyric; "The Day the Earth Stood Still," Keith's and a third week of "Tales of Hoffman," roadshow, at the Guild. . . . An epidemic of loudspeaker thefts from drive-ins in this territory, particularly around Xenia, Ohio, is prevalent, with a total of around 400 speakers reported stolen since the current season opened. . . . Al Rubin, who previously managed the Art theatre, in Dayton, Ohio, has been appointed district manager for Distinctive Pictures. . . . The recently-organized Backshere Park

(Continued on following page)

(Continued from preceding page)
Drive-In Theatre, Inc., announced construction will start at once on a new outdoor theatre near Mannington, W. Va. Incorporators of the new company are Dr. C. P. Church, veteran Mannington exhibitor, his wife and David L. Reymer. Opening of the theatre is scheduled for early spring. . . . A windshield washer and wiper was presented to the driver of every car entering Westover drive-in, near Morgantown, W. Va., recently.

CLEVELAND

"An American in Paris" at $1 top outgrossed the opening week of "Annie Get Your Gun" at $1.15 top, at Loew's Stillman theatre and is holding over. . . . Mrs. Nazera Zegiob, owner of the Pearl, Elvira and Dreamland theatres in Lorain, died in St. Joseph Hospital, Lorain, October 4, ending a long illness. She is survived by two sons, Elias, who has been running the theatres, Dr. Charles Zegiob of Cleveland and two daughters. . . . "Quo Vadis" opens November 20 at Loew's Stillman with a continuous daytime policy and a reserved seat evening performance at a scale to be announced. . . . Tower Theatre (Telenews) has upped its scale for "Bright Victory" to 75 cents matinees and $1 evenings.

COLUMBUS

Third week of the run of "David and Bathsheba" at RKO Grand indicated that business is on the upgrade locally. Loew's Ohio did good business with "Angels in the Outfield" with the Palace having "Behave Yourself" and the Broad showing "He Ran All the Way." . . . Two-hour Movietime jamboree at Lane Shopping Centre was the big event of the star caravan which arrived here Monday. . . . M. C. Burnett, Loew's Central division manager, received a letter from Pfc. William Cox, former assistant manager at Loew's in Dayton, from Korea, saying that GI's there appreciate motion pictures as "the one real link with home." . . . Theatremen were invited to a screening at the state censor board of a new civil defense film produced by the Ohio Bell Telephone Co. Gov. Lausche urged theatres throughout the state to show the film. Response to the film was good and indications are that exhibitors will give all-out support.

DENVER

No holdovers loom on the Denver first run situation at the writing. First runs include "Little Egypt" with "Leave It to the Marines," Aladdin, Tabor, Webber; "Rich, Young and Pretty," Broadway; "A Place in the Sun," Denham; "Golden Horde" with "Havana Rose," Denver; "People Against O'Hara" with "Lilli Marlene," second week at the Orpheum; "The Mob" with "Jungle Manhunt," Paramount; "People Will Talk" and "This Is Korea," Rialto, on a moveover from the Denver and Esquire, and "Tales of Hoffman," at advanced prices, twice a day, at the Esquire. . . . Vincel Fallonsbee has bought the Isis, Victor, Colo., from Searle & Denman.

DES MOINES

James H. Foley, 45, an employee of the Paramount exchange here for the last 23 years, died last week of a heart attack. Mr. Foley, a member of Paramount's 100 per cent Club, had served as office and booking manager for 20 years and for the last three years as a salesman. He is survived by his wife; three children; his brother, Joe, who is a Monogram salesman, and his parents. . . . A $5,000 improvement program has been completed at the Ames theatres. Houses affected are the Collegian, New Ames, Capitol and the Ranch drive-in. Manager is Joe B. Gerbrach, who announced summer attendance at the Ranch was 10 per cent better than a year ago. . . . A $10,000 sound and projection system has been installed at the Luna in Battle Creek. New owner of the house is Miss Edith A. A. Hansmann. . . . William Haver, a 13-year veteran with Tri-States Theatre Corp., has been named manager of the Esquire in Davenport to succeed Byron Waltz, who takes a similar position at the Rocket in Rock Island. Mr. Haver has been with the Garden, Esquire, Fort Armstrong and Rocket theatres in the past. . . . The Renwick Commercial Club is currently raising funds to help open the now-closed Ren theatre here.

DETROIT

Fine downtown business continued at all theatres with "David and Bathsheba" setting the pace in its third week at the Madison. Michigan reported good returns from "His Kind of Woman" and "Chain of Circumstance." Dillon Krepps, manager of the United Artists, says "Mr. Imperium" is drawing big crowds. "Bannerline" is the companion picture. A double bill at the Fox, "Meet Me After the Show" and "Corky of Gasoline Alley" is reported to be doing above average business at the box office. "Texas Carnival" is featured at the Adams while the Palms is showing two features, "Rhubarb" and "Tomorrow Is Another Day." "Tales of Hoffman" is playing to capacity crowds at the Cinema. . . . Walter Pidgeon and Gale Storm appeared in Detroit in connection with Movietime, U.S.A. campaign. . . . Frank Upton, formerly with United Detroit Theatres, is now on the Butterfield Theatres of Michigan executive staff. . . . Robert Hazard has left Cooperative Theatres of Michigan to join United Artists in San Francisco.

HARTFORD

Downtown first-runs included: "A Streetcar Named Desire," at the Warner Strand and Regal; "Angels in the Outfield," Loew's Poli; "No Highway in the Sky," Allyn. . . . Bernard Robinson, formerly assistant manager at the Brockton Theatre, Brockton, Mass., has been named assistant manager of the Allyn Theatre, Hartford. . . . Hartford visitors: Larry Wallace, E. M. Loew's Theatres; Hy Levine, Screen Guild; Harry F. Shaw and Lou Brown, Loew's Poli-New England Theatres. . . . Joel Bly has been named assistant manager of the State theatre, Holyoke, Mass.

INDIANAPOLIS

Marc J. Wolf, chief barker of Variety International, was to fly to Toronto October 12 to meet Prince Phillip, the Duke of Edinburgh, who is a member of the London tent. Mr. Wolf also will visit the London tent, after chartering a new tent in Dublin November 23. . . . Indianapolis Tent No. 10 of Variety held a farewell party Saturday night for Gene Tunick, transferred to Cincinnati as Lippert branch manager. . . . Geneva Adams of Affiliated Theatres was named Miss Exhibitor and Louise Munson of Columbia Miss Distributor for Movietime, U. S. A. . . . Mrs. Dora Blankenbaker is installing a new screen and redecorating the Vee at Veedersburg. Al Blankenbaker is redecorating and reseating the Pastime at Richmond. . . . Mrs. Verne Gorrell celebrated the 15th anniversary of the Isis at Winamac by admitting every 15th person free Monday. . . . "Saturday's Hero," at Loew's, was the box office leader last week. The Indiana had "No Highway In the Sky." . . . Mrs. Paul Love has purchased the Cozy at Dugger, Md.

KANSAS CITY

"The Golden Horde" is at the Fairway-Granada-Tower-Uptown first run group theatres of Fox Midwest; "The Mob" at the Midland with "Assasins for Hire"; "Tales of Hoffman" is in its third week at the Kimo; "His Kind of Woman" and "M" at the RKO Missouri. . . . The downtown Roxy has reduced admissions to 25 cents matinees, 35 cents night (both plus tax), 14 cents for children any time. . . . George Summers, owner of the Royal, Unionville, Mo., one of the older exhibitors of the area, died October 3. . . . Durwood Theatres reopened the Orpheum in St. Joseph, Mo.

LOS ANGELES

New fare at the first runs included "The Day the Earth Stood Still" and "Disc Jockey" at the Chinese and Los Angeles group; "Darling, How Could You" at the Paramount Downtown; "Flying Leathernecks" at the Pantages and Hillstreet and a re-release of Eddie Cantor's "Show Business" at the Orpheum and Hawaii. Other new entries were "The Golden Horde" at the United Artists group and "Painting the Clouds with Sunshine" at the three Warner houses, while "A Streetcar Named Desire" entered a third week at Warner's Beverly Hills, a second week for "Rhubarb" at the Paramount Hollywood, a second week for "Texas Carnival" at Loew's State and the Egyptian and a fifth week for "David and Bathsheba" at the Vogue and Globe. "His Kind of Woman" moved over to the Fox Beverly and "Kind Lady" continued at the Four Star. . . . H. F. McKee, former owner of the Clinton theatre in Portland, has taken over the Montrose theatre in Montrose from Jimmy Edwards. . . . Visiting with Manley manager Herb Turpie was Charles Manley, head of the popcorn firm based in Kansas City. . . . Jack Sonenshine has moved his Embassy Pictures office from Washington Blvd. to 1966 Vermont Ave., former home of Eagle-Lion. . . . Frank Calbos has taken over the Anaheim theatre in Anaheim from Fox West Coast, with booking and buying to be handled by Earle Johnson. . . . Attending the Variety Club convention in Toronto, Canada, was Tent No. 25 Chief Barker Dave Bershon, owner of the Leimer Park theatre.

LOUISVILLE

"David and Bathsheba" opened at the Rialto at increased prices. Afternoon till 6 p. m., 75 cents with evenings and Sunday

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all day, 99 cents. Children were 34 cents at all times. The Mary Anderson brought in "Painting the Clouds with Sunshine," while Loew's offered "Mark of the Renegade" and "Kind Lady." At the Strand was "Warpath" and "Varieties on Parade" while at the Kentucky was "Peking Express" and "Molly." "Little Egypt" and "Havana Rose" moved over to the Brown following a week at the Rialto, and the Scoop brought in "Goona Goona" and "Africa Speaks." . . . The State Department of Revenue reports tax revenue on amusements (combined) for August, 1951, was $25,434 higher than for the corresponding month in 1950. Tax revenue for July through August, 1951, was $37,953 higher than for a similar period in 1950. . . . Daylight Saving Time ended in Louisville and many other cities throughout Kentucky on September 30. It is doubtful that the fast time will be resumed again next year, which no doubt will be to the delight of the exhibitors and particularly the drive-in theatre owners. . . . Seen on the row for the first time in a great many months was Gilbert May, formerly owner and manager of the Dream theatre, Corydon, Ind. Other visitors included: Rodger Davis, Grand, Lancaster, Ky.; Fred May, Royal, Carrollton, Ky.; A. H. Robertson, Majestic, Springfield, Ky.; Tom Speer, Monroe City theatre, Monroe City, Ind; J. Wilmer Blincoe, Parkway drive-in, Owensboro; Louis Baker, Star, West Point; J. B. Minnix, Southland theatre, London, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Tex Richards, State, Crouthersville, Ind.; R. L. Gastrost, Victory, Vine Grove, Ky.

MEMPHIS

Paced by "David and Bathsheba" at Loew's Palace, Memphis first run attendance was hitting new highs. Malco showed "The Prince Who Was a Thief." Loew's State played "Saturday's Hero." Warner had "One Foot in Heaven." Strand went into a third week with "Here Comes the Groom." All reported top attendance. . . . Exhibitors shopping and booking on Film Row from Mid-South cities included J. B. Summers, Como; Dwight Blizzard, Okolona; Douglass Pierce, Pocahontas; Don Landers, Harrisburg; J. K. Jamison, Bald Knob; John Staples, Piggott; Roy Cochran, North Little Rock; Amelia Ellis Mason; and N. B. Fair, Somerville. . . . Three more drive-ins have been started in the Memphis territory. Walter Priddy is building a 300-car drive-in at McGee, Ark., Charles and Jack Carpenter are erecting a 300-car drive-in at Hamburg, Ark., and Ronald Adams is constructing a 300-car drive-in at Oxford, Miss.

MIAMI

Holdovers included "Teresa" for the third week at the Flamingo; "Angels in the Outfield," second week at the Embassy, Variety; "People Against O'Hara," Paramount, Beach; "Saturday's Hero," Carib; Miami, Miracle; "The Tall Target," Florida, Sheridan; "Sunny Side of the Street," Lincoln, Town, Mayfair Art; "Four Feathers" and "Happy Go Lovely," Olympia with Tennessee Ernie the stage attraction. Midnight specials included "Criminal Lawyer," Town and "Behave Yourself," Paramount. . . . The wife of Dan Cohen, manager of the Colony Art, has given birth to a daughter. . . . M. M.



Kirkhart, theatre operator from Taylorville, Ill., who recently purchased the North Miami, closed the balcony of the theatre after commenting that he had never seen youngsters behave so disgracefully. He is posting a uniformed policeman on Saturdays and Sundays to keep order. The North Miami Business and Professional Woman's Club announced it was recruiting citizens to serve as chaperones. . . . In conjunction with the run of "Drums in the Deep South," the local Florida State Theatres are sponsoring a "Southern Belle" contest.

MILWAUKEE

"David and and Bathsheba" finished its fourth week at the Strand. Another holdover was "A Place in the Sun" at the Warner. "Rhubarb" opened at the Riverside. . . . The public museum's free film series for young people opened for the season. "World Series of 1950" was the first offering. Other films scheduled for October are: "The Story of Christopher Columbus," "Adventures of Huckleberry Finn," and "Mutiny on the Bounty." . . . WTNJ-TV has a permit now to construct a 1,017-foot television tower. It will be built at the rear of the present 350-foot tower on the Radio City grounds. With completion of the tower in 1952 WTNJ-TV will improve TV transmission service here and further out in the territory of Wisconsin.

MINNEAPOLIS

"Texas Carnival" is at Radio City; "The Day the Earth Stood Still" at the Gopher; "Tomorrow is Another Day," State; "I've Always Loved You," Century; and "Angels in the Outfield," Lyric. . . . R. F. Alexander has purchased the Park theatre at Braham, Minnesota, from Tillie Smith. . . . The Broadway theatre at Albert Lea, Minnesota, is undergoing extensive re-modeling. . . . B. L. Larkin, Madelia theatre, Madelia, Minnesota; Frank Kinas, Thorpe theatre, Thorpe, Wisconsin, and Urban Stolpman, Big Stone City drive-in theatre, Big Stone City, South Dakota, were film row visitors.

NEW ORLEANS

It's the third week for "David and Bathsheba" at the Joy and the second week for "An American In Paris" at Loew's State. "Adventures of Captain Fabian" moved into the Saenger; "The Inheritance" is at the Avenue and "Cage of Gold" at the Civic; "Behave Yourself" is at RKO Orpheum; "The Man With My Face" at the Center, and the second downtown showing of "The Frogmen" opened at the Tudor. . . . In visiting were Pick Mosely, Picayune, Miss.; F. W. Corbett, Dixie drive-in, Columbia, Miss.; Fred McLendon and Al Morgan, Union Springs, Ala.; Mr. and Mrs. Claud Darce, Morgan City, La.; William Sendy, Patio, Jefferson Parish, E. W. Ansardi, Burras, La.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Raceland, La. and Mayor Lew Langlois, New Roads, La. . . . J. E. Russell recently converted his 16mm theatres at Liddieville and Mangham, La. to 35mm.

OKLAHOMA CITY

First run downtown theatres are showing: Criterion, "A Place in the Sun;" Harber, "Adventure in the Jungles" plus "Crosswinds"; Center, "Cyrano"; State, "Saturday's Hero"; Midwest, "The Golden Horde"; Warner, "The Adventures of Captain Fabian"; Sooner, "The Bull Fighter and the Lady" plus "Sunset in the West." . . . Some 500 representatives of the Industry met at the Harber theatre to open the Movietime in Central Oklahoma drive. . . . At Hamburg, Ark., construction of a $45,500 drive-in is expected to start soon with completion scheduled for mid-November, Charles and Jack Carpenter have announced.

OMAHA

One hundred and forty-seven theatres in the Omaha territory were on the first list of contributors to the Movietime U. S. A. campaign, with more still to come in. . . . "Cyrano de Bergerac" went over average attendance at the Paramount and other offerings, including "Rhubarb" at the Orpheum, did about the same. The Ak-Sar-Ben Stock Show and Rodeo running a full week and the stage offering "Don Juan" were strong distractions. . . . "Guys and Dolls" is scheduled for six nights and two matinees at the Orpheum starting November 11. . . . J. M. Reynolds, Elwood, Neb., theatreman, was chairman of arrangements and bandmaster at the Elwood Fair. . . . Bonnie Carlin, daughter of Henry Carlin, owner of the Carlin theatre at Spalding, Neb., was killed at the Grandview drive-in and Racing Bowl near Bellevue, Neb., when a stock car jumped a guard rail and plunged into a group of spectators.

PHILADELPHIA

Harry Brillman anounced that he is handling independent of Screen Guild an exploitation feature, "The Rage of Burlesque," which has been granted a seal of approval by the State Board of Motion Picture Censors. . . . Leonard Mintz handling the territorial distribution of the British-made "The Wooden Horse," which opened at the Trans-Lux here. . . . Warner Theatres using the first-run house managers to plug shows on radio and television. . . . Theatre interests in Schuylkill Haven, Pa., succeeded in getting the question of Sunday films placed on the general election ballot next month. A similar petition filed with the Borough Council last year was ruled invalid by the courts just before election time because of legal flaws. . . . Larry Graver, manager of the Mastbaum, was elected president of the Warner Club, employees club in the Warner Theatres circuit; with Ben Blumberg, manager of the 69th Street, Adele M. Plechner, of the real estate department, and Mary Egan, of the

(Continued on following page)

(Continued from preceding page)
main office, elected vice-presidents. . . . Berlo Vending Company installed a new candy booth in the Rio, Harrisburgh, Pa. . . . Jack Engel, president of Motion Picture Associates of Philadelphia, Inc., announced that as a result of a poll among the members the group will enter into a group sickness and accident insurance policy. . . . The Orbet, Myerstown, Pa., was sold by the Fraver and Weaber interests to Samuel DiGiacomo, of Lebanon, Pa. . . . Harry Friedman, who operates the Majestic, Mt. Penn, Pa., reopened for a full-time schedule his Laurel, Laureldale, Pa. . . . "Further action" against the Sunset drive-in, Chambersburg, Pa., was threatened by the county district attorney if the open-airer continued its weekly violation of the Sunday laws for which the theatre management has been paying a $50 fine each week.

PITTSBURGH

Keeping up the excellent grosses here, "Street Car Named Desire" did $26,000 for its opening week in the Warner and appears headed for a long run. . . . Loew's Penn kept up its sensational string of better than average grosses with "A Place in the Sun." . . . A tremendous crowd of district exhibitors turned out for the "Open house" in Variety Club, Tent No. 1 to meet the Movietime, U. S. A. troupe. . . . Hollywood's Eddie Sutherland came here for the funeral of Mrs. Thomas Meighan. . . . Pittsburgh's Labor and Management joint committee fully endorsed the "Whistle at Eaton Falls" which opened in the J. P. Harris and bought up 7,000 tickets. . . . 20th-Fox staged a special screening for the trade of "The Day the Earth Stood Still."

PORTLAND

"David and Bathsheba" in at the Orpheum at advanced prices, $1.25 nights instead of 90 cents; "Meet Me After The Show" at the large Oriental and Paramount; "The Golden Horde" at the Broadway; "The Strip" at the United Artists; "Lady Panama" at the Guild. . . . "Cattle Drive" moves over to the Mayfair, while "White Cargo" stays for a second stanza at the Music Box. . . . The Guild Theatre and the Music Box started facelifting, with the Guild also enlarging. Arthur Lake and Penny Singleton due here to do their "Blondie" show at the Pacific International Livestock Exposition. . . . Stars also due here to talk to civic organizations in behalf of Movietime U. S. A.

SAN FRANCISCO

Laurels for top gross go to "An American In Paris" at Loew's Warfield. . . . Playing against each other for the first time on Market street are "Five" at United Artists, "Native Son" at the Golden Gate, "People Will Talk" at the Fox, "Saturday's Hero" at the Orpheum, "Warpath" and "Tomorrow Is Another Day" on a double-booking-program at the Paramount. "The River" at the Stage Door tops the list among art houses. . . . Charles E. Kurtzman, Loew's North Eastern district manager out of Boston, is guiding Loew's Warfield during Boyd Sparrow's absence. . . Homer Wall, booker at Westland Theatres for the past two years, has been appointed theatre superintendent for Westland. . . . The San Francisco Chamber of Commerce reports August general business activity in San Francisco topped both July and August last year. . . . The Cardinal in Palo Alto (formerly owned by Menlo-Mayfield Co.) has been taken over by Al Larice (formerly a booker at Sunnymount) and the Crest in Colma (operated by E. Maglioceo) has been closed. . . . Neal East, Paramount branch manager and Robert Clark, sales manager, returned from Los Angeles where they attended a division meeting.

ST. LOUIS

Movietime, U. S. A. campaign got off to a good start with a proclamation by Governor Forrest Smith of Missouri. . . . In town for the opening of "Saturday's Hero" was John Derek who made personal appearances on the stage and was interviewed by newspapers and on the radio. . . . Bernie Evans in town getting things ready for opening of "Across The Wide Missouri," which starts its local run October 12. . . . New openings included "A Millionaire For Christy" at the Missouri, "Fabiola" at the St. Louis and "The Day The Earth Stood Still" at the Fox. "Tokyo File 212" opened at the Shubert.

TORONTO

Canadian Thanksgiving weekend had pre-holiday "after Sunday" midnight shows previewing "A Place in the Sun" at the Imperial, "Behave Yourself" at the University and Nortown, "The Desert Fox" at the Odeon Toronto, "Angels in the Outfield" at Loew's, and "The Lavender Hill Mob" at the Hyland. . . . "This Woman Is Mine," an Italian film, was the opening attraction of Toronto's newest art house, the Studio, operated by Lionel and Bob Lester. . . . Other openings: "Seven Days to Noon" at Shea's and Eglinton, "People Will Talk" at the University and Nortown, "Golden Horde" at the Uptown, "Hotel Sahara" at the Odeon Toronto, "Tales of Hoffmann" at the Towne Cinema, "Sunny Side of the Street" at the Downtown, Glendale, Mayfair, Crest, State and Scarboro, and "Laughter in Paradise" at the International Cinema. . . . "David and Bethsheba" remained for a fifth week at the Victoria while second week holdovers included "Rhubarb" at the Imperial, "Rich, Young and Pretty" at Loew's, and "No Highway in the Sky" at the Hyland. . . . Ted Kenesty, formerly of the Capitol, Niagara Falls, has succeeded Bob Lester as assistant to manager Wannie Tyers at the Odeon Toronto. . . . Mark Mehr, former pilot of the Toronto Island, now managing Ben Garson's Seville in Montreal. . . . Quick thinking by Gerald Saunderson, manager of Ben Okun's Savoy theatre, Toronto, prevented a possible panic when the house recently filled with smoke due to defective wiring in the air-conditioning system. He calmed the audience while the trouble was being located and then asked patrons to file out quietly when the density of the smoke made it impossible to continue with the program.

VANCOUVER

First run pace is brisk this week, a result of cooler weather. "Rich, Young, and Pretty" at the Capitol; "Bitter Rice" on its fifth and final week at the Studio; "Rhubarb" at the Orpheum; a moveover of "On the Riviera" and "My Forbidden Past" at the Cinema, were all above average. Also playing "Fort Worth" at the Strand; "Roaring City" plus stage show at the Hastings; "That's My Boy" at the Dominion; "The Browing Version" on its third week at the Vogue; "Night Without Stars" and "The Hoodlum" at the Plaza; a pair of reissues, "Down to the Sea in Ships" and "Deep Waters" at the Paradise, and "Smart Girls Don't Talk" plus stage show at the State. . . . Theatremen returning from Alaska report that the area is in the midst of a boom due to heavy military spending. At Anchorage and Fairbanks, theatres are playing to capacity business with admissions at 90 cents to $1.15. Population of the two towns is now four times what it was a year ago. New theatres are planned in both spots. . . . Built at a cost of $125,000, the new Sunset drive-in theatre near Regina opened recently. . . . Manager is Phil Bodnoff. . . . John Pugh, of the Sapperton theatre at New Westminster has been appointed manager of the Odeon Theatre at Abbotsford in the Fraser Valley district, and replaces Bob McKay who resigned.

WASHINGTON

New openings included: "A Streetcar Named Desire" at the Warner, Metropolitan, and Ambassador theatres; "People Will Talk" at the Palace; "A Millionaire for Christy" at the Capitol; "One Woman's Story" at the Trans-Lux, with premiere of "A Place in the Sun" the night of October 8; "No Highway in the Sky" at the Playhouse. Holdovers included "Oliver Twist" at the Dupont; "His Kind of Woman" at RKO Keith's; "Mill on the Po" at the Plaza. Carryovers included "David and Bathsheba" at the Columbia and "La Ronde" at the Little. . . . K-B Theatres will open the new Ontario theatre on November 1. . . . The Crusade for Freedom campaign sponsored a premiere of "A Place in the Sun" at the Trans-Lux theatre on October 8. President Truman, Mrs. Truman, daughter Margaret and Cabinet members were on the guest list to attend the premiere sponsored by Mrs. Fred M. Vinson, executive chairman of the District Crusade for Freedom. Drew Pearson was master of ceremonies. In addition to "A Place in the Sun" the Crusade for Freedom film, "The Big Truth" was shown. It was narrated by Ronald Reagan. . . . RKO Keith's is taking reservations for Judy Garland's engagement at the Palace, New York, as a courtesy service to its patrons. Seats are on sale four weeks in advance. . . . Some scenes and players from the National Capital Sesquicentennial Commission's "Faith of Our Fathers" are being used in the filming of a documentary by the film company, Harper & Co.

Abbott & Costello for W.B.

"Abbott & Costello Meet Captain Kidd," in which Charles Laughton will co-star, will be released by Warners as a result of negotiations just completed with Eddie Sherman. The company will release the comedians' "Jack and the Beanstalk" at Easter.

Reopen in Fall River

The Embassy theatre, in Fall River, Mass., closed for about two years as a Nathan Yamins house, has reopened under the management of William Purcell and Son, original builders and operators.

The Hollywood Scene

Alperson and Bren Are Prophets of Boom

by WILLIAM R. WEAVER
Hollywood Editor

Two men who'll have none of your gloom talk are Edward L. Alperson and Milton Bren, the partners in Brenco Corporation, and they make that statement in terms of legal tender. These gentlemen have completed filming "Three for Bedroom C," starring Gloria Swanson, with nobody's money but their own going into the project and with no distribution deal set or to be considered before the picture is ready for release. That kind of procedure is generally regarded as the riskiest sort of production gamble, but the Messrs. Alperson and Bren say you can't go wrong on a rising market and anybody who doesn't think this is one hasn't been paying attention.

Partner Alperson, whose veterancy embraces such experience as the general management of the Warner, Skouras and RKO theatre circuits and the independent production of many pictures for major release, says the factors principally responsible for the declining box office of the past three years have not been industry matters at all but have been factors emanating from Government policy. One was the switch-over to the pay-as-we-go system of taxation, and another was the upsetting of the trade pattern by the divorcement of production from exhibition.



E. L. Alperson



Milton Bren

The switch to pay-as-we-go taxation, he says, sucked money out of circulation in such unforeseen amounts that the public found itself in the perplexing condition of being fully employed and well paid but lacking the pocket-change with which to buy theatre tickets, while the national treasury was running a surplus. He says national policy now is to put the money back into circulation, in the national interest, and the pocket-change will be present again as before.

The divorcement of production from exhibition, regardless of the fundamental right or wrong involved, crossed up the habitual movie-goer completely. Accustomed as he was, in any city or town, to seeing the big pictures at a certain house, the lesser attractions at another, he had to adjust himself to the fact that, due to bidding, the pictures he'd been planning on seeing at the theatre of his choice might be popping up at the strange theatre down the street, where he'd never gone and didn't care to.

On this point the man who has booked as many pictures into as many theatres as anybody in the country says there never was a letdown in quality or product.

The signs of upturn are all about us, say the Messrs. Alperson and Bren, who agree that television has reached its peak of impact and will never do the picture theatre more damage than other free offerings.

Four Pictures Started

Four pictures, three in color, were started during the week.

Jack Cummings started "Lovely to Look At," Technicolor, for MGM, with Mervyn LeRoy directing Red Skelton, Kathryn Grayson, Howard Keel, Ann Miller, Marge and Gower Champion and others.

Walter Wanger and Eugene Frenke began shooting "The Lady in the Iron Mask," Eastman Kodak color, which 20th Century-Fox will release, with Ralph Murphy directing Louis Hayward and Patricia Medina.

"Wagons West," Cinecolor, is being produced by Vincent Fennelly and directed by Ford Beebe for Monogram, with Rod Cameron and Peggie Castle in the leads.

Vincent Fennelly also started "Ghost Town," Monogram, directed by Lewis Collins, a Johnny Mack Brown Western.

THIS WEEK IN PRODUCTION:

STARTED (4)

MGM
Lovely to look At (Technicolor)

MONOGRAM
Wagons West (Cinecolor)
Ghost Town

20TH CENTURY-FOX
Lady in the Iron Mask (W-F Prod. Eastman Kodak color)

FINISHED (6)

COLUMBIA
Golden Hawk (Esskay Pic. Prod.)
Death of a Salesman

MGM
Ivanhoe (Technicolor)

REPUBLIC
The Last Musketeer

20TH CENTURY-FOX
Belles on Their Toes (Technicolor)

UNIVERSAL-INT'L
Francis Covers the Big Town

SHOOTING (35)

COLUMBIA
The Marrying Kind
Fourposter (Stanley Kramer Prod.)
The Sniper (Stanley Kramer Prod.)
The Mother
My Six Convicts (Stanley Kramer Prod.)
Montana Territory (Technicolor)

MGM
The Hour of Thirteen (London)
The Merry Widow (Technicolor)
Skirts Ahoy (Technicolor)
Young Man in a Hurry
The Invitation
Scaramouche (Technicolor)
Belle of New York (Technicolor)

PARAMOUNT
Sailor Beware (Hal Wallis Prod.) formerly: "At Sea With the Navy"
Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)
Son of Paleface (Technicolor)
Shane (Technicolor)

REPUBLIC
An Old Spanish Custom (formerly: "Girl from Panama")
Hoodlum Empire
Bal Tabarin (Paris)

RKO RADIO
The Korean Story
Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Wait Till the Sun Shines, Nellie (Technicolor)

UNITED ARTISTS
High Noon (Stanley Kramer Prod.)

UNIVERSAL-IN'L
Steel Town (Technicolor)
The World in His Arms (Technicolor)

WARNER BROS.
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)
About Face (color)
Where's Charley (Technicolor)
Crimson Pirate (Technicolor)
Room for One More
The Lion and the Horse (color)

Upturn Seen By Skouras; Pass Decree

A decided upswing in business for the third and fourth quarters of the 1951-52 fiscal year was forecast last week by Spyros P. Skouras, president of Twentieth Century-Fox, at a special stockholders meeting in New York where the reorganization plan of divorcement and divestiture under the consent decree was approved overwhelmingly.

Calling the consolidated net of $1,071,000 for the first half of the year "wholly unsatisfactory," Mr. Skouras predicted net earnings of between $1,200,000 and $1,300,000 for the third quarter. The final third quarter figure, he said, would beat last year's $1,912,000 net for the same period, after deducting from that figure $876,000 income of prior years from countries with currency restrictions. He explained that no similar item is included in the third quarter of 1951.

As for the fourth quarter, Mr. Skouras said he expected it to top last year's figure for the period and he expressed hope of exceeding the $2 dividend.

"It looks as if business is definitely on the upgrade after a disheartening start," the 20th-Fox president declared.

A tabulation of the votes showed that of the 2,055,375 common stockholders voting, representing 74.2 per cent of the outstanding stock, 2,047,162 cast their ballots in approval of the reorganization plan, while 8,160 disapproved.

Mr. Skouras credited the improvement in earnings to the company's economy program and said the average cost of releases this year would be less than $1,400,000, beating his own estimate of last May by $30,000. He said Darryl F. Zanuck, vice-president in charge of production at 20th-Fox, had estimated that the cost of 1952 releases would average $1,294,000 per film.

Worldwide film rentals for the first 39 weeks of this year were only two per cent ahead of 1950, Mr. Skouras told the stockholders, but he predicted that for the third 1951 quarter alone, the improvement was eight per cent. For the balance of the year he saw a substantial percentage increase in both domestic and foreign film rentals.

He said theatre business in the third quarter was behind only three per cent, after an eight per cent drop earlier in the year, and that recent weeks showed further improvement. Donald A. Henderson, secretary and treasurer, disclosed that production-distribution would earn $3,500,000 this year, compared to $2,100,000 last year. National theatres earnings he predicted would stand at between $3,000,000 and $3,500,000.

Short Product in First Run Houses

NEW YORK—Week of Oct. 8

ASTOR: Pilgrim Popeye **Paramount**
Feature: Here Comes the Groom Paramount

CAPITOL: Cat Napping **MGM**
Colorful Holland **MGM**
Feature: A Place in the Sun Paramount

CRITERION: Stage Fright **Warner Bros.**
Anglers Aweigh **Columbia**
The Big Truth **RKO Radio**
Feature: The Magic Face Columbia

PARAMOUNT: Allen's Animal Kingdom **Paramount**
The Big Truth **RKO Radio**
Feature: Flying Leathernecks RKO Radio

RIVOLI: Pastry Panic **20th-Fox**
Feature: David and Bathsheba 20th-Fox

ROXY: Little Problems **20th-Fox**
The Guest **20th-Fox**
Feature: A Millionaire for Christy 20th-Fox

WARNER: Tweety's S.O.S. **Warner Bros.**
World of Kids **Warner Bros.**
Feature: A Streetcar Named Desire Warner Bros.

CHICAGO—Week of Oct. 8

STATE LAKE: The Helpful Geni **20th-Fox**
Feature: David and Bathsheba 20th-Fox

SURF: World of Kids **Warner Bros.**
Leghorn Swaggled **Warner Bros.**
Feature: Her Panelled Door Souvaine

ZIEGFELD: A Day With the F.B.I. **Columbia**
Feature: The Clouded Yellow Columbia

RKO Gets Rose Film

David Rose's Technicolor production, "Saturday's Island," starring Linda Darnell and directed by Stuart Heisler on location in Jamaica, BWI, and in English studios, will be distributed by RKO Radio Pictures, Inc., in all world areas excepting the Western Hemisphere, according to Phil Reisman, vice-president in charge of foreign distribution. Deal was recently concluded with Coronado Productions, Ltd.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946.

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 16,755.

(Signed) THEO. J. SULLIVAN
Business Manager.

Sworn to and subscribed before me this 18th day of September, 1951.

ROSE W. HORNSTEIN,
[SEAL] Notary Public, State of New York. No. 03-1860160. Qualified in Bronx County. My commission expires March 30, 1953.

M-G-M TRADE SHOW CHANGES!

WALTER PIDGEON
"CALLING BULLDOG DRUMMOND"
Co-starring
MARGARET LEIGHTON • ROBERT BEATTY

will be held **OCT. 15th** at same places and same hours as previously advertised for "Too Young To Kiss"

★

Please Take Note: NEW DATE For Trade Showings of **"TOO YOUNG TO KISS"** is now **OCT. 25th** at same places and same hours as originally advertised

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Merchandise Tieups Make Movietime Follow-Ups

COMPO has taken the first steps towards national tieups to support Movietime, U. S. A.—the type of promotional activity which has been proven as the most intensive penetration of the retail market in relation to motion pictures. Major film companies have found this out, and managers at the point of sale are in a position to put a finger on the spot.

The selection of national tieups indicates the way in which Movietime, U.S.A. can become part and parcel of industry relations and public relations. Compo has made a beginning with the National Community Chests organization, and that points to an immediate follow-up in something like 1,500 communities across the nation. It also suggests innumerable ways and means whereby all manner of local organizations can participate with your theatre.

The extensive local promotion of Movietime, U.S.A. and the national movement behind it, gives the man in the field a new edge, something to crow about, in making local tieups. It has the benefit of a stage setting, it provides window dressing, makes a bigger and better deal for all concerned. If you've had trouble swinging merchants into cooperative deals, you should find it somewhat easier now, and more obviously a mutual benefit.

This sort of thing gains momentum when the retail trades, the Community Chest, or similar local units, are alerted in advance on a national basis. That makes it possible to follow in and not have to offer your proposition cold. And, when the parade of movie stars and personalities moves across the country, it will find a receptive audience among those who may join with you in cooperative advertising, the year around. Note in this week's Round Table, the story of Macy's fine cooperation in New York. You can do as well, even in small situations, with one good store, and a weekly newspaper, all things being relative and equivalent, in the final results obtained.

"What's Good For Movie Business Is Good For Everybody's Business"

"One of the most impressive arguments in support of the motion picture theatre as an important economic factor in any town is contained in the Movietime campaign book. It is an argument that every showman should use in approaching his business friends for tieups.

"When people decide to go out for an evening, they customarily go 'down town' and regardless of the size of the town, that's where the movie theatres are. When people go to a movie, they window shop, drop in for a soda or a sandwich. The movie theatre is a potent business booster.

"Movies set the style and pattern of living and create the urge to buy. This goes further than hats or clothes. It extends to house furnishings, electrical gadgets, decorative schemes. The desire to possess a new gimmick is created when a person sees it for the first time in the movies. Your merchants are the retail outlet for these movie-inspired items.

"A going theatre is a business which keeps many other local businesses and services going. The prosperity of many in your community depends largely on the business you are doing. Your theatre is probably among the largest taxpayers.

"The far-sighted business men should be made to see how they can help themselves by helping you."

—Fox Midwest Contact

Crib Diaper Service of California, 900 North Highland Ave., Los Angeles, 38, have a wonderful cartoon and baby name book entitled "Having a Baby Is Fun," which was given away by Warner's Highland Park theatre, and could be widely used. Who knows if it is available elsewhere?

The Fox Midwest *Contact,* house organ of Elmer Rhoden's theatres in Kansas, Missouri, Illinois, Iowa and Nebraska, does us the honor of reprinting our "National Pre-Selling" column, with this comment, which is worth quoting, and remembering:

"Every national magazine these days carries art and news on new movies, picture evaluations and feature stories, to a greater extent than ever before. This stuff makes good lobby material, clipped out and pasted up on display boards. Only a few people buy all the important magazines and the great majority of people don't buy any at all, which makes this pre-selling more important when used for display purposes."

We can agree, for a variety of reasons. One of the reasons why there is a "National Pre-Selling" column is to tip off the managers of the importance of seeing, reading, and saving the magazine pages, which are so apt to be ahead of playdates. If these valuable pages of publicity, on a national basis, are to be utilized locally, at the point of sale, somebody (and that's YOU) must save them and use them.

The recent issue of the Allied bulletin from Iowa and Nebraska, quotes a letter written to Charley Niles, from Hal Burright, Allied member in Orleans, Nebraska, as follows:

"I think it is important for all exhibitors to write and thank the magazine editors each time they read an article that is the least bit complimentary to the movies. The September *Coronet* had a wonderful article and I wrote and thanked them for it. I think it would be something if they received several hundred letters."

The national magazines are part of our public relations program, and it's a good sign when an important exhibitor organization takes steps in this direction.

—Walter Brooks

And Now It's Paris —In San Francisco

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, is first to report with pictures of his premiere of "An American in Paris"—with the atmosphere of the boulevards in lobby and street display. Note the very French advertising kiosks, at right, and on the sidewalk, below.





Leslie Caron, vivacious French actress, and lovely star of "An American in Paris" leads the parade from Hollywood with personal appearances in stores and over a popular woman's radio program, at right, for the San Francisco opening.





Danny Newman, press agent for the Oriental theatre, Chicago, at left, all dressed up to bat out a few good newspaper stories for "Angels in the Outfield."



Front display for "A Place in the Sun" at the Padre theatre, San Jose, California, followed the pattern of the Fine Arts theatre opening in Beverly Hills.

QUIGLEY AWARDS JUDGES PICK TOO MANY WINNERS

We never saw the like of it. Usually, we're boasting that the three judges in the quarterly are apt to be in agreement—and that it's uncanny the way they pick the winners, by a comfortable margin. But in this third quarter for the Quigley Awards, the jury disagreed so violently that it leaves us out on the end of a theoretical limb.

As you know, it's customary for each judge to name 10 in his order of preference. So, on this occasion, they named ten on each ballot, a total of thirty, all different. The only way we can pick a winner is to decide that all contestants, named as No. 1 on different ballots, will be winners. These are Sam Ferstenberg, of the RKO Castle Hill theatre, in the Bronx, New York, Sam Gilman, of Loew's Regent theatre, Harrisburg, and Walter Kessler, manager of Loew's Ohio theatre, Columbus. It's an indication of the fairness of the judges, and of the increased quality of the entries, when judges can't make up their minds.

It Couldn't Happen Again In Years

We're resting on our laurels as the court of appeals, which is still in session. The Scroll of Honor winners reflect the same situation, in that they are the top choice of three judges, as far as we can go, each with one vote. Naturally, a No. 2 spot is better than No. 10, so you can see our problem. Everybody, in the finals, got one vote each, from first to tenth place on three ballots. So, we give you the surviving Scroll of Honor winners, in the usual alphabetical order:

Buddy Brown, Miller theatre, Wichita, Kansas.
Rocque Casamassine, Regent theatre, New York.
Danny Cohen, Boro Park theatre, Brooklyn, N. Y.
Louis Grossman, Alden theatre, Jamaica, N. Y.
Edward Meck, Hillstreet theatre, Los Angeles, Calif.
Pearce Parkhurst, Drive-In theatre, Lansing, Mich.
Allen W. Perkins, Roxy theatre, Midland, Canada.

Overseas, we fared a little better, for the judges made a separate listing for campaigns from abroad. All three of them named Geoffrey Bargate, manager of the Metro theatre, Johannesburg, South Africa, for his campaign on "The Great Caruso." It made the general upset of our usually orderly procedure a little easier to take. All we can say is that the campaigns on view today were of such evenly high quality that almost any one of them could be considered a winner. There weren't the usual peaks and valleys.



They took off their coats, went to work with vigor, and disagreed on anything remotely resembling a unanimous selection of a winner. The jury in the third quarter for the Quigley Awards, from left to right, Eddie Dowden, assistant advertising manager for Loew's Theatres, in New York; Raymond Bell, public relations executive for Columbia Pictures in New York, and Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International, New York. It was a great day—and as exciting as the ball game!

3rd Quarter Citation Winners

JEROME BAKER
Palace, Rochester, N. Y.

JIM BARNES
Warner
Huntington Pk., Cal.

H. BEDFORD
Gaumont, Derby, Eng.

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

BILL BROWN
Majestic
Evansville, Ind.

JIM CAREY
Loew's, Evansville, Ind.

LOUIS COHEN
Poli, Hartford, Conn.

EUGENE COLE
Drive-In, Jackson, Mich.

TIFF COOK
Capitol, Toronto, Can.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

JIM DURGAN
John Hamrick Theatres
Seattle, Wash.

BILL ELDER
Penn, Pittsburgh, Pa.

JACK FOXE
Capitol
Washington, D. C.

H. E. GEORGE
Regal, Greenock, Eng.

GERRY GERMAIN
Palace
Jamestown, N. Y.

IRVING GOLD
86th Street
New York, N. Y.

BOB HARVEY
Capitol
North Bay, Can.

LYNN KRUEGER
Majestic
San Antonio, Texas

DALE LEE
Wilma
Coeur d'Alene, Idaho

LARRY R. LEVY
Colonial, Reading, Pa.

HENRY LONG
Majestic, Dallas, Tex.

P. E. McCOY
Miller, Augusta, Ga.

MRS. FLO McDONALD
State, Mercedes, Tex.

TONY MASELLA
Palace, Meriden, Conn.

H. S. MORTIN
State, Syracuse, N. Y.

TOM MUCHMORE
Warner, Fresno, Cal.

A. D. PAVEY
Odeon
Herne Bay, Eng.

J. K. PEASE
New Coliseum
Liverpool, Eng.

CARL ROGERS
Loew's, Dayton, Ohio

H. RUTHERFORD
Loew's, Indianapolis

HAROLD SHAMPAN
Blue Hall
Islington, Eng.

JACK SIDNEY
Loew's Theatres
Baltimore Md.

JOHN C. SMITH, JR.
Metropolitan
Houston, Texas

G. H. W. SPARY
Pavilion, Reading, Eng.

C. H. STEWART
Waco, Waco, Texas

LEE THOMPSON
Grand
Clintonville, Wis.

AUBREY VAN HOY
Majestic
Eastland, Texas

LILY WATT
Odeon
Coatbridge, Scot.

R. WESTERMANN
Loew's, Richmond, Va.

D. H. WESTERN
Regal, Torquay, Eng.

DAVID B. WILLIAMS
Gaumont, London, Eng.

MACY'S SPONSOR FAVORITE PICTURE

[After months of negotiation and some complications, that have finally been ironed out, Macy's have launched their very substantial appreciation of their favorite "Picture of the Month" in typical New York department store advertising. The ad below appeared as a double truck in seven metropolitan newspapers, worth more than passing praise from everyone in motion picture industry.]



Last June, Lynn Farnol, representing the Joint Public Relations Committee for the Motion Picture Industry in New York, announced at a luncheon meeting that plans had been completed for a series of sponsored newspaper ads, and he produced Mr. Victor Ratner, speaking for Macy's, the biggest store in the biggest city, to prove this point.

This week, Macy's produced its first wonderful proof of this fine cooperative spirit between their business and our business. It's the big two-page spread above, worth many thousands of dollars at space rates, and so desirable that the store is not only willing to go along, but they print in their own words, just why they like movies.

It Took Hard Work To Put It Over

We don't know of anything in the program of Movietime, U.S.A. that is more to the point than this beneficial and unselfish gesture of motion picture appreciation. It is solid, substantial and sound business practice. Macy's are shrewd and careful buyers, otherwise they couldn't be world famous for the bargains they give their customers. This time, we think that Macy's bought a bargain.

Much credit to Lynn Farnol for setting up this fine example, which you can duplicate in your town with your stores. We can imagine a hundred cities where top-bracket motion pictures can have the benefit of the same procedure, now that it is spelled out for them. There have been complications, but these were, for the most part, petty jealousies among those who couldn't agree on which film or what theatre.

Macy's, of course, should and did decide, for it is their choice of a favorite "Picture of the Month," and they pay the bill. We want them to continue the series, and next time another will get the deserved breaks. Note the tieups in the righthand page above, tieups that extend through the store and will be found by customers, on counters and in merchandise that carries the picture theme.

When all is said and done, it is *merchandising* that sells motion pictures, and vice versa. We should think of merchandising our product, just as the stores should think of picturing their merchandise. Thanks to Lynn Farnol from every member of the Round Table. —*W. B.*

"School" Matinee Calls For Police Escorts

Douglas W. Mellott, manager of the Naylor theatre, in Washington, had a highly successful "Back To School" matinee, sponsored by seven neighborhood merchants, and the crowd that turned out made it necessary to call for a traffic detail from the Police Department. Each child received a pencil and book, contributed by the sponsors.

BECAUSE YOU LIKE GOOD MOVIES —AND SO DO WE

About a million New Yorkers go to the movies every week—including almost everyone who comes to Macy's.

And every one of you knows just what you like, and don't like, about pictures.

We're the same. We go to the movies, too. And because Macy's so often speaks *for* New York as well as *to* New York, we thought we'd tell you about a picture we especially like—as one good neighbor might tell another.

We hardly expect every one of you to agree with us. But we hope most of you will. After all, in 93 years of serving New Yorkers and growing to be the World's Largest Store, we've learned something about your tastes and share them with you.

So because movies are fun—and so often influence fashions and the ways we live—let's exchange ideas about movies as well as merchandise.

THERE'S SOMETHING ELSE about movies we like. When you go to the movies it's "going out"—whether it's downtown or to your neighborhood theatre. It's a pleasant change for any woman who has been working around the house all day. It's a "holiday" a husband and wife enjoy together, without strain on the budget.

It may well be even more than that. For every husband should certainly continue to pay his wife *some* of the attentions he showed her when they were courting. And what couple in America didn't go to the movies together before they said the big, big words: "I do."

Without wanting to spill over into a lovelorn column, we suggest it's a good thing for a husband to make a point of "continuing the courtship"—even if it's only taking his wife to their nearest movie theatre now and then.

And when they do go out together, we think it's a good idea for Mrs. to dress up a little for the occasion and let him be proud of the way she looks. Good idea for Mr., too. Not in expensive clothes and accessories, necessarily, but in the nice things Macy's is full of for both of you. Attractive and practical things you can wear everywhere, as you can see on the facing page. They aren't a strain on the budget either . . . at Macy's.

The reproduction of Macy's ad at left, on this page is to show the layout, but the reduction of a two-page spread to our dimensions wouldn't permit you to read Macy's good copy on why they like the movies. So, read that copy above, and follow the symbol across the page to appreciate how this copy was displayed.

Jack Foxe Promotes Westinghouse Tieup

Jack Foxe, publicist for Loew's Washington theatres, promoted a nice piece of publicity for "Rich, Young and Pretty," in which Westinghouse dealers displayed a silk-screen poster, in bright blue and halftone, that literally stands out in store and counter display. Piece is above average in poster values, and shines with brilliant color.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ACROSS THE BADLANDS: Charles Starrett, Smiley Burnette—Average Starrett western—average business. Played Friday, Saturday, August 24, 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GENE AUTRY AND THE MOUNTIES: Gene Autry, Pat Buttram—Everyone is making westerns, which kind of kills business for Rogers and Autry. No draw. Played Thursday, Friday, Saturday, September 6, 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

DEVIL'S DOORWAY: Robert Taylor, Louis Calhern—This is a bit different from the usual outdoor picture. We had bad weather during this run, but I think we would have done very well had the weather been satisfactory. Patrons seemed to enjoy it, although they felt it was pretty brutal in places. Played Friday, Saturday, August 31, September 1.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

FATHER'S LITTLE DIVIDEND: Spencer Tracy, Joan Bennett, Elizabeth Taylor—I don't think there will be anything wrong with this business as long as we can get pictures like this. My patrons liked this one very much. Business good—should do well in small towns. Played Friday, Saturday, September 7, 8.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

GROUNDS FOR MARRIAGE: Van Johnson, Kathryn Grayson—An excellent comedy and very well liked here. Just did an average business. Played Sunday, Monday, Tuesday, September 23, 24, 25.—Francis Gill, Paonia Theatre, Paonia, Colo.

KING SOLOMON'S MINES: Deborah Kerr, Stewart Granger—This is another big one from MGM. Business was very good on this one. Had a good many patrons who are not regular movie fans and they seemed very pleased with it.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

Monogram

BLUEBLOOD: Bill Williams, Jane Nigh—Many patrons stopped me and told me they enjoyed this picture. Played Thursday, Friday, August 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

BLUE GRASS OF KENTUCKY: Bill Williams, Jane Nigh—This is a nice little picture for small towns. I picked this one up late, but am glad I did. Business was pretty good. Played Monday, Tuesday, August 27, 28.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

HENRY, THE RAINMAKER: Raymond Walburn, Walter Callett—Pretty light picture—didn't do much on it. They didn't ask too much for it, so can't complain. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

HOLD THAT BABY: Leo Gorcey, Huntz Hall—Good comedy—the crowd seems to like these boys. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

TRAIL OF THE YUKON: Kirby Grant, Suzanne Dalbert—Not bad for double billing, but nothing to write home about. Played Monday, Tuesday, September 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Paramount

APPOINTMENT WITH DANGER: Alan Ladd, Phyllis Calvert—This is a nice little action picture. My patrons like Alan Ladd, so they were pretty well pleased with this offering. Some of the scenes were just a little too dark. Played Friday, Saturday, September 21, 22.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

SAMSON AND DELILAH: Hedy Lamarr, Victor Mature, George Sanders—An excellent picture—you can't miss. Played Sunday, Monday, Tuesday, September 2, 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

NEW CONTRIBUTORS

New contributors to the What the Picture Did for Me department of the HERALD continue to add their voices to the forum of information which for so many years has provided exhibitors with vital performance data on films. Five new contributors in the past few weeks include:

EARL W. BARLOW, Alma Theatre, Vancouver, B. C., Canada.

AL DAVIS, Riant Theatre, Conshocken, Pa.

R. B. KERBOW, Boyd Theatre, Boyd, Texas.

WALTER W. WEHR, Park Theatre, Pleasantville, N. J.

MELVIN MEDEL, State Theatre, Centralia, Ill.

RKO-Radio

BORDER TREASURE: Tim Holt, Jane Nigh—Good Tim Holt western. Good weekend business—everyone satisfied. Played Friday, Saturday, August 31, September 1.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Republic

BELLS OF CORONADO: Roy Rogers, Dale Evans—This is a good western. It has good action and is different from most westerns. Played Friday, Saturday, September 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

WAR OF THE WILDCATS: John Wayne, Martha Scott—Here's a re-release picture I wish I had played on Sunday. Everyone will like this oil field picture—men, women and children. It has everything—story, romance, action and a good trailer. Print in good shape. A little long, but no small town can go wrong with it. Try it and see. Played Wednesday, September 19.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

BIRD OF PARADISE: Louis Jourdan, Debra Paget, Jeff Chandler—A truly good South Sea Island love picture in beautiful Technicolor. No other love picture shown here ever held the audience spellbound like this one did. A few patrons didn't like the ending, but not a soul walked out during the performance—unbelievable for this place. Played Wednesday, August 15.—Pat Fleming, Gail Theatre, Round Pond, Ark.

JOURNEY INTO LIGHT: Sterling Hayden, Vivica Lindfors—Here is a picture that will outdraw anything on the market today. It is absolutely sure-fire that you will pack them in. Our customers were all pleased. I like to book these pictures that make me lots of money.—Melvin Medel, State Theatre, Centralia, Ill.

Universal International

COBRA WOMAN: Maria Montez, Jon Hall—Some liked this picture, some didn't. Business way off—not the type of picture for my situation. However, the women liked it very much and the Technicolor was very good. Played Wednesday, August 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

United Artists

CITY LIGHTS: Charlie Chaplin, Virginia Cherrill—By far the best picture I have played in years. The people surely appreciated this one and told me so. Many who had not been in my theatre for years—doctors, lawyers, etc.—were here. Business above average.—Melvin Medel, State Theatre, Centralia, Ill.

OUTPOST IN MOROCCO: George Raft, Marie Windsor—Probably a good picture for its type, but obviously not the type for my situation. I lost money on it. I believe George Raft was miscast because this isn't his best type of picture, although nothing was wrong with his acting. Played Wednesday, August 22.—Pat Fleming, Gail Theatre, Round Pond, Ark.

RED LIGHT: George Raft, Virginia Mayo—A very good picture. We did average business for a small town. Nice plot and very well handled. Doubled it with "Jeepers Creepers," and both pictures turned out to be very good. Played Wednesday, Thursday, September 26, 27.—Francis Gill, Paonia Theatre, Paonia, Colo.

STAMPEDE: Rod Cameron, Gale Storm—Not a bad picture at all for its type—worth playing on double bill. Played Thursday, Friday, Saturday, August 30, 31; September 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

VALIANT HOMBRE: Duncan Renaldo, Leo Carrillo—Above average Cisco Kid western and above average weekend business, to my surprise. Played Friday, Saturday, August 24, 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

DALLAS: Gary Cooper, Ruth Roman—We did a little better than average business on this one—good action, good acting, a good picture! Played Sunday, Monday, Tuesday, September 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

HIGHWAY 301: Steve Cochran, Virginia Grey—Good, but did poor business—which was probably due to the fact this picture was used as a substitute to take care of a miss-out.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions and 5,300 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	–	10	23	17	14
Along the Great Divide (W.B.)	1	7	29	17	5
Apache Drums (U.I.)	–	9	35	8	2
Appointment With Danger (Para.)	–	7	48	44	13
As Young As You Feel (20th-Fox)	–	–	6	20	13
Best of the Badmen (RKO Radio)	–	9	22	26	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	–	2	13	18	31
Brave Bulls, The (Col.)	–	–	1	11	25
Bullfighter and the Lady, The (Rep.)	–	3	9	17	14
Captain Horatio Hornblower (W.B.)	16	19	8	7	–
Cattle Drive (U.I.)	10	2	4	7	6
Cavalry Scout (Mono.)	–	5	6	3	–
Comin' Round the Mountain (U.I.)	10	20	25	15	–
Cyrano de Bergerac (U.A.)	16	10	6	6	1
Dear Brat (Para.)	–	2	37	18	22
Excuse My Dust (MGM)	1	15	55	22	1
Fabiola (U.A.)	–	5	5	10	4
Fat Man, The (U.I.)	4	–	3	4	3
*Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	–	1	30	31	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	4	7	1	2	–
Follow the Sun (20th-Fox)	2	1	29	23	22
†Force of Arms (W.B.)	–	–	8	3	2
Fort Worth (W.B.)	9	29	30	7	2
†Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	24	29	6	4	–
Frogmen, The (20th-Fox)	21	12	53	12	3
Go for Broke (MGM)	12	54	37	13	3
Goodbye, My Fancy (W.B.)	–	9	11	24	10
Great Caruso, The (MGM)	36	21	46	17	3
Guy Who Came Back, The (20th-Fox)	–	–	7	19	6
Half Angel (20th-Fox)	2	38	42	9	1
Happy Go Lovely (RKO Radio)	–	1	10	4	1
Hard, Fast and Beautiful (RKO Radio)	–	2	–	12	9
He Ran All the Way (U.A.)	–	–	2	20	3
Her First Romance (Col.)	–	3	2	–	2
Here Comes the Groom (Para.)	6	11	9	–	2
His Kind of Woman (RKO Radio)	3	4	5	3	–
Hollywood Story (U.I.)	–	–	4	1	2
Horsie (Formerly Queen for a Day) (U.A.)	–	1	3	2	10
House on Telegraph Hill (20th-Fox)	–	–	2	15	6
Hurricane Island (Col.)	–	–	2	4	–
*I Can Get It for You Wholesale (20th-Fox)	1	25	18	28	4
I Was a Communist for the F.B.I. (W.B.)	2	24	39	25	3
I Was an American Spy (A.A.)	–	2	3	2	1
In Old Amarillo (Rep.)	–	–	2	1	1
Inside the Walls of Folsom Prison (W.B.)	–	7	7	11	5
Iron Man, The (U.I.)	1	2	3	3	1
Jim Thorpe—All American (W.B.)	–	–	11	1	4
Jungle Headhunters (RKO Radio)	–	–	2	1	5
Katie Did It (U.I.)	2	8	19	10	–
Kind Lady (MGM)	–	–	8	2	11
Kon-Tiki (RKO Radio)	3	3	2	–	2
Last Outpost, The (Para.)	1	9	31	14	5
Law and the Lady, The (MGM)	–	1	1	6	12
Lemon Drop Kid, The (Para.)	4	55	40	42	4
Little Big Horn (Lippert)	–	4	8	4	5
Little Egypt (U.I.)	1	1	3	2	1
Lorna Doone (Col.)	–	6	18	7	2
Ma and Pa Kettle Back on the Farm (U.I.)	119	42	19	14	–
Man from Planet X, The (U.A.)	–	2	7	1	10
Mask of the Avenger (Col.)	–	–	6	1	5
Meet Me After the Show (20th-Fox)	3	13	25	5	1
Millionaire for Christy, A (20th-Fox)	–	–	1	9	1
Mr. Belvedere Rings the Bell (20th-Fox)	9	15	25	15	5
*Molly (Para.)	–	–	1	4	21
My Forbidden Past (RKO Radio)	2	18	19	28	26
New Mexico (U.A.)	–	–	5	4	1
Night Into Morning (MGM)	–	11	6	14	6
No Questions Asked (MGM)	–	–	5	10	15
On Moonlight Bay (W.B.)	44	41	5	8	–
On the Riviera (20th-Fox)	12	15	32	47	4
Only the Valiant (W.B.)	1	6	44	34	27
Painted Hills (MGM)	–	15	29	11	9
Passage West (Para.)	9	2	31	14	13
Peking Express (Para.)	1	4	5	6	5
People Against O'Hara (MGM)	–	3	2	10	5
People Will Talk (20th-Fox)	1	2	6	2	–
Pickup (Col.)	–	3	6	1	–
Prince Who Was a Thief, The (U.I.)	1	9	24	15	–
Prowler, The (U.A.)	2	2	3	3	3
Raton Pass (W.B.)	–	7	16	39	8
Rawhide (20th-Fox)	8	22	47	11	1
Rich, Young and Pretty (MGM)	2	25	30	14	–
Sante Fe (Col.)	5	10	65	42	1
Sealed Cargo (RKO Radio)	–	3	10	13	15
Secret of Convict Lake, The (20th-Fox)	3	10	6	1	1
Show Boat (MGM)	101	18	14	–	–
Sirocco (Col.)	–	8	5	8	18
Smuggler's Island (U.I.)	2	6	17	12	10
Strangers on a Train (W.B.)	3	37	23	14	4
Strictly Dishonorable (MGM)	–	3	–	13	39
Strip, The (MGM)	–	–	1	5	–
Take Care of My Little Girl (20th-Fox)	10	58	43	6	–
Tall Target, The (MGM)	–	–	–	1	5
Teresa (MGM)	–	7	10	17	10
Texas Rangers (Col.)	1	5	5	3	7
That's My Boy (Para.)	40	13	10	3	–
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	–	–	3	2	3
Tokyo File 212 (RKO Radio)	–	–	1	11	6
Try and Get Me (U.A.)	–	–	2	1	6
Two of a Kind (Col.)	–	–	3	6	2
Up Front (U.I.)	3	37	57	13	24
Warpath (Para.)	–	2	24	11	2
When the Redskins Rode (Col.)	–	3	3	–	5
*You're in the Navy Now (20th-Fox)	–	20	36	39	5

Canadian Trade Journal Boosts Tennis Tieup

"Sport Goods and Playthings"—a Canadian trade paper published in Toronto, gives a special break to a tieup with Warner's "Strangers on a Train" as a tennis promotion opportunity for dealers throughout the Dominion. A "playdate check list" is printed to show theatre bookings for the film in eastern Canada, and sporting goods dealers are urged to get aboard the train, for "movie magic"-which weaves tennis into the plot of the picture.

It's Also Movietime In Tisdale, Saskatchewan

Fred W. Falkner, manager of the Falkon theatre, Tisdale, Sask., Canada, sends copies of his excellent weekly newspaper, the *Tisdale Recorder* to tell us about Movietime in "the Beehive of the North." Fred is a motion picture pioneer, and a member of the board of several exhibitor organizations. Cancer Day in Tisdale, promoted by the theatre, raised $2,100 for the local fund. Fred's son, Don, won the golf championship. The Sugar Ray Robinson-Rudolph Turpin fight pictures went over big. It's a busy front page, with theatre news.

A New Round Table Member On India's Coral Strand

Jagdeesh Chandra B. Gajjar, general manager for Laxmi Talkies, Ahmedabad, which is one of the most modern cinema theatres in this city of a million people in Bombay Province, is our newest Round Table member in India, where there are showmen—as we know. He is a graduate of the University of Bombay, and an energetic youth of 30 years. We welcome him to our meetings.

Realistic "Frogman" As Ballyhoo Stunt

Bob Deitch, manager of the Capitol theatre, Union City, N. J., employed a street ballyhoo, using an authentic Navy Department "Frogman" outfit realistically. In fact, for those who had never seen a "Frogman" this tall guy in a green suit did look remarkably like a frog. And no need to say, attracted a lot of attention, as he toured shopping areas in Union City and nearby North Hudson.

Wonderful Double-Truck But Spoiled Pictures

S. M. Gould, manager of the Manos theatre, Greensburg, Pa., sends us a tear sheet of an excellent double-page co-op newspaper ad promoted on "Alice in Wonderland" and a good picture of prize winners, but marked up the photo with pen and ink, which made it impossible to use for reproduction. It's an art job, to either add or take away from a photograph intended for the engravers, so please don't try it. Nice looking little girl played the part of "Alice" for the day and posed for the lobby picture.

British Round Table



Mr. John Davis, managing director of the Circuits Management Association, and a Very Important Person in our book, at left above, is shown reading the Managers' Round Table on the occasion of awarding six winners, 34 finalists and 51 area prize winners in the British National Showmanship Contest, where 90 men and one woman (Miss Lily Watt) were feted. With Mr. Davis is Mr. A. W. Bourner and Mr. Kenneth Hargreaves, of the J. Arthur Rank Organization. Mr. Hargreaves read our Round Table comment in full to the assembled guests.

GEORGE BERNARD, who has won recognition in five consecutive quarters for the Quigley Awards, has some late arrivals as entries in the next quarter, which are up to his usual high standard. He has reason to be proud of his handling of "No Highway" and the Robinson-Turpin fight pictures. . . . S. V. MURDOCH, manager of the Corona theatre, Liverpool, gave "The Invisible Man" a bicycle to ride, attaching a pair of shoes to the pedals, a pair of gloves to the handlebars, and suspending a soft felt hat by invisible wires, with the wheels revolving via a concealed electric motor. . . . J. K. PEASE, manager of the Princess theatre, Blackpool, looking for a "Blackpool, U. S. A." but there's none in our Postal Guide. . . . J. W. HARE, manager of the Grand cinema, Mansfield, joins the Round Table with specimens of his newspaper advertising. . . . R. W. PARKER, manager of the Regal cinema, Torquay, encloses a newspaper story of a fine-scale model of the Regal's proscenium, built by a local student, which projects a trailer for "Show Boat" on its miniature screen. Model is 2x3 feet, uses 6-volt current and cost 7 pounds, as one of a continuing series by the young model maker, who plans to become a theatre manager. . . . A. HEATON, manager of the Regal cinema, Beverley, had a guessing contest to determine how many "Wild Oats" were in a jar and a newspaper contest to name Gary Cooper's picture titles. . . . R. S. BRAND, manager of the Ritz cinema, Southend-on-Sea, had good local window displays for "Alice In Wonderland" second-run. . . . JOHN BARRY, manager of the Odeon theatre, Kettering, sends a striking photo of his front display for "I'd Climb the Highest Mountain." . . . W. J. CUNNINGHAM, manager of the County cinema, Lancaster, showing good tieups for "Annie Get Your Gun."

All England excited about the contest for courtesy and service to award usherettes, a grand idea, of which more later. Something else worth copying across the water from our British cousins. . . . KENNETH A. HALL, manager of the Savoy, Wolverhampton, joined with the National Herring Board in their celebration of "National Herring Week", and the winner was Mr. George Codd, who donated his cheque to charity. The theatre entertained 150 old age pensioners, who were presented with five stone of kippers. . . . WALT HENDERSON, manager of the Odeon theatre, Guide Bridge, submits two campaigns for the fourth quarter Quigley Awards, including a cute folder, front page reading "There'll Be No Pictures This Week"—and inside, "To Equal 'Tom Brown's Schooldays.'" . . . R. E. MILLER, manager of the Gaumont theatre, Aberdeen, has received letters from the Frick Art Reference Library, New York, and another correspondent in Pittsburgh, praising his permanent art exhibit in the theatre foyer, known as the "Gaumont Gallery." . . . G. H. W. SPARY, manager of the Pavillion cinema, Reading, does fine things on a limited budget, especially with his ingenious displays for "Alice In Wonderland." . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, had a preview for fight fans of the Robinson-Turpin pictures. . . . TOM GRAZIER, manager of the Arcade theatre, Darlington, sends press cuttings of his award in the British Showmanship Contest and we note the newspaper mention of the Managers' Round Table. . . . HARRY GENT, manager of the Hippodrome theatre, Liverpool, credits his secretary-cashier, Miss M. E. Dorgan (our ever-welcome visitor of last summer) with excellent window displays for "Alice In Wonderland." In England, even the cashier can double in showmanship.

Gives Patrons a Ticket

Using an oversize tag, that looks somewhat like the kind the police put on windshields, Sid Kleper, manager of Loew's College theatre, New Haven, issued a "summons" to see "The Law and the Lady," with good results. Nobody apparently got overexcited about the resemblance, which can cause high blood pressure.



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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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DRIVE IN THEATRES: INSTALL PASSENGER carrying miniature railroad to draw crowds to your theatre. Low investment, high net return. "MINIATURE RAILROADS", 144 High, Wareham, Mass.

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DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

USED EQUIPMENT

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Super Simplexes $447.50; H.I. generators w/panel, rheostats $595.; Holmes Educators, dual w/amplifier $605.; two Baby Strong arc lamps, rectifiers $395. Complete outfits for theatres and drive-ins. Time deals available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY. 441 West 50th Street, New York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

FIRST COME, FIRST SERVED. THESE CHAIR values available now! 700 American fully upholstered back, spring cushion, good condition, $4.50; 200 Heywood veneers $4.75; 293 rebuilt Andrews inserted panelback spring cushion $4.95; 223 rebuilt late International fully upholstered with spring edge cushions $8.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

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"MOVIESTA" UNLIMITED POSSIBILITIES FOR smart promoter. Copy $5.00. BOX 692, Paonia, Colo.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERATED Masonite marquee letters, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25, 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

AURICON PROFESSIONAL SOUND CAMERA $495.; MICOP Hispeed 90 fpm Printers, 16/35mm, $1650. plus tax; 16mm. Animation Stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell and Howell specialist outfit, originally $2,350, $1,495; Micro synchronizer 4-way 16/35mm $195.; 5000W Sunspots on stands $77.50; new Bridgamatic Jr. 16mm. automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Several Advanced Price Films in Albany Area

The Albany, N. Y., area is witnessing the biggest block of pictures at advanced prices that has been booked in recent years. Warners' Ritz, which closed a three-week run of "David and Bathsheba" at $1.20 top October 9, will open with "Street Car Named Desire" at the same scale October 24. Fabian's State, Schenectady, started an engagement of "David and Bathsheba" October 4. Warners' Troy opens with the Biblical picture October 11. The Colonial, Albany, has been playing "Tales of Hoffmann" at $1.20 to $2.40. The Erie, Schenectady, begins an engagement of the English film, with similar prices October 19.

Students Get Discount

More than 150,000 special student discount tickets have been distributed to public and private schools and colleges in New York by the Park Avenue theatre for the showing of "Oliver Twist," owner Walter Reade announced last week. The tickets entitle students to special rates for matinees Mondays through Saturdays.

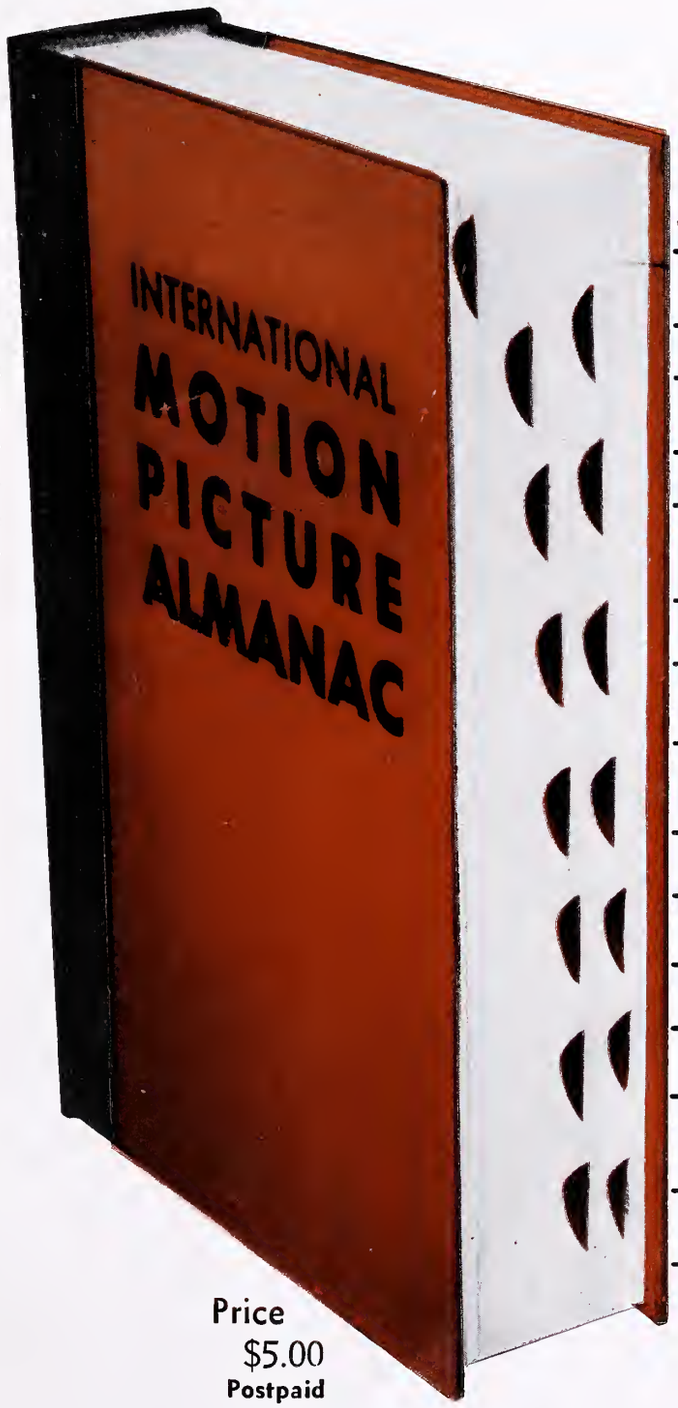
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IT'S MOVIETIME U.S.A.
Go to a Movie Theatre TODAY!

OCTOBER 20, 1951

MOTION PICTURE HERALD

441 Features for 1951 Is Post-War Record High; Heavy Increase in Color

RCA SHOWS ITS COLOR THEATRE TELEVISION

REVIEWS *(In Product Digest):* ANNE OF THE INDIES, THE LADY PAYS OFF, THE RACKET, THE UNKNOWN MAN, CALLING BULLDOG DRUMMOND, LOVE NEST, THE LONGHORN, SLAUGHTER TRAIL

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An American in Paris



"EVERYBODY WANTS TO SEE *Paris*!"

"There's been an awful lot of competition recently, the World Series, the opening of the football season and what not."

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"The reason: 'AN AMERICAN IN PARIS'."

"Look at the Music Hall. It's doing 'Show Boat' biz and that ain't hay—it's diamonds! Same in first 4 spots!"

(Continued)

(Continued)

"Newspapers, magazines, radio . . . they all say 'AN AMERICAN IN PARIS' is 'the best Technicolor musical ever made'."

"How'd you like my campaign? It was costly, but what coverage! *Everybody* wants to see 'PARIS'!"

"No wonder people are saying: 'Gee whiz, M-G-M's got the pictures'. They're right."

"'ACROSS THE WIDE MISSOURI' is off to a flying start."

"Keep your eye on 'WESTWARD THE WOMEN' and 'THE WILD NORTH' (Ansco color). Two really tremendous action and adventure shows that could only be made by the 'King Solomon's Mines' company!"

"I think people want lots of comedy in these times too, and from the audience hysterics at the previews of 'CALLAWAY WENT THATAWAY' and 'TOO YOUNG TO KISS' you can safely promise your folks two of the season's top laugh hits."

"And for future musicals take this tip: you ain't seen nothing until you've seen 'SINGIN' IN THE RAIN,' Technicolor T.N.T."

"Wanna keep high-flyin'? Stick to the Lion!"

"That's me! Happy grosses, boys!"

(Signed) Leo



"THE TANK COMING

AND THE WIRES WILL BE AFTER WARNER BROS. TRADE SHOW OCT.

It's the happy, scrappy story of iron-nerved Yanks in Tanks could be brighter or



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STEVE COCHRAN ☆ PHILIP CARE

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ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 1:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

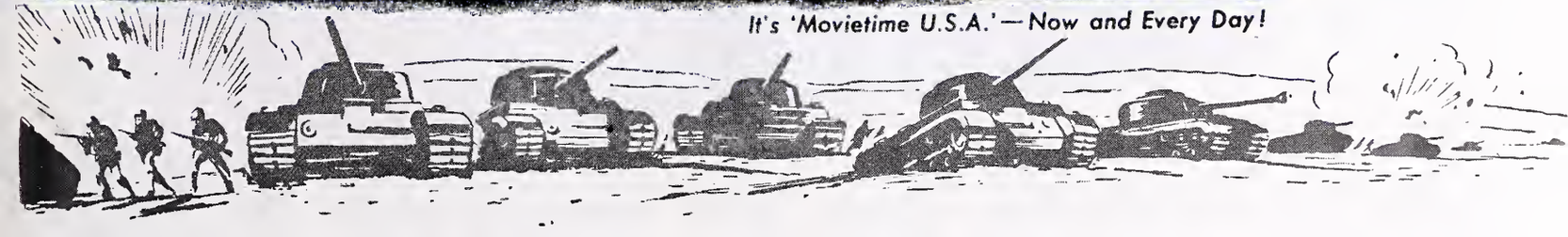
SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

It's 'Movietime U.S.A.'—Now and Every Day!



The crowds are back thanks to "David and Bathsheba"  The crowds are back thanks to "People Will Talk"  The crowds are back thanks to "The Day The Earth Stood Still"  The crowds are back thanks to "A Millionaire For Christy"  The crowds are back thanks to "Meet Me After The Show"  The crowds are back thanks to "Mr. Belvedere Rings The Bell"  The crowds are back thanks to "The Secret Of Convict Lake"  The crowds are back thanks to "The Frogmen"  The crowds are back thanks to "Take Care Of My Little Girl"  T



There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 3

October 20, 1951

Star Tours

THE over-all impression made by the Hollywood star tours as a feature of the opening of the Movietime U.S.A. campaign was decidedly favorable. It is true that there were difficulties and adverse public relations reactions in some sectors. The problems began long before the tours started. Unfortunately tours in some States had to be cancelled because no star or too few stars were available. Other factors that made for trouble were too crowded schedules and, at least in one instance, an unseemly display of "temperament" by a star. However, despite such probably inevitable developments, the general status of the industry's general public relations was enhanced by the star tours.

Mr. Robert J. O'Donnell, national director of Movietime, with understandable pride and satisfaction feels that the tours were the greatest public relations achievement in the history of the business. He said, "Nothing the motion picture business has ever done has won such goodwill for our industry as these personalities accomplished in one week by their appearance among the public, by their splendid behaviour and by sincere and earnest speeches. It was a stupendous achievement."

After all, as Mr. O'Donnell pointed out, this is but the beginning of the Movietime drive. Exhibitors everywhere should make plans to utilize to the fullest extent possible all means available to build public relations—and better box office attendance—in their communities.

Already a number of proposals have been advanced to repeat annually, in some form, star tours. Mr. O'Donnell believes that such tours should be spread over several months, with the country divided into areas. No tour would be sent into an area until a sufficient number of stars were available. Mr. Norman S. Siegel, former advertising and publicity director at the Paramount studio, has suggested that the studios close down annually for two weeks at the same time. During this period studio craft workers would have their vacations and the largest possible number of stars and other creative talent would be available for tours.

Out of these and other proposals should come a workable plan for next year's Hollywood tours. The basic point is that their value has now been demonstrated. The public likes to see personalities and the public must be served. An indirect but likely additional benefit would be that Hollywood personalities of all levels of authority would come to realize that the United States consists of a great deal more than just Hollywood and New York.

■ ■ ■

Color TV for Theatres

LARGE screen color television apparatus was demonstrated by the Radio Corporation of America on October 16 at the Colonial Theatre in New York City, thereby marking another milestone in the progress of television and its relationship to exhibition. Over ten years ago, in January, 1941, RCA presented its black and white theatre TV projector. The war stopped all commercial television development, so now, a decade later, there still are fewer than thirty theatres equipped with TV projectors. It is safe to prophesy, barring only a major war, that the next decade will see hundreds of installations of color television projectors in theatres. Almost as striking as the technical advances which brought color TV to a theatre screen was the progress made in television programming from the entertainment standpoint. The show ten years ago at the New Yorker theatre was crude as entertainment. The color show this week was of a high standard.

■ ■ ■

Discovering Sponable

THE decisions by which Earl I. Sponable, technical director of Twentieth Century-Fox Film, is honored by the Society of Motion Picture and Television Engineers, with the Society's Progress Medal and the Samuel L. Warner Memorial Award, finds an approbation decidedly beyond the electronic departments of the industry. His notable and basic contributions to the implementation of the modern screen have long been known within the industry. Perhaps now they are on the way to a recognition by a public which has not known his name. He is a man of optics and chemistry, test tubes and slide rules, and makes them give answers for the implements which have remade the motion picture.

■ ■ ■

¶ Trade practices are scheduled to come under the most extensive scrutiny ever at the national convention of the Allied States Association of Motion Picture Exhibitors to be held in New York, October 30-November 1. Mr. Wilbur Snaper, convention chairman and president of Allied of New Jersey, the convention host, has said that the major part of the business meetings will concern distributor-exhibitor relations. Every exhibitor with something to say is promised a hearing. The exchange of views at the Film Clinics and the general convention forums and panel discussions should be helpful to the showmen in attendance. It is to be hoped that the convention will develop plans and policies that will point the way to constructive solutions and not mere haggling.

■ ■ ■

¶ Encouraging is the word for the Monogram Pictures Corporation annual report for the year ended June 30 which reports a profit of over a million dollars, making last year the best since the firm was established fifteen years ago. The company hopes to make an even better showing this year as a result of its decision to release one color picture a month either under the Monogram or Allied Artists label. Exhibitors who have supported Monogram are entitled to a share, a very important share, in the credit for maintaining the company as a source of product for their screens.

■ ■ ■

¶ Those who wonder just how far the state can go in injecting itself into the smallest details of motion picture operation perhaps should ponder for a moment the current system in Italy under which a *Libretto di Ciccolazione* ("Circulation Booklet") must accompany every print of every feature. For each engagement the booklet must be signed and stamped by the exhibitor, the local representative of the society for the rights of authors (ASCAP plus) and by a police official! That is making "checking" a really big business.

Letters to the Herald

"The Big Truth"

To the Editor:

On three occasions in the past two weeks I have suffered through, in first run Broadway houses, an agonizingly inept anti-Red reel going under the title "The Big Truth." Whether the motion picture theatre is a suitable forum for political propaganda is a matter of opinion, but in times like these there is admittedly justification for assuming that it can be.

However, a film of the calibre of "The Big Truth" performs a disservice not only to the industry which made it, but to the country as a whole. Here we have a clumsily constructed piece of clap-trap which panders to mass hysteria, relies exclusively on the shock effect of brutality and overmelodramatic cliches and, worse, twists stock footage to meet the ends of its narration—methods dangerously akin to those employed by the filmic propangandist machine of Dr. Goebels.

Nobody, I'm sure, doubts the innate truth of the film, nor the sincerity which prompted it, but its kindergarten stage treatment nullifies any stimulus it might have had on the thinking populace, and is likely to incite merely blind rage among the rest. Communism is a more complex, subtle form of tyranny than Nazism. . . . Its menace cannot be conveyed merely by low-key lighting of thugs in jackboots and a sarcastic narration.

Hollywood rightly recognizes that it has a duty to the nation, but let it perform that duty in a sober manner. We have yet to see any really worthwhile film on the Communist menace, let alone one which recaptures the sense of urgency and calm reasoning of such classic anti-Nazi films as "Confessions of a Nazi Spy" or "Hitler's Children."—*WILLIAM K. EVERSON, Publicity Director, Monogram International Corporation, New York City.*

("The Big Truth" was produced by RKO Radio for The Crusade for Freedom. Lewis Rachmil was the producer and Seymour Friedman directed. The film deals with an escape from behind the Iron Curtain. It is being distributed as a motion picture industry project by RKO, 20th-Fox, Columbia, Loew's, Paramount, Universal and Warner Bros. in various parts of the country.)

Works Both Ways

To the Editor:

In the October 6 issue of Motion Picture Herald Mr. Aiken presented a survey in which he said courteous service was badly lacking in theatres and gave the impression that it was more prevalent in the circuit houses. I would like to present the other side of the story.

I agree that courtesy is of utmost importance but I would like to say that the patron's courtesy is also all but gone.

Starting with the box office, customers literally throw their money at the cashier, and I have been present several times when someone who hasn't spoken clearly was politely asked to please repeat a request and the patron became very angry. I have had patrons lay down a $5 bill and just stand there and when the cashier would ask the number of tickets desired they became very rude because she didn't know.

Going into the candy stand, I have seen adult patrons become very abusive when the candy girl waited on a child before them even though the child was there first. We do not have a self-service counter and my candy attendant does not have a stool but, if she happens to be pointing out to a patron a certain candy that we may be featuring, other patrons will interrupt and become very impatient with her because she will not drop the first customer to wait on them.

Then when they start to look for a seat and an usher asks if he may be of service, nine out of 10 patrons will either give no reply or a curt, "I'll get my own seat." At times when the theatre is quite full, patrons coming in are advised that seats are down front but, when the usher takes them to those seats they are angry because he did not put them farther back.

I do not believe that my theatre is an exception and the examples I have pointed out are not isolated cases—but are in the majority. I feel that courtesy must work both ways. I have a very efficient staff but there are times when the patrons' abusiveness reaches the saturation point.—*JAMES W. FARRELL, Manager, Schine's Elmwood, Penn Yan, N. Y.*

A MAINSTAY

Believe me the Motion Picture Herald's my mainstay. In booking and in making up my advertising, it is tops.

Your Product Digest section is my final guide in booking pictures. I find you very seldom slip up on your ratings. — *PHILIP SCHWARTZ, Parkway Theatre, Bridgeport, Conn.*

Appreciation

To Peter Burnup:

I write to say how much I appreciate your article in the Motion Picture Herald (issue of October 6) on our training film, "This Way Please."

When we originally contemplated this film I believed that it would have value to the industry far beyond the scope of our own organization. It is particularly encouraging to see that you share this view and have said so so generously in your publication.

I hope that as a result of what you have written others may be encouraged to follow our example.—*JOHN DAVIS, Managing Director, J. Arthur Rank Organization Limited, London, England.*

Arty Critics

To the Editor:

Of all the ills that have supposedly beset this industry, that of arty critics is the worst one yet.

It is they who set the fashion of berating any picture the ordinary movie-goer can enjoy and the fashion is working "down" through the social echelons. If sufficient pressure, publicity and enthusiasm were brought to bear, more down-to-earth criticism would surely ensue from the drama pages of our daily and periodical publications.—*VIRGINIA EXHIBITOR.*

No Enforcement

To the Editor:

The state of affairs of our industry is caused by the big chains and major film companies that at all times want to gouge the little business men. In this connection the Department of Justice is also at fault for spending millions of dollars on anti-trust laws and then forgetting to enforce same when it comes to helping the small business men it was supposed to have helped as in our case.—*C. V. MARTINA, Martina Theatre Corp., Albany, N. Y.*

Need Good Serials

To the Editor:

The serials we are now showing are not worth the carbon necessary to run them off on the screen.

Let's have really good serials that will interest everyone and not keep the adults away in small towns with rural patronage. —*R. R. CLEVINGER, Lake Theatre, Shell Lake, Wisconsin.*

MOTION PICTURE HERALD

October 20, 1951

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MOLE, new head of SMPTE, asks support for motion picture research Page 22

PRINT shortage to be vital topic at Allied meeting Page 22

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WALTER READE marks 50 years in the business of showmanship Page 26

RKO Theatres board of directors still subject of controversy Page 26

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

QUOTES OF THE WEEK:

▶ "We must not look for miracles of accomplishment until we have learned to discipline ourselves and are better schooled in the techniques of cooperation. . . .

"Methods will have to be devised for disciplining those who wilfully jeopardize the interests of the whole industry for no good reason. Some way must be found to point the industry's collective finger of scorn at the satraps and lone wolves. . . .

"The exhibitors' convention slogan undoubtedly will be, "Cooperate when we can, fight if we must.'" —ABRAM F. MYERS *at the joint TOA-Allied convention in Memphis.*

▶ It now seems likely that favorable public response to the current RCA demonstrations of its color television system will open the way for an appeal to the Federal Communications Commission to authorize commercial telecasting using the RCA color standards. The FCC may be expected, as gracefully as possible in an election year, to handle the matter by approving, in time, the RCA standards. This would mean that there would then be two FCC-approved color TV systems, the CBS method having been authorized for commercial use some time ago. The public would be the ultimate arbiter. So far as theatres are concerned the continuing dispute has two effects: 1. it tends to delay the spread of home color television receivers; and, 2. it encourages companies concerned in color television to pursue research in order to perfect their own particular system. The benefits to theatres in the delay of general public acceptance of home television in color is, of course, a temporary factor, for sooner or later color television in the home is inevitable. On the other hand theatres ultimately will benefit by research activities because theatres will need to be able to present a large screen picture in color superior in quality to any received at home.

▶ The Screen Actors Guild has made it clear that it is just as opposed to the showing in theatres of films made expressly for television as it is to the telecasting of regular Hollywood product originally made for theatres. The SAG's opposition is, however, strictly on economic grounds. The objections will be removed provided that arrangements are made for additional payments, satisfactory both to the performers and to the SAG, whenever films made for one type of outlet are shown on the other.

▶ Exhibitors and others in the industry interested in arbitration as a means of cutting down the amount of litigation and a way of promoting harmony by settling disputes inexpensively and swiftly, will observe closely the results of the proposed regional arbitration systems sponsored by the Theatre Owners of America.

▶ Hollywood, along with radio, television and the theatre, is ready to resume the "soldiers in greasepaint" job that was done in World War II. USO Camp Shows, reorganized, estimates more entertainers will go more places to entertain the armed services during 1952 than during any previous period including the war years.

▶ Any subscriber television system involving the use of regular telephone lines for all or part of its operation will meet firm opposition from the telephone company. Bell officials have reiterated their position that the only service they can supply at present is through special leased lines.

▶ Television will not be in the spotlight at the forthcoming Allied convention as it was at the recent TOA meeting. Indications are that the agenda will be confined to more pressing trade practice problems.

▶ A minor cycle in adventure pictures is visible in the current success of RKO's "Jungle Headhunters" and in the interest in their forthcoming "Tembo" which tested well in trial runs on the Interstate circuit.

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This week in pictures



TWENTY-FIVE YEARS of service to the Warner organization. At a studio luncheon, Col. Nathan Levinson, left, director of sound, is presented a plaque by Jack L., center, production vice-president, and Harry M. Warner, president.



PREMIERE, in London, of Twentieth Century-Fox's "The Desert Fox." It was graced by many military names, among them Field Marshal Sir Claude Auchinleck, left. With him are Captain Liddell-Hart, military affairs writer, and his wife. The showing was at the Century Theatre.



By the Herald



PREMIERE, at the Trans-Lux, Washington, of Paramount's "A Place in the Sun." In foreground are columnist Drew Pearson, Chief Justice Fred Vinson, and Paramount's Adolph Zukor.



MORGAN HUDGINS, right, MGM publicist, at the slide projector he uses to aid his lectures on "Quo Vadis." He speaks to educational, civic and business groups.

NORMAN ELSON, right, president of Guild Enterprises, newsreel theatre circuit, and Phil Williams, theatrical sales manager for the March of Time, as they announced Tuesday an arrangement by which, for payment of approximately $100,000, Mr. Elson's houses will begin running all of the March of Times from 1935 on, at the rate of two each week. The series will begin November 1 with the MOT feature, "Ramparts We Watch."

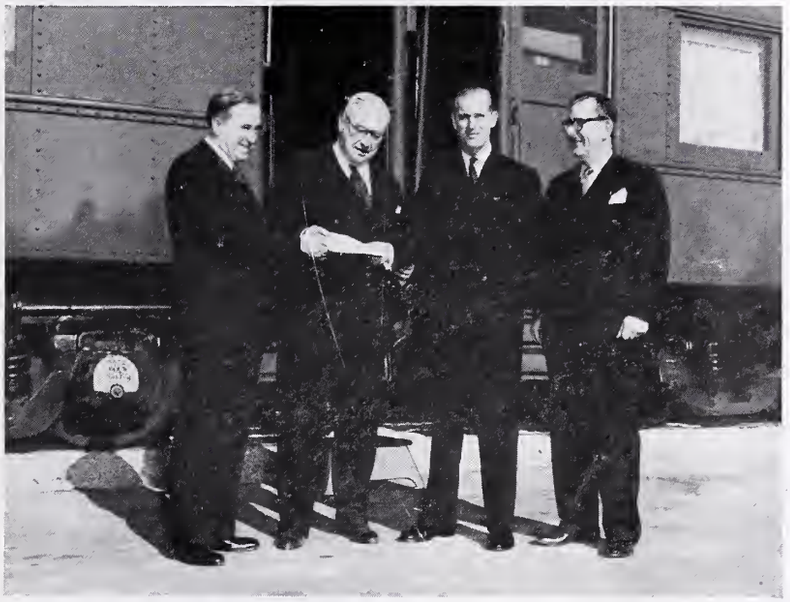


WELCOME, in Hollywood to Adrienne Corri, center, British actress in "The River," by producer Kenneth McEldowney and Mrs. McEldowney. Miss Corri appeared at the Fine Arts Theatre premiere.



CHICAGO's motion picture industry really put on a show for the public in its "Movietime USA" kickoff ceremonies. Above and at the right, two scenes from the parade down State Street. Above, the White Way Sign Company float. At the right, the Revere Camera Company float, featuring Miss America and Miss Chicago.





A CHECK for $1,000 from the Famous Players Canadian Corporation in behalf of the Toronto Variety Club is presented at Toronto to the Duke of Edinburgh, who will forward it for use in the London tent's project, playfields for children. Above, J. J. Fitzgibbons, FPC president; Marc J. Wolf, International chief barker; and J. J. Chisholm, Toronto chief barker.

ON THE SET at Paramount, Bob Hope entertains visitors Russell V. Downing, managing director of the Radio City Music Hall, New York, and his wife.





SIGNING for 20th-Fox product. In array are Murray Silverstone, 20th-Fox Inter-America president; Carlos Llanos; Edelberto Carrera, owner of the Carrera circuit, Cuba; Edelberto Carrera, Jr.; Thomas Sibert, 20th-Fox Havana manager, and Emanuel Silverstone, 20th-Fox Inter-America vice-president.



GOLDEN GIRL Mitzi Gaynor gets her golden locks straightened while co-star Dale Robertson watches on the set of "Golden Girl," song and dance filled Technicolor musical scheduled for November release. The George Jessel production also stars Dennis Day and James Barton.



DEBRA PAGET and LOUIS JOURDAN call it love in "Anne of the Indies," co-starring Jean Peters as a notorious pirate queen. The Technicolor swashbuckler sets sail nationally next month.

ALL EYES ON "The Desert Fox," right, 20th Century-Fox's dramatic story of Field Marshal Rommel. Based on Desmond Young's best-seller, this month's release stars James Mason as Rommel. New York, Boston and Toronto openings were tremendous.





TOP-DRAWER COMEDY of domestic relations, "Let's Make It Legal," starring Claudette Colbert, Macdonald Carey and Zachary Scott, is the November blues-chaser from 20th Century-Fox. Above, director Richard Sale puts Claudette Colbert and Zachary Scott through their paces in an airport scene.



NEW LEASE ON LAUGHS is assured in "Love Nest," 20th Century-Fox's comedy of post-war housing, starring June Haver, William Lundigan, and Frank Fay, going out to theatres this month.

(Advertisement)

EXHIBITION GETS RECORD 441 FEATURES IN 1951

17% Increase Over 1950; 96 of 441 Are in Color, With More Expected

Encouraged by industry enthusiasm and the ready response of the public, Hollywood is delivering the high total of 441 features to the American exhibitor during 1951.

The films include only those coming from the major producers, the smaller studios and the independents and do not embrace a great many reissues, foreign films and others offered on the market during the year.

A Herald survey shows that not only has the number of pictures put into release increased by 17 per cent over the calendar year of 1950, but there has also been a sizeable boost in the number of color pictures brought to the public.

Of the 441 pictures released in 1951, 96, or 22 per cent, are in color. Last year, when 376 features were offered exhibitors, 69, or 18 per cent, were made in color.

Reflecting Hollywood's confidence in the future of the industry, a confidence which has been strengthened by the excellent performance of many films during 1951, most of the producers have announced ambitious production programs for the 1951-52 season and indications are that the percentage of color pictures will continue to rise steadily in the future.

Exhibitors, who have taken much comfort in the upswing of business during the second half of 1951, can look forward to a vast array of feature product, most of it deliberately slanted at the box office and away from the "arty" approach. This does not mean that the producers have abandoned their search for the unusual, but they have taken a simple economic cue from the success of such showmanship pictures as "Showboat," "The Great Caruso," "David and Bathsheba," "On Moonlight Bay" and "That's My Boy."

Comparison of Two Years Shows Decided Gains

By way of comparison, Columbia during 1950 released 60 pictures, two in color; M-G-M maintained its level of 41 and 11 in color; Paramount 24 (5); RKO 32 (5); 20th-Fox 34 (11); Warners 32 (8); United Artists 20 (1); Universal 32 (10); Republic 43 (9); Monogram 36 (3); Allied Artists had two and Lippert Productions 20.

The companies which showed the biggest advance in the number of their releases are 20th-Fox, which had 14 more pictures in 1951 than in 1950; United Artists, with 27 more, including the Eagle Lion product, and Paramount with six.

For the fall and the holiday season, the companies are putting their best foot forward with strong product for the exhibitors. Here are the pictures set for release between October and December, 1951:

20th-Fox—October: "No Highway in the Sky," Marlene Dietrich, James Stewart; "The Desert Fox," James Mason, Jessica Tandy; "Love Nest," William Lundigan, June Haver, and "Journey Into Light," Sterling Haydn, Viveca Lindfors. November: "Let's Make It Legal," Claudette Colbert, MacDonald Carey; "Ann of the Indies," Technicolor, Jean Peters, Louis Jourdan, and "Golden Girl," Technicolor, Mitzi Gaynor. December: "The Bridge," Hugo Haas Production, staring Hugo Haas; "Fixed Bayonets," Richard Basehart; "Elopement," Clifton Webb, and "I'll Never Forget You," Technicolor, Tyrone Power, Ann Blyth.

Metro—October: "Across the Wide Missouri," Technicolor, Clark Gable, John Hodiak; "Bannerline," Sally Forest, Keefe Brasselle; "Man With a Cloak," Joseph Cotten, Leslie Caron; "Texas Carnival," Technicolor, Esther Williams, Red Skelton. Tentatively set for November are "An American in Paris," Technicolor, Gene Kelly, Leslie Caron; "The Unknown Man," Walter Pidgeon, Ann Harding, and "Too Young To Kiss," Van Johnson, Elizabeth Taylor.

Warners — October 6, "Painting the Clouds with Sunshine," Technicolor, Dennis Morgan, Virginia Mayo; Oct. 20, "Come Fill the Cup," James Cagney, Phyllis Thaxter; November 3, "Close to My Heart," Gene Tierney, Ray Milland; November 17, "The Tanks Are Coming," Steve Cochran; December 1, "Starlift," using all the stars on the Warner lot; December 15, "Captain Blood," a reissue and, later in December, "Distant Drums," Technicolor, Gary Cooper.

Columbia—Releases set so far for the rest of the year include "Ten Tall Men," Technicolor, Burt Lancaster; "The Mob," Broderick Crawford; "The Family Secret," John Derek, Lee Cobb; "The Magic Carpet," Supercinecolor, Lucille Ball, and "Indian Uprising," George Montgomery.

Universal — October: "Golden Horde," Technicolor, Ann Blyth, David Farrar; "Reunion in Reno," Mark Stevens, Peggy Dow; "The Lady from Texas," Howard Duff, Mona Freeman. November: "Cave of the Outlaws," Technicolor, MacDonald Carey, Alexis Smith; "The Lady Pays Off," Linda Darnell, Stephen McNally; "The Raging Tide," Shelley Winters, Richard Conte. December: "The Strange Door," Charles Laughton, Boris Karloff; "Meet Danny Wilson," Frank Sinatra, Shelley Winters.

Paramount — October: "Darling How Could You," Joan Fontaine, John Lund; "Crosswinds," Technicolor, John Payne, Rhonda Fleming. November: "When Worlds Collide," Technicolor, Richard Derr, Barbara Rush; "Submarine Command," William Holden, Nancy Olson; "Detective Story," Kirk Douglas, Eleanor Parker. December: "Silver City," Technicolor, Yvonne De Carlo, Edmond O'Brien; "My Favorite Spy," Bob Hope, Hedy Lamarr.

RKO — October: "The Racket," Robert Mitchum, Robert Ryan; "The Blue Veil," Jane Wyman; "Drums in the Deep South," Supercinecolor, James Craig. November: "Two Tickets to Broadway," Technicolor, Tony Martin, Janet Leigh; "Double Dynamite," Frank Sinatra, Jane Russell; "Sons of the Musketeers," Cornel Wilde, Maureen O'Hara; "The Las Vegas Story," Victor Mature, Jane Russell; Samuel Goldwyn's "I Want You," Farley Granger, Dana Andrews, Dorothy McGuire. December: "The Half-Breed," Technicolor, Robert Young, and "A Girl in Every Port," Groucho Marx, Marie Wilson.

Republic — Set for November are "Sea Hornet," Rod Cameron, Adele Mara; "Desert of Lost Men," Rocky Lane western; "Street Bandits," Penny Edwards, Robert Clarke, and "Stormbound," Constance Dowling.

United Artists—October 15, "Hotel Sahara," Yvonne De Carlo; October 21 "Mr. Peck-A-Boo," Bourvil, Joan Greenwood; November 2, "Tom Brown's School Days," John Howard Davies, Robert Newton; November 9, "Fort Defiance," Dane Clark; November 16, "The Lady Says No," David Niven, Joan Caulfield; November 30 "A Christmas Carol," Alastair Sim, and December 7, "The Big Night," John Barrymore Jr.

Production Running At High Level This Year

Hollywood production is running at high levels at present. This week, 42 pictures were either finished or before the cameras. And that high level of activity at the studios should continue. MGM has announced that it will make at least 40 pictures during the coming year, more than half of them in Technicolor. This has been termed the most ambitious production schedule ever undertaken at the studio.

RKO has announced plans to release 36 features, 12 in color, during the year starting July, 1951. Many independents, including Samuel Goldwyn, Walt Disney, Jerry Wald and Norman Krasna, Edmund Grainger, Howard Hawks, Sol Lesser, Gabriel Pascal and others release through the company. Columbia says it will make 61 features during 1951-52, but there will be a higher percentage of "AA" productions. Monogram-Allied Artists has set 45 for production in 1951-52, with more than one quarter of the films to be in color, a proportion unprecedented for the studio. Universal will turn out 36 pictures, half in color.

THE COLOR PICTURE

Following, company by company, is the list of pictures the companies will have released by the end of this year and an indication of how many of them are in color:

Company	Releases	Color
Columbia	64	14
MGM	41	11
Paramount	30	10
RKO Radio	36	9
20th-Fox	48	19
Warners	30	7
UA	47	3
Universal	39	12
Republic	39	3
Monogram	37	5
Allied Artists	5	3
Lippert	25	..
	441	96

For the Next 6 Mon
A Major Paramount M
Cover Itself with Boxo

KIRK
DOUGLAS
ELEANOR
PARKER
WILLIAM
BENDIX
in
WILLIAM
WYLER'S
PRODUCTION OF
SIDNEY KINGSLEY'S

October	November
WORLD PREMIERE, FOX-WILSHIRE, LOS ANGELES— OCTOBER 24th	**KEY OPENINGS WILL INCLUDE EXTENDED BROADWAY ENGAGEMENT, NEW YORK CITY**
"A Goldmine!".....—Boxoffice	**"Sure-Fire!"**.....—Variety
January	**February**
IT WILL BE HIGH IN ANNUAL HONORS AND ON THE 10-BEST LISTS	**NATION'S EXHIBITORS WILL CASH IN ON FAME OF AN ALL-TIME GREAT FILM**
"Potent Boxoffice!"—Showmen's T.R.	**"Loaded With Mass Appeal!"** —Hollywood Reporter

Detective St

FROM THE SMASH STAGE SUCCESS!

also starring
CATHY
O'DONNELL

Produced and Directed by WILLIAM WYLER • Screenplay by
and ROBERT WYLER • Based on the play by SIDNEY

ths, Watch oney-maker ffice Glory!

December

HUNDREDS OF DATES WILL BE ADDED TO THE BOXOFFICE EVIDENCE

"A Winner!".....—M. P. Herald

March

LOOK FOR IT IN THE HEADLINES AGAIN DURING "OSCAR" MONTH

"Big Pay-Off!".....—Daily Variety

ory

PHILIP YORDAN
KINGSLEY

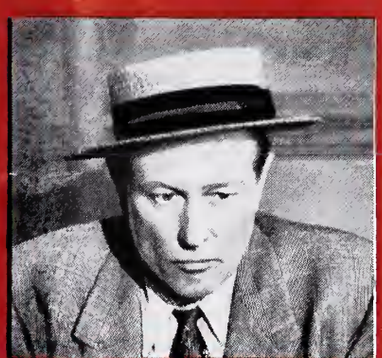
IT'S MOVIETIME, U.S.A.

PRAISE-WINNING PRIZE-WORTHY PERFORMANCES

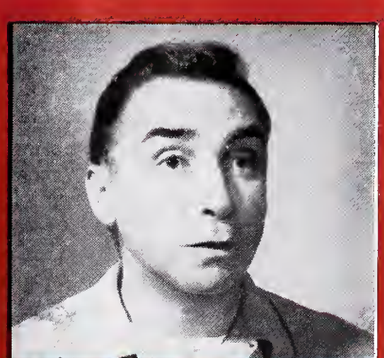
unmatched by any picture since Wyler made "The Best Years of Our Lives"



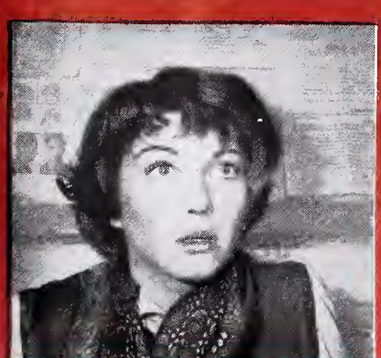
MARY McLEOD . . . the beautiful wife . . . who was more woman than angel.



UNLICENSED DOCTOR . . . his stock in trade — babies of unwed mothers.



LT. MONAGHAN . . . who wanted the truth . . . no matter who it hurt.



THE SHOPLIFTER . . . stamped "bad" . . . but just a girl who was confused.



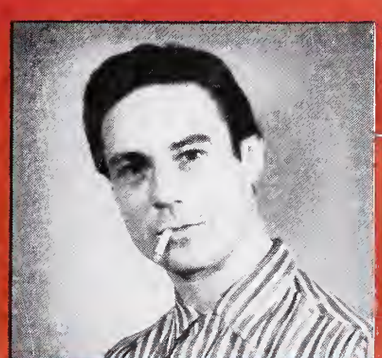
DETECTIVE JIM McLEOD . . . a conscience so great . . . it crowded out his heart.



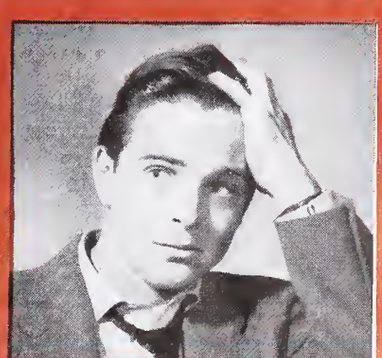
DETECTIVE BRODY . . . tough . . . but he knew when to give a guy a break.



SUSAN . . . in love . . . and willing to pay any penalty for her boyfriend's mistake.



THE KILLER . . . a four time loser . . . Now he had a gun and nothing more to lose.



FIRST OFFENDER . . . a nice kid who takes a wrong step . . . for a wrong girl.

Terry Ramsaye Says

IN RIGHTFUL PRIDE, Fred Quimby, of various shorts and cartoons jurisdictions for MGM in Hollywood, shares with us a letter extraordinary from an uncommon follower of the art, Marcelo Ramos Motta of Rio de Janiero, of whom we know nothing but his interest. His letter reflects from Rio the perplexity of the times and that something of both anodyne and encouragement found on the screen. Senor Ramos says:

"While in the whole world special interest seems to profane every form of art, your cartoons are champions of life and beauty . . . while mankind seems to think more than ever that the 'struggle for life' is essential to men as to animals, the cartoons are sending to this mad world a message of sense-of-humour, of tolerance and goodwill. . . . 'Tom and Jerry,' 'Bugs Bunny,' 'Donald Duck,' 'Guffy,' 'Pluto,' 'The Raven and the Fox,' all bring us some fresh air, no merchantry and politics. . . . Also the impress of Walt Disney's 'Cinderella' was immense here, held on a month which is a long time in Brazil.

"Don't ever try to teach us . . . the world is too full of leaders and prophets. . . . What we need now is to laugh. . . . For a short time you put us into another dimension and we can rest a while before the external world gets its power over us again. . . ."

The message from Rio could have been writen anywhere in the world. Fred Quimby can well feel rewarded.

CAMPAIGN—On the assumption that every reader has an interest in motor vehicles, after an interlude of some years I shall venture to resume certain observations immediately relevant. Some years past, editorially, and in direct correspondence to high places, I raised a considerable hell about the stupidly stylish trend to square faced dials on instrument boards, tending to confusion and preventing accurate reading. The square faced dial partook of the influence of those inferior decorators who put them on boudoir clocks, from which no honest man demanded the time of day or night. That passed. But now, damn their eyes, the designers are out with a new fancy in which their instrument-board over-all picture is dominated by pretty-pretty, subdued lighting, obscure pin-point spots of indication.

Once upon a time before the merchandisers took over so much control, it was possible for a driver to sweep the board with a swift glance and know without pause or hesitation, without changing his posture or angle of view, what was taking place in the power plant.

Today, at the substantially compelled road speeds, one is likely to have gone a hundred yards while discovering the reading of any one of four important indicators. Also no car at whatever price is ever delivered with a clock which keeps time without intensive attention to its regulation, when delivered, and often thereafter. The modern motor car is a marvelous machine, as nearly fool-proof as can be. But it can not be. The designers of the decor are as dizzy as the dumbest of the customers. Ask any genuine adult who owns one.

* * * *

Incidentally, in the department of public relations the motor advertisers are leading with their chins again. For some years there was a hush put on speed claims, in the face of such stories as "And Sudden Death." Now the boasts are easing back, in the face of terrible statistics. The ads are saying such things as "command of the road."

In the daily press the "automobile editors" take no cognizance of such matters. They are of course strictly adjuncts of the business office. It may be observed that motion picture editors, who daily indulge in their impressions about millions of dollars worth of advertised merchandise, have a much more detached approach.

TWENTY-ONE YEARS ago Ginger Rogers left the stage, a success, to go to Hollywood. Now she comes back to it—"Love and Let Love" at the Plymouth in New York, October 19—because she is a picture name. There will be more of that because the screen has reached that estate where it is the paramount builder of dramatic fame, not yet so frankly recognized as it is to be.

The time will come one day when both plays and novels will be written from motion pictures. We have travelled far from the day when actors from the stage who slipped away to work in picture studios, while "at liberty," explained their absence by "a trip to the country."

The first great figure of the stage to appear in a motion picture was Joseph Jefferson, who appeared before the Mutoscope camera, at his estate at Buzzard's Bay, for the peep show pictures, in bit from his classic "Rip Van Winkle." He was a stockholder. The pictures failed and that was the end of Mr. Jefferson's cinema career, in 1896. But that was the beginning of famous Biograph.

Alter Decree Details for Para., Fox

WASHINGTON: The Justice Department this week revealed two minor developments in connection with the 20th Century-Fox and Paramount consent decrees.

The development affecting 20th-Fox deals with a decree provision requiring the company to name three towns where one theatre must be sold and where the purchaser is to have the choice of the theatre. Fox has now designated the towns—Montrose and Walsenburg, Colo., and Santa Paula, Calif.

The Justice Department also has consented to a change in the Paramount decree involving New Jersey theatres. Under the original judgment, United Paramount Theatres was required to give up its partnership interest in the U. S. theatre in Paterson, N. J., but was allowed to buy out its partner in either the Adams or Paramount theatres in Newark.

Under the new provision, UPT will be allowed to buy out the partner in the Paterson theatre but would have to give up its interest in both the Newark theatres.

The Department said UPT had assured it that all parties preferred the new arrangement and that the Government concurred.

Reshuffle Fox Midwest Kansas City Houses

KANSAS CITY: Reshuffling of Fox Midwest first runs has elevated the Esquire, up to now a subsequent run, into a first-run category along with the Fairway, Granada and Uptown theatres, it is announced. The four houses will constitute a first run, day-and-date team. The Esquire, an 800-seater, opened after redecoration, October 11, with "People Will Talk" as the bill at the four theatres. The Tower, with 2,100 seats, formerly a vaudeville house, goes back to a stage-screen policy, with first run pictures except when it has a moveover from any of the four first runs. Barney Joffee, long Tower manager, will handle the theatre.

Sign Anglo-American Remittance Agreement

WASHINGTON: The new Anglo-American film agreement was signed in brief ceremonies here Wednesday at the headquarters of the Motion Picture Association of America. Joyce O'Hara, MPAA vice-president, and Ellis Arnall, president of the Society of Independent Motion Picture Producers, signed for the American companies, while Sir Frank Lee, permanent secretary of the Board of Trade, did the job for the British Government. Secretary of the Treasury Snyder, MPAA president Eric Johnston, Loew's president Nicholas Schenck and other film industry and U. S. and British officials attended a luncheon preceding the signing.

RCA COLOR THEATRE TV IMPRESSIVE IN TRIAL

Broadway Demonstration Is Seen in Washington on Color Receivers

The Radio Corporation of America unveiled its color theatre television system in New York this week and, in the opinion of observers, came up with a smash success that may well reflect on the future development of the new art.

RCA put on its demonstration at the Colonial theatre on Broadway, a former motion picture house which RCA and NBC had only recently taken over and converted for their purposes. The color image was projected on a nine by twelve foot screen, but engineers were quick to point out that present equipment did not restrict the screen size.

Designed to Demonstrate System's Worth to FCC

The prime purpose was to demonstrate to the public—and by implication to the Federal Communications Commission—the flexibility and compatibility of the RCA system which lost out to the mechanical CBS system when the FCC adopted color standards some months ago.

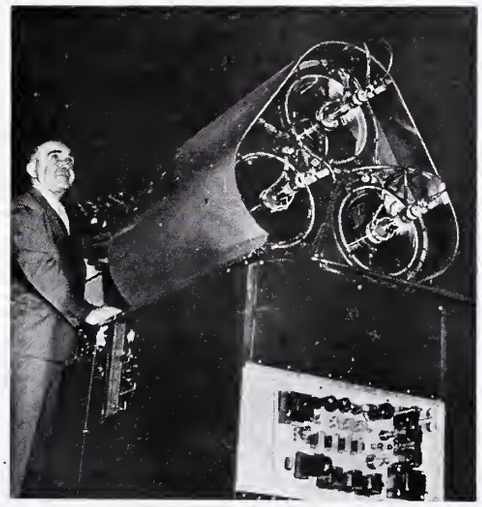
The 25-minute demonstration, which included an outdoor pickup from Palisades Park, was also broadcast over the regular Channel 4 used by NBC's New York station, WNBT. This made it possible for home viewers to pick up the color telecast on their regular black-and-white sets, proving the compatibility of the all-electronic system.

The test telecast also was received on color sets stationed in the lounge of the Center theatre in New York and in the Johnny Victor theatre in Rockefeller Center. Furthermore, it was sent by microwave relay and coaxial cable to Washington, where it was seen as broadcast over Channel 4 and also on color receivers at the NBC studios.

Equipment Was Developed By Dr. David W. Epstein

The RCA tri-color receiver-projector, which was developed by Dr. David W. Epstein, was mounted on a platform in the auditorium, close to the screen. It employed three powerful five-inch projection kinescopes, each coated with a phosphor that glows in one of three primary colors, red, green and blue. Powerful projection lenses take the images from the picture tubes and project them in overlapping fashion on to the screen.

The color demonstrations originated in the NBC studios in New York and were designed to show off the versatility of the equipment which picked up the colors in brilliant hues that, most of the time, registered clearly and perfectly. Closeups were particularly effective, with the image steady and sharp enough to permit comparison with a color motion picture film.



COLOR IN THEATRE TELEVISION, as demonstrated by RCA at the Colonial theatre, New York. Shown at the controls is Dr. David Epstein, who directed development of the apparatus at the David Sarnoff Research Center, RCA Laboratories Division, Princeton, N. J. The receiver-projector uses the RCA "compatible" color system.

The RCA system still has some bugs that remain to be ironed out. When announcer Ben Grauer came on, he looked ghost-like, a greenish light casting a pall over his face. Lighting obviously still represents a considerable problem. In some shots, the flesh tones appeared real enough while in others the skin took on a whitish tint. The colors came through strongly and apparently no effort has as yet been made to shade them into more delicate hues.

But at no time was there any sign of a break-up and the general impression was overwhelming as Nanette Fabray sang and introduced her numbers and the rest of the cast went through a bright and impressive program. There appears to be no doubt whatever that RCA color theatre television is technically ready for theatre presentation.

The unit used at the Colonial was an experimental one and is not in production. It was understood that, when made on a mass basis, it would cost only 25 per cent more than the present black-and-white receiver-projector which costs $15,800.

Remote Pickup Good But Studio Image Sharper

The remote pickup, using natural daylight and nothing else, came through well but not as sharply as the studio show. Once again the bright red of uniforms dominated the screen and the system had no trouble at all with the quick motions of the baton-twirlers. Here, as in the studio program, the backgrounds tended to become fuzzy, but this was not true all of the time.

The RCA announcer stressed that the whole demonstration was experimental. The CBS system, which is not compatible, is planned for use in theatre television in conjunction with the Twentieth Century-Fox-sponsored Eidophor theatre television system which will be shown in New York later this year. The CBS system uses a rotating color-wheel.

At the RCA demonstration, the projector unit was switched over to black-and-white for a few minutes during the show. The image came out in overtones of gray. Later, after a slight adjustment, the same unit picked up a regular Channel 4 telecast, and the picture came over perfectly and with great clarity.—F. H.

FIRST DEMONSTRATION TEN YEARS AGO

The Radio Corporation of America first showed its black-and-white theatre television system at the New Yorker theatre in New York in January, 1941. At that demonstration a decade ago, the press, the Federal Communications Commission and the National Television Systems Committee saw a program projected on a 15 by 20 foot screen. The show, which pleased and impressed those in attendance, had both a studio and remote origination, the latter a pickup from Camp Upton on Long Island. The signal was brought in by radio relay. The projector consisted of a tube, a reflecting mirror 30 inches in diameter and a correcting lens. A week later, at the Rialto theatre in New York, Skiatron demonstrated its large-screen TV unit with the pickup off the air of a horse race carried by NBC.

TV Fan Rediscovers Delights of Theatre

Further evidence that the motion picture theatre is winning back patrons temporarily lost to television comes in the form of a clipping from Emmett S. Gardner, projectionist at the Lower Theatre, St. Paul, Minn. Mr. Gardner has forwarded a clipping from the Minneapolis *Morning Tribune* in which columnist George Grim describes his delight at returning, after a considerable absence, to a neighborhood theatre. The author said he found it charming to watch a film in the company of his neighbors in a tidy, comfortable theatre. The enjoyment was heightened by the absence of interruptions by telephone calls and advertisements.

A THUN
21-

**"A SPLENDID MOTION PICTURE—
A FINE TRIBUTE TO THE NAVY."**
—says Secretary of the Navy Kimball

SUBMARIN COM

starring **WILLIAM HOLDEN**

***Three* big-gun Paramount hits in November: "Submarine Command", "Detective Story", "When Worlds Collide"**



Split-second timing by commando raiders wreck enemy communications!

DERING CITY SALUTE

To Launch Paramount's Heroic Picture Of The U.S. Submarine "Tiger Shark" Off Korea

These engagements, coming up immediately—and backed by Paramount's famed preselling—will establish the big boxoffice stature of this stirring, patriotic entertainment.

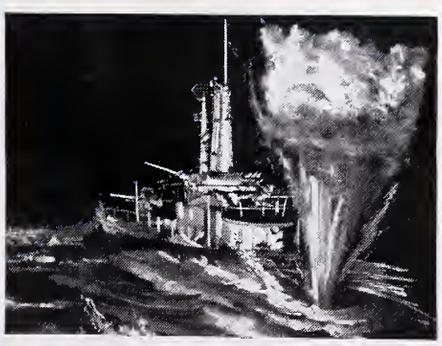
Each of these key towns selected for the Coast-To-Coast Premiere is the site of an important navy base:

BALTIMORE
BOSTON
CHARLESTON
CHICAGO
CORPUS CHRISTI
JACKSONVILLE
KEY WEST
MEMPHIS
NEW LONDON
NEWPORT
NEW YORK
NORFOLK
OAKLAND
PENSACOLA
PORTLAND, Me.
PORTSMOUTH
PROVIDENCE
RICHMOND
SAN DIEGO
SAN FRANCISCO
WASHINGTON

E MAND

NANCY WILLIAM DON

·OLSON·BENDIX·TAYLOR



Scenes never before filmed . . . submarine duels with shore batteries!



Breathless moments as "The Tiger Shark" invades mine-strewn waters!

A JOHN FARROW PRODUCTION

Produced by JOSEPH SISTROM
Directed by JOHN FARROW
Story and Screenplay by Jonathan Latimer

IT'S MOVIETIME, U.S.A.

TOA, ALLIED UNITS TALK JOINTLY ON PRACTICES

Myers, Wolfson Outline Aims of Two Exhibitor Groups at Memphis

MEMPHIS: Members of the industry's two exhibitor organizations—Allied States Association and Theatre Owners of America—this week attended a precedent-setting joint convention here of the Mid-South Allied and the Tri-States regional unit of TOA, and heard their respective leaders discuss arbitration, disciplining of industry personnel who fail to support unifying projects, and such alleged trade malpractices as forced selling of pictures.

Highlights of the two-day gathering at the Hotel Gayoso were the addresses of Mitchell Wolfson, newly-elected president of TOA, who revealed that his organization was planning to set up a voluntary arbitration system; Abram F. Myers, Allied's general counsel, who attacked the "satraps and lone wolves" flouting the wishes of the majority; and Trueman Rembusch, Allied president, who criticized bidding practices and revealed distribution assurances that forced selling if discovered, would be investigated.

Mr. Myers, in defining the areas of conflict and agreement within the industry, praised such joint efforts as the tax campaigns and Movietime, and struck out forcefully at groups and individuals who undermine these joint efforts for what he implied were selfish reasons.

He warned that "methods will have to be devised for disciplining those who wilfully jeopardize the interests of the whole industry for no good reason. Some way must be found to point the industry's collective finger of scorn at the satraps and the lone wolves".

Examples Are Cited Of "Selfish" Actions

As examples of this "selfishness and obstinacy", Mr. Myers cited those "who resent any outside aid—they call it interference—in matters affecting their own members"; a circuit executive who told his Congressman that "he was well-satisfied" with the proposed halving of the 20 per cent tax; a film executive who wrote a letter that symphony orchestras, as non-profit groups, should be exempted from the tax—a position in direct opposition to that of the film industry, and those "who have impeded the formation and development of COMPO, and are handicapping the present Movietime campaign." Mr. Myers did not mention names.

Mr. Myers said he was astonished at the suggestion to merge Allied and TOA, adding that a film executive in recent weeks had expressed just such a desire for "one great exhibitor organization". "I could not resist telling him," Mr. Myers said, "that if such a merger should take place, and this brought about the condition that he doubtless had in mind, a new exhibitor organiaztion would be formed overnight—and it would be a dandy." He said he suppressed the desire to ask the executive if the proposed organization "would adopt the aggressive policies of Allied, or conform to the traditional—you will note I say 'traditional'—policies of TOA."

The Allied general counsel also defended the Allied "service" policy of helping its members in the film rental troubles; warned that the forthcoming Allied convention in New York would hear some explosive speeches from delegates citing facts and naming names in complaints against the distributors, and warned that the stiffening of rental terms during the Movietime period was particularly "ill-timed".

Wolfson Discloses Arbitration Plan

Mr. Wolfson's disclosure of a TOA arbitration plan is the first specific step taken by his group, which is known to favor a system which would provide the settling of industry disputes through mediation. Mr. Myers did not touch on arbitration.

Mr. Wolfson said TOA's objective this year is to set up the arbitration project in specific districts where TOA, exhibitors and distributors can sit down and resolve their differences. The TOA action follows a demand voiced by delegates at the recent TOA convention in New York, for the organization to aid exhibitors in disagreements with distributors.

Discussing television, Mr. Wolfson said that "exhibitors are planning for the time when television will be as much a part of their programming as short subjects are now" with athletic events, and televised legitimate theatre productions as regular features.

"We are trying to get TV manufacturers to greater belt-line production so costs will come down," he said.

Mr. Rembusch informed the delegates that he had received assurances from distributors that forcing of pictures would not be tolerated. These assurances came in the form of a letter to him from Ben Kalmenson, chairman of the Sales Managers' Committee of the Motion Picture Association of America, which was quoted as saying that the committee would not "tolerate the illegal practice of forcing pictures by any salesman or branch manager".

See Kalmenson Letter Policy Reaffirmation

Mr. Kalmenson's letter was considered a reaffirmation of policy. The letter urged that complaints of forced selling be made known to national Allied, which could in turn relay the disputes to the attention of the sales managers, Mr. Rembusch said.

Mr. Rembusch spoke lengthily on trade practices and the "plight of the independent" while praising such Allied executives as Mr. Myers, Col. H. A. Cole, Ben Berger and Nathan Yamins for the work in behalf of their organization and the industry.

The Allied head also brought up the bidding question, and named names while doing so. Paramount, he said, "has a particularly illogical approach to bidding."

"Yet in another city where United Paramount operates a theatre, Paramount Distributing Company insists that their old customer bid for the pictures against United Paramount's theatre, and peculiarly the UPT theatre usually gets the picture even though its theatre is much smaller than the independent theatre," he said.

As for television, Mr. Rembusch said, "A majority of the smaller communities in this country will never have television coverage of any kind" and theatre television is the only way of servicing these spots with any kind of video service.

Organizations Elect Slate of Officers

M. A. Lightman, Jr., Malco Theatres, Memphis, was elected president of Tri-States Theatre Owners (TOA affiliate) and John N. Mohrstadt, Hayti, Mo., was re-elected president of Allied Mid-South. Other Tri-States officers elected were: Gordon Hutchins, Nathan Flexer and Mrs. R. B. Cox, vice-presidents; Leon Roundtree, secretary-treasurer; W. F. Ruffin, Jr., national representative to the TOA board, and T. E. Williams, regional vice-president for the TOA.

Mid-South Allied elected the following officers: Grady Cook, Edward Cullins, Roy L. Cochran, Lyle Richmond and Whyte Bedford, vice-presidents; Arthur Rush, chairman of the board, and Dwight Blissard, secretary-treasurer.

CURB CENSORSHIP, EDITOR URGES

MEMPHIS: **Frank Ahlgren, editor of the *Commercial Appeal*, cannot be accused of timidity about voicing his opinion. In one of the most sensitive areas of the country as far as film censorship is concerned, where many a picture has felt the snip of the censors' shears, Mr. Ahlgren told the joint Mid-South Allied and Tri-States regional TOA convention here that censorship—if not stamped out at its point of origin—would spread.**



Without exception, in every engagement to date, playing time has been extended and extended and extended again!

WARNER BROS. PRESENT

"A Streetcar Named Desire"

AN ELIA KAZAN PRODUCTION

PRODUCED BY CHARLES K. FELDMAN

STARRING **VIVIEN LEIGH** **MARLON BRANDO**

KIM HUNTER · KARL MALDEN

SCREEN PLAY BY TENNESSEE WILLIAMS

BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS

AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

DIRECTED BY ELIA KAZAN



It's 'Movietime U.S.A.'—Now and Every Day!

ASKS BACKING FOR RESEARCH

Mole, New SMPTE Head, Warns Developments Must Be Supported

HOLLYWOOD: The film industry was warned this week not to sit back and expect further technical developments unless it was willing to put up its share of financial backing for research.

Peter Mole. president of the Society of Motion Picture and Television Engineers, put the warning in the record at the organization's 70th semi-annual convention, which opened at the Hollywood-Roosevelt Hotel here Monday. The convention, which has attracted some 500 members, was to conclude its business Friday.

Must Accept Developments

The development of sound and color came from outside the film industry, but the industry can no longer expect equipment manufacturers to handle new developments on speculation, Mr. Mole cautioned. The industry must accept technical developments already offered by the engineers, he said.

Referring to theatre television, the leading topic at the first day's discussion, Mr. Mole said, "movies and television now are finding a common ground for their mutual benefit, and will complement each other."

New officers elected at the convention to serve two-year terms beginning January 1 were: Frank E. Cahill, Jr., financial vice-president and Barton Kreutzer, treasurer. Fred T. Bowditch was reelected engineering vice-president. The following were appointed to the board: Alex G. Jensen, Joseph E. Aiken, George William Colburn, Ellis W. D'Arcy, John K. Hilliard and Fred G. Albin.

Presents Sarnoff Award

At the opening luncheon, Mr. Mole presented the first David Sarnoff "Gold Medal Award" for exceptional achievements in motion picture and television engineering to Otto H. Schade, radio and television engineer of the Radio Corporation of America tube department. The award, established earlier this year by RCA and named for its board chairman, was presented to Mr. Schade for his recent development of a system of universal ratings by which the quality of 35 mm motion picture films can be measured for the first time in objective mathematical terms either in motion pictures or television.

Other awards, which were to be presented at the society's semi-annual banquet Wednesday evening, include the Samuel L. Warner Memorial Award for outstanding achievement in motion picture engineering; the Progress Medal; the *Journal* Award for the best technical paper published each year in the *SMPTE Journal;* a special commendation for an outstanding committee study, and 16 honorary fellowships in the society.



THE DAVID SARNOFF GOLD MEDAL AWARD has been given Otto H. Schade, above, optical scientist of the RCA Tube Department. The award was presented by the Society of Motion Picture and Television Engineers.

A feature of the convention was the first complete explanation of the new Ansco color negative-positive picture film process at the sound studio of Republic Pictures. The new Ansco color will be used by M-G-M in "The Wild North," with Stewart Granger, scheduled for release early next year. A test reel in Ansco color supplied by M-G-M was shown. Dr. Herman H. Duerr, technical director at Ansco, Binghamton, N. Y., described the process.

In addition to theatre television, the major topics on the convention agenda were the use of films in television programming; color television; three-dimensional motion pictures; three-color cinematography; magnetic recording; 16mm motion pictures and high-speed photography.

The convention's principal speakers on non-technical subjects were Jerry Wald, Wald-Krasna Productions, and Donn Tatum, director of television in the western division for the American Broadcasting Company.

Buy Missouri Drive-In

L. A. and F. V. Mercier and Mrs. John Kiefner, owners of the Mercier theatre, Perryville, Mo., recently purchased the Hilltop drive-in, near Brewer, Mo., from N. B. and D. M. Donze.

Film Courses Scheduled

The City College Institute of Film Techniques, a division of the College of the City of New York, has announced 17 courses on the production and use of documentary film, available to the public this fall.

Print Lack Chief Allied Meet Topic

The shortage of prints will be one of the top items on the agenda at the forthcoming Allied States Association convention, it was declared in New York this week by Wilbur Snaper, who is the convention chairman.

The gathering is scheduled to take place at the Biltmore Hotel, New York, October 30 to November 1. Mr. Snaper, at a press conference, said the dearth of prints was "worse than ever" and that previous explanations given by the distributors can no longer be accepted. Moving up of clearances has been one of the reasons given for the shortage, but Mr. Snaper said, "They (the distributors) will have to show us that this is a fact."

Distributors have also pointed out that the print supply has been increased to the limit of economic ability. The print problem and the increasing number of complaints on availability will take up the greater part of the time of the film clinics. Mr. Snaper said a major part of the convention schedule will be devoted to trade practice discussions.

He added that it could not be determined yet whether availability failures were the fault of distributor negligence, understaffing at the exchanges, or created "on purpose." Whichever may be the case, Mr. Snaper said, the effect was the lengthening of clearances, and the convention would demand rectification.

Following are the clinics, respective chairmen and moderators: Problems relating to theatres in towns under 3,500 population, H. A. Cole (chairman), Charles Niles, John Mohrstadt and Jeff Jefferies; towns under 25,000 population, Ray Branch (chairman), Ed Johnson, Arthur Rush, Dr. J. B. Fishman and William Carroll; large cities, Nathan Yamins (chairman), Ben Berger and John Wolfberg; key neighborhoods and sub-runs; Mr. Snaper (chairman), Martin Smith, Morris Finkel and Lauritz Garman; outdoor theatres; O. F. Sullivan (chairman), Rube Shor and C. Elmer Nolte; Circuit buyers and bidding; Jack Kirsch (chairman), Ben Marcus, Abe Berenson and Irving Dollinger.

Wald, Krasna Seek to Build Women Patrons

Producers Jerry Wald and Norman Krasna plan to go out and develop woman audiences to create interest in "The Blue Veil," which RKO is releasing. They feel their film has unusually strong women's appeal and that it is necessary to apprise women of this fact. Mr. Wald already has addressed the General Federation of Women's Clubs and both he and Mr. Krasna plan to make similar lectures to other women's organizations. Their topic will be "The Blue Veil."

MOVIETIME MOVING UP SECOND ASSAULT WAVE

Starting Broadcast Series for 13 Weeks; Study Plan for Product Exposition

With the flash and splash of the star tours, advertising campaigns both locally and nationally, meetings, rallies, press coverage and all the other components that went with the start of Movietime U. S. A. all but over, the industry this week concentrated on the 13-week broadcast series which will be heard over 432 stations. Leaders also considered a contest to pick the "ideal American movie-going family," and completed plans for the exposition scheduled for the spring at Grand Central Palace in New York.

While the "ideal family" and exposition projects have yet to be given final approval, the radio series got underway this week over the Liberty network. The broadcasts are recorded and feature stars, producers, directors, writers and others connected with film-making. They are aimed at giving the public a peek into production activity.

Family Contest Idea Now Before Regional Groups

As for the American family contest, the idea is now before the regional groups conducting the Movietime campaign. If approval comes through as is expected, the contest will be started in the immediate future. It will be national in character, and the winning family probably will be awarded a trip to Hollywood. Final details are still to be completed.

The main problem still confronting the exposition planners is financing. Spearheaded by the Organization of the Motion Picture Industry of New York, which last week sponsored the glittering Movietime luncheon for 1,000 persons at the Waldorf-Astoria Hotel in New York, the project has a tentative budget of $400,000 and is scheduled for a nine-day run. Fred Schwartz and a group of four or five exhibitors were to leave some time this week for Hollywood where discussions will be held with studio executives as to the feasibility of the exposition within the budget.

Lasky Sees Star Tours as Of Unquestioned Value

The Motion Picture Association of America, which has agreed provisionally to underwrite the project, will await the results of the coast meeting before making a final commitment. It is felt in some quarters that with the nominal admission charge to the exposition, which may "take to the road" following its New York stand, a profit can be realized.

Meanwhile, the Council of Motion Picture Organizations, Movietime sponsor, and executives in all segments of the industry from coast to coast, were busy tallying the immediate results of the project to date. Perhaps the reaction of press and public was best described by pioneer Jesse L. Lasky, Sr., who has just completed a seven-day Texas tour with John Wayne, Greer Garson, Jeff Chandler and other stars.

"Our tour covered 1,600 miles and 27 cities and towns, including four colleges. It has been estimated that we have appeared before 750,000 men, women and children, all motion picture fans, to say nothing of radio listeners," Mr. Lasky said. In many towns and cities the officials advised us that we appeared before the largest crowd ever assembled in their city.

"Our reception was enthusiastic beyond description Each one of us made 27 talks It is my considered opinion that our tour has been a great stimulant for the theatres of Texas Let's have more 'Movietimes' in U. S. A."

In varying degrees, the story was no different in other parts of the country, and this despite the fact that occasionally, as in such areas as Indiana and upper New York state, some arrangements went awry and the personal appearances of some of the stars were cancelled.

O'Donnell Calls Appearances "Stupendous Achievements"

Robert O'Donnell, Movietime national director, described the project as "the greatest public relations achivement in the history of the industry."

He said: "Nothing the motion picture business has ever done has won such good will for our industry as these personalities accomplished in one week by their appearance among the public, by their splendid behavior and by their sincere and earnest speeches. It was a stupendous achievement, and I am humbly grateful that I had an opportunity to be a part of it.

"True, we did not deliver all the personalities we had hoped to get for these tours. And it is true also that we were unable to provide personalities for all 48 states, as we had originally planned. . . . Nobody is to blame for the failure of more personalities to take part, unless it is that in our enthusiasm for this project we sold too large a package to the cooperating exhibitors. In any event, I know that the studios and talent guilds provided personalities to the limit of their resources. It just so happened that the time we selected for the tours was a week in which many of our most prominent players were obliged to be busy in production.

Sees Postponement Cause Of Star Cancellations

"Had the tours been conducted beginning October 1, as we had originally intended, I am sure that we could have delivered many more of the leading stars. The postponement of the tours to October 8 was, of course, caused by our desire to avoid conflict with the Governors Conference in Tennessee so that all the personalities would be able to visit the governors at the state capitals."

Consideration was given to the possibility of having the stars tour the areas omitted by the current caravans, at some future date. In this connection, Albany exhibitor chairman Harry Lamont was to meet this week with Mr. O'Donnell and Robert W. Coyne, his assistant, to discuss the matter.

Meanwhile, newspapers and other publications continued their flood of news stories and editorials in favor of Movietime. The editorial comment was widespread, running from one in so prominent a newspaper as the New York *Herald Tribune* to the Columbus, O., *State Journal*.

Excellent Reaction Reported From All Communities

Area-wise, local Movietime executives reported excellent reaction to the project generally, and the star tours specifically. Following are pertinent quotes: Des Moines—"Wild enthusiasm in all of the 85 towns visited"; Dallas—"terrific success we organized second tour"; Chicago—"Parade great success"; Detroit—"Movietime found a hearty welcome"; Boston—"Huge success"; Florida—"Movietime has surpassed everything that this state has ever seen"; St. Louis—"Tremendously enthusiastic response"; Columbus—"Movietime created marvelous impression". And so it went across the nation.

The first of the Movietime broadcasts was heard in the west on Monday, in the east on Tuesday.

QUIGLEY ADDRESS IS DISTRIBUTED BY COMPO

A recent address by Martin Quigley, delivered over a National Broadcasting Company network, is being distributed by the Council of Motion Picture Organizations in behalf of Movietime U. S. A. The address is contained in a pamphlet titled "The Catholic Hour." Mr. Quigley spoke on "Christianity in Motion Pictures Today" on a program sponsored by the National Council of Catholic Men, in cooperation with NBC. Urging Movietime participants to use the address in "any way that good taste and local conditions make possible", COMPO officials described the speech as "one of the most valuable pieces of constructive public relations we have seen in a long time".

Only the Waterfront Shadows Knew Their Secrets!

ONLY THE ANGRY SEA MATCHED THE PASSIONS

UNIVERSAL-INTERNATIONAL presents

THE RAGING

Starring

Shelley WINTERS
as "Connie", of the waterfront

Richard CONTE
as "Bruno", the fugitive

Stephen McNALLY
as "Kelsey", the hunter

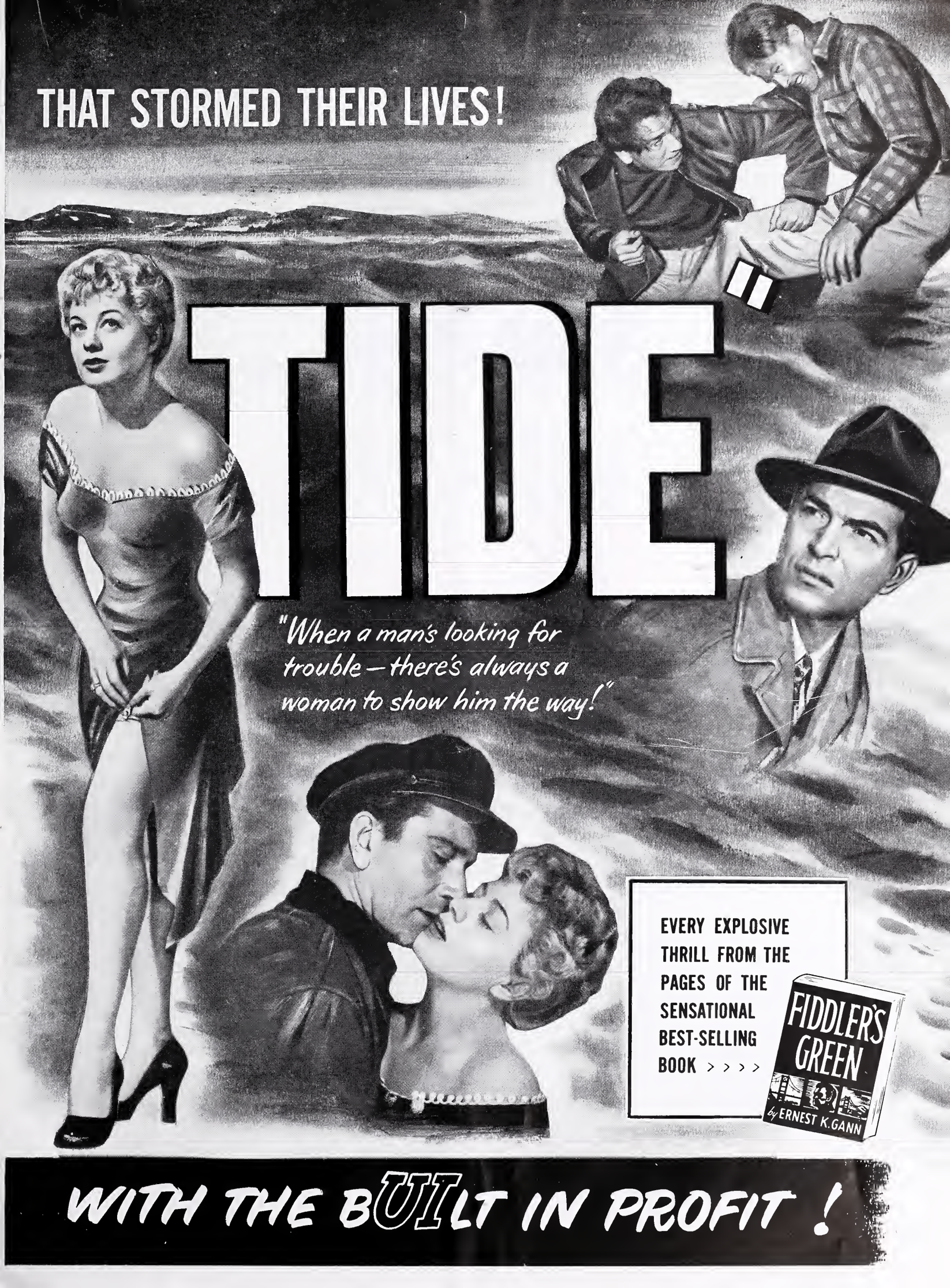
Charles BICKFORD
as "Hamil", the fisherman

Alex NICOL with **John McINTIRE**
as "Carl", the sailor



Screenplay by ERNEST K. GANN · Directed by GEORGE SHERMAN · Produced by AARON ROSENBERG

U-I MAKES THE PICTURES


THAT STORMED THEIR LIVES!
TIDE
"When a man's looking for trouble—there's always a woman to show him the way!"
EVERY EXPLOSIVE THRILL FROM THE PAGES OF THE SENSATIONAL BEST-SELLING BOOK > > > >
FIDDLER'S GREEN
by ERNEST K. GANN
WITH THE BUILT IN PROFIT!

50 YEARS FOR WALTER READE



MARKING THE fifty years circuit owner Walter Reade has been in show business. The scene last Friday during luncheon at the Hotel Astor, New York, as Rocco Dilione, maintenance director, who has been with Mr. Reade since the beginning, presents a plaque signed by everyone attending. Also photographed are, left, Mrs. Margaret Browning, manager of the Strand theatre, Long Branch, N. J., and a manager for Mr. Reade for 40 years; standing, Walter Reade, Jr., in active direction of the circuit now, and, right, Helen Mourad, for many years Mr. Reade's secretary. Some 70 friends attended the affair.

U-I Offers Print Plan

The interchanging among exchanges of prints, in addition to increasing the print supply generally, are the two main features of a plan announced this week by Universal to alleviate the print problem affecting exhibitors throughout the country.

According to Charles J. Feldman, domestic sales manager, the plan was formulated as part of a series of four bookers' meetings, the last of which will be held at the weekend. Mr. Feldman said "the plan has been developed in relation to local conditions following a study made of bookers "analyses of all accounts which Universal serves."

Mr. Feldman added that "for the past two years with the ever-changing 'run' situation throughout the country, bookers were instructed to develop these studies with the idea of assuring that the most efficient service could be rendered to all theatres playing Universal pictures."

"It is our intention to see that every exhibitor we serve gets an opportunity to play pictures in relation to his particular situation and it is our hope that as a result of this planning, our company will be able to make substantial contribution to the solution of this problem," he said.

RKO Acquires "Tembo"

RKO Radio has acquired world distribution rights for "Tembo," produced in Africa by Howard Hill, archer. The agreement with RKO was arranged by Robert J. O'Donnell, of Interstate Circuit, representing Mr. Hill.

MGM Chiefs Gather for Chicago Sales Parley

MGM will hold a mid-season three-day sales conference at the Ambassador-East Hotel, Chicago, beginning October 22. About 30 home office and eastern executives will attend the meeting, at which William F. Rodgers, vice-president and general sales manager, will preside. Among those scheduled to attend are: H. M. Richey, exhibitor relations head; M. L. Simons, his assistant; Howard Dietz, vice-president and director of advertising; E. M. Saunders, assistant sales manager; Charles M. Reagan, sales executive; Silas F. Seadler, advertising manager, and John Joseph, publicity manager.

Overseas Information Gets $85,000,000

WASHINGTON: House-Senate tax conferees last week agreed to appropriate $85,000,000 to the State Department for its overseas information program for the current fiscal year. There was no indication of how much of this appropriation will go to the International Motion Picture Division, which had requested in excess of $13,000,000. It appears likely, however, that the amount will be very close to the $11,803,000 of the past fiscal year. The bulk of the appropriation will go to the Voice of America. The Administration had asked $115,000,000 for the information program.

De Rochemont Buys Story

Louis de Rochemont has announced that his producing organization, the RD-DR Corporation, had acquired an original story dealing with the current oil crisis in Iran.

RKO Circuit Board Fight Continuing

The fight to have alleged representatives of Howard Hughes removed from the RKO Theatres Corp., board of directors continued this week despite the election of William J. Wardall and Leland Hayward.

The contentious figure still remaining on the board is J. P. Dreibelbis, whom the Justice Department wants removed. Three directors—Mr. Dreibelbis, Maurice H. Bent and James T. Brown—were claimed to be representatives of Mr. Hughes, but the latter two have resigned and the Government still is seeking the former's resignation. It has been charged that despite the consent decree divorcing RKO production-distribution from exhibition, and despite the trusteeing of the Hughes controlling theatre stock for ultimate sale, Mr. Hughes was in effect still controlling the RKO Theatres board through representation.

Meanwhile, David J. Greene, New York financial adviser, controlling a large block of RKO stock, has been fighting the alleged Hughes influence. A spokesman for Mr. Greene said this week that Mr. Wardall and Mr. Hayward were not nominated by the Greene group, and are, in fact, "unacceptable." As far as the Justice Department is concerned, it was scheduled to continue its fight in the New York District Court Thursday for the removal of Mr. Dreibelbis.

Mr. Greene has made preparations for a proxy fight at the first annual meeting of RKO theatres stockholders in December if the nominees to the board do not meet with the approval of his group.

Films Depict American Way, DeMille Declares

Hollywood motion pictures have a tremendous influence in portraying the American way of life for a world-wide audience of 230,000,000 people every week, Cecil B. DeMille told delegates to the American Legion convention in Miami this week. Mr. DeMille, whose "The Greatest Show on Earth" will soon be released by Paramount, said motion pictures do an outstanding job in depicting the greatness and nobility of this country. Acknowledging that Hollywood sometimes shows crime, corruption and vice, the director said, however, these things are shown only because they exist. "Drama reflects the times and thoughts of a nation," he declared.

Paper Salutes Industry

The Fredericksburg (Texas) *Standard* last week ran a lengthy editorial praising the industry for its entertainment and civic contributions "in making America the great nation that it is", according to Walter Knoche of the Palace and Longhorn theatres in Fredericksburg. The editorial was headed "Movietime U. S. A."

Baby, it's GOLD outside!

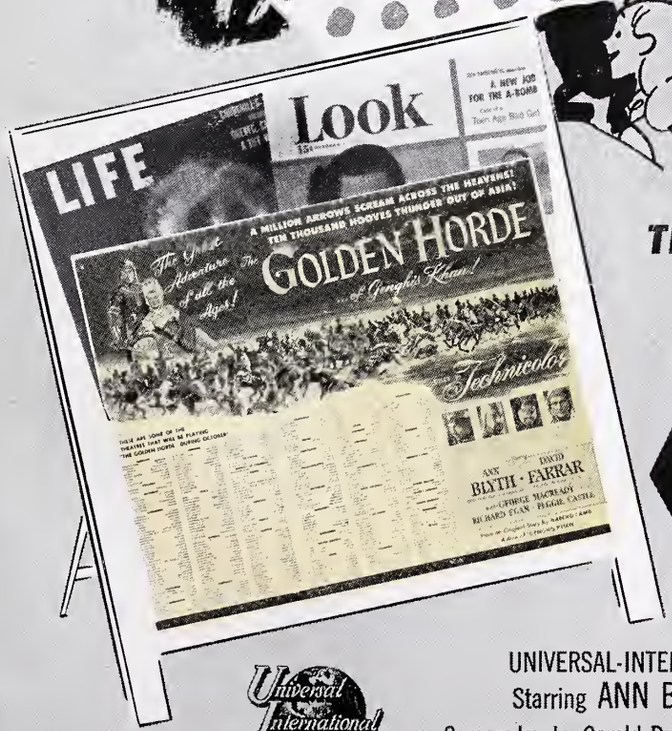




COLOR BY Technicolor

The GOLDEN HORDE of Genghis Khan





The box-office goldrush is off to a great start

at the *Paramount Theatre*, New Haven; *Strand*, Manchester, N. H.; *Paramount*, Springfield, Mass.; *Cataract*, Niagara Falls; *Broadway*, Portland, Oregon; *Wisconsin*, Milwaukee

...and these are just the first of the 408 theatres whose engagements of "The Golden Horde" were nationally advertised in Look and Life magazines.

Stake your claim now at your U-I Exchange!

Universal International

UNIVERSAL-INTERNATIONAL presents **"THE GOLDEN HORDE"** Color by **TECHNICOLOR**
Starring ANN BLYTH · DAVID FARRAR with George Macready · Richard Egan and Peggie Castle
Screenplay by Gerald Drayson Adams · Directed by George Sherman · Produced by Howard Christie and Robert Arthur

People in The News

CECIL B. DEMILLE was awarded a special citation by the American Legion at its annual convention in Miami this week for his leadership in the field of entertainment and popular education.

EDWARD T. CHEYFITZ will resign as assistant to the president of the Motion Picture Association of America November 1. TAYLOR MILLS, now in MPAA's New York office, will take over Mr. Cheyfitz's duties in connection with television and theatre television. Mr. Cheyfitz plans to enter private law practice at the completion of his law studies this fall.

ROBERT J. O'DONNELL, general manager of the Interstate Circuit, Dallas, has been named a director of the Dallas Hotel Company.

ERIC JOHNSON, Economic Stabilization Administrator, returned to Washington this week after a tour of Europe. Mr. Johnston indicated while in London that he may not return as president of the Motion Picture Association of America until the first of next year.

O. R. MCMAHON has resigned as comptroller of RKO Theatres Corporation, SOL A. SCHWARTZ, president, announced this week. H. E. NEWCOMB, an employee of the circuit for 22 years, succeeds him.

JONAS ROSENFIELD, JR., this week announced his resignation as advertising manager of 20th Century-Fox, effective November 2. Mr. Rosenfield, who joined 20th-Fox in 1941 and became advertising manager in 1948, will announce his future plans later.

ALFRED E. DAFF, director of world sales for Universal Pictures, arrived in London this week to confer with JOHN DAVIS of the J. Arthur Rank Organization. While there he will also address a meeting of Circuits Management Association, Ltd. He will return to New York October 26.

HARRY BRANDT, head of Brandt Theatres, will serve as New York chairman for the Variety Clubs-Will Rogers Memorial Hospital's 1951 "Christmas Salute" fund-raising drive, which gets under way November 1. HAROLD RINZLER, Randforce Amusement Company, is co-chairman.

CHARLES R. DARBY, manager of the Avon Cinema, Providence, R. I., for the past six years, has been promoted to district manager for Lockwood & Gordon Enterprises, Inc. He will supervise five theatres in Rhode Island and Massachusetts.

HAROLD J. MCCORD, head of Warner's film editing department, this week celebrates his thirty-third year with the company. Mr. McCord was the editor of the first talking picture, "The Jazz Singer."

GENE PLESHETTE, manager of the Brooklyn Paramount theatre, has been invited to lecture at Long Island University next week.

NICHOLAS JOHN MATSOUKAS has been appointed advertising, publicity and exploitation director of the Rivoli theatre, New York, United Artists theatre circuit announced this week. Mr. Matsoukas continues to head the department of advertising, publicity and special campaigns for Skouras Theatres Corp.

See Rackmil, Blumberg in U-I Deal

Reports from well-informed industry quarters were current this week that Nate J. Blumberg, president of Universal, is participating with Milton Rackmil, Decca Records president, in negotiations now going on for the purchase of large blocks of Universal stocks and warrants.



Milton Rackmil

According to these sources, Mr. Blumberg will not sell his 32,100 warrants and 15,000 shares of common stock held by members of his family. Instead, it is understood he will commit them to a joint pool with Mr. Rackmil's acquisitions, which are said to include stock bought on the open market and some 150,000 shares acquired from Leo Spitz and William Goetz, top-ranking Universal executives.

It is also reported that Mr. Blumberg will acquire additional large blocks of stock under an arrangement with Mr. Rackmil, the goal being a controlling interest in Universal as well as expansion opportunities for Decca. Another reported objective of the acquisitions is to give holders of large blocks of stock who would like to assume management function without management responsibility, an opportunity to divest themselves of their holdings.

The Blumberg-Rackmil interests are reportedly ready to acquire between one-fifth and one-third of Universal's 1,300,000 shares of outstanding common stock.

20th-Fox Film Showings Feature Star Tours

Twentieth Century-Fox this week announced "a series of Hollywood star junkets, concentrating on 'grass roots' areas of the country". The "junkets" are planned in behalf of five pictures. The first personal appearance tour, with MacDonald Carey, Joyce McKenzie and Robert Wagner, was to start this week. The actors were scheduled to visit nine New England cities to promote "Let's Make It Legal." Next week, Debra Paget and Louis Jourdan will visit New Orleans for the premiere of "Anne of the Indies," the Technicolor film. At the same time Anatole Litvak, co-producer and director of "Decision Before Dawn" will fly to Europe to assist in the campaign for the film. In November, Mitzie Gaynor and Dale Robertson will be on hand for the opening of "Golden Girl" in Technicolor in San Francisco. And also in November, "Miss Kangaroo," an Australian beauty to be chosen in a national contest conducted by the Hoyt circuit, will tour the U. S. for the Australian-made "Kangaroo" in Technicolor.

Supreme Court May Hear Dipson Trust Suit

Plans are under way to bring the Dipson anti-trust suit against Buffalo Theatres, Inc., and six distributors to the Supreme Court. According to a decision by the Dipson Theatres, Inc., an appeal will be filed with the high court against the decision of the New York Circuit Court of Appeals which upheld a District Court ruling throwing out the suit. The distributors named in the suit are Loew's, Warners, RKO, United Artists, Paramount and 20th-Fox.

Columbia Sets Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the corporation, payable November 15, 1951.

TOA Representative Named To COMPO Executive Board

The following eight representatives of Theatre Owners of America have been named to serve on the executive board of the Council of Motion Picture Organiations: Mitchell Wolfson, Miami; William F. Crockett, Virginia Beach, Va.; Myron Blank, Des Moines; Robert B. Wilby, Atlanta; Elmer Rhoden, Kansas City; Tom Edwards, Farmington, Mo.; S. H. Fabian, New York, and Gael Sullivan, executive director of TOA.

Yorke Plans TV Series

Emerson Yorke, independent producer, was in Hollywood this week discussing final plans for a television film series, "The Story Teller" which he will produce with Gene Lockhart. At the SMPTE convention Mr. Yorke screened his "Convention Round-up" which he produced for the film engineers, covering their New York meeting last spring.

The National Spotlight

ALBANY

"David and Bathsheba" made a flying start in a number of theatres at $1.20 top. Guy A. Graves, Fabian city manager, said business was very big. . . . A 20th-Fox crew spent several days here and at the Erie Canal above Fort Edward making outdoor scenes for the musical version of "The Farmer Takes a Wife." . . . Warner's Lincoln, Troy, will open "The Tales of Hoffmann" at $2.40 top, October 24. . . . Mayor Edward J. Fitzgerald. Troy manager, accompanied Larry Cowen, manager of Proctor's in Troy, to the Albany district Movietime U. S. A. meeting. . . . Visiting were Wesley Ackerman, Harold Tyler, Mrs. Helen Hadley, Mrs. Mary W. Bird, Leon Dechene, Richard Hayes, H. L. Giladette, Sid Dwore, Gus Lampe, Bernard Diamond, Donald Schine, Phil Baroudi, F. Chase Hathaway, Norm Pratt, Andrew Roy, Richard Murphy, George Seed, Phil Rapp, Lou Rapp, Jack Swarthout, Joseph Stowell, Sid Summers, George Pugh, F. L. O'Kelly, Guy Hevia and Bob Case.

ATLANTA

Trade in all downtown and drive-ins very good with a little winter weather. Playing are: Art, "Tales of Hoffmann," second week; Fox, "Painting the Clouds with Sunshine"; Loew's Grand, "Texas Carnival"; Paramount, "Crosswinds"; Rialto, "Two of a Kind"; Roxy, "Taproots" and "Women on the Run." . . . On the row visiting were Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; D. L. Buzbee, Ritz, Dadeville, Ala.; Col. T. E. Orr, Orr theatres in Alabama; Ernest Ingram, Lineville and Ashland, Ala., theatres; John Moffitt, theatre owner in Alabama; Gault Brown, Hollywood, Madisonville, Tenn.; C. S. Dunn, Gibson Chattahoochee, Fla.; M. C. Moore, Riverside, Jacksonville, Fla.; Wendel Welch, Dallas, Dallas, Ga.; Nat Williams, Interstate, Thomasville, Ga.; J. S. Tankersley, Ellijay, Ga., and P. J. Gaston, Griffin, Ga. . . . "Drums in the Deep South" has its southern premiere at the Rialto. . . . Joe Scott, booker at Republic, has resigned to go with the Martin circuit, Atlanta booking department.

BALTIMORE

Unsettled weather conditions have kept the downtown boxoffice fluctuating but on the average this week's batch of films have done fairly well. "Painting the Clouds with Sunshine" at the Stanley was off to a good start as was "Darling How Could You?" at Keith's and "The Mob" at the Hippodrome. "Red Badge of Courage" is disappointing at Loew's as is "Behave Yourself" at the Town. "Pickup" at the Mayfair is doing well. "No Highway in the Sky" at the New is fair. . . . Drive-in theatres in this area may adopt the week-end policy during the winter months with in-car heaters. . . . Schwaber's Homewood theatre has closed for remodeling and will open with an art policy as the Playhouse, under the direction of Ted Routson, long time Little manager.

BOSTON

"Saturday's Hero" was the standout at Loew's State and Orpheum. "People Will Talk" held well in its third week and will continue until October 23 when "Streetcar Named Desire" bows in at the Astor. "Force of Arms" was at the Metropolitan. . . . A new buying and booking service has been opened at 48-50 Melrose Street by Ben Williams to handle theatres in Massachusetts, Maine and Rhode Island. . . . Joe Cohen, independent buyer and booker, has added the Ideal theatre, Milford, to his servicing accounts. . . . Edward Sullivan is the new assistant manager at Al Lourie's Adams theatre, Dorchester. . . . George Kraska, the first New Englander to successfully present foreign films to Boston audiences, is now representing "The Emperor's Nightingale" in the New England territory. The film is set for its premiere at the Exeter Street theatre on October 17.

BUFFALO

At the weekly Ad club luncheon, Darnell Theatres general manager, Elmer F. Lux, acted as chairman and spoke on Movietime U. S. A. Mr. Lux introduced Jane Powell and Carleton Carpenter, who were appearing at Shea's Buffalo. . . . John Shelvet, manager of the Amherst, launched his series of amateur shows on his stage and really jammed them in. . . . Richard Carroll has resigned as booker at the UA office to give his full time to the management of the Kenmore theatre, now operated by William Brett and William Rosenow. . . . Splendid Fall weather is keeping the drive-in theatres open here. . . . Charles Loree is representing the MPTO of N. Y., western N. Y. zone. on the Buffalo Fire Prevention Committee. . . . The Midtown in Syracuse, which closed early in the summer, has re-opened under a new policy and management. The house henceforth will be known as the New Midtown and will be managed by Mrs. Edith Zurich.

CHICAGO

Theatres here blossomed out with Movietime U. S. A. decorations as the Illinois personality tours converged on Chicago for the Movietime Parade down State Street October 13. The first runs, with a few exceptions, were holding up well. "Jim Thorpe—All American" (with the "Roaring Twenties" on stage) sprinted to a good $40,000-plus opening week at the Chicago. "The Day the Earth Stood Still" opened strong at the Grand and continued to move along briskly over the weekend. "The Magic Face" and "Criminal Lawyer" looked good at the Roosevelt, with an opening session of close to $20,000. At the Woods, "Bright Victory" was dull, in spite of enthusiastic reviews. "Texas Carnival" rolled to a very good $40,000 at the Oriental, with a vaudeville review on the stage. Elsewhere, "Warpath" and "Sunnyside of the Street" gave the United Artists a mediocre second round of about $10,000, "David and Bathsheba" headed into its last seven days at the State Lake after racking up a strong fifth stanza of over $20,000. . . . James Gregory, head of the Alliance circuit, and John Semadallas, well-known local exhibitor, are among the group negotiating for purchase of the B. & K. Granada for conversion to use as a Greek Orthodox church. . . . The B. & K. Garrick, closed since construction started on the Greyhound bus station next door, will be renovated for probable conversion to an audience TV studio for local station WBKB and/or the ABC television network. . . . Van Nomikos, vice-president of Allied Theatres of Illinois, has acquired the Brandt theatre, Harvey, Ill.

CINCINNATI

Attractions now playing include: "Rhubarb," RKO Albee; "Painting the Clouds with Sunshine," RKO Palace; "The Red Badge of Courage," dualed with "Bannerline," RKO Grand; "Wagon Wheels" plus "Desert Gold," first half, and "Under Age," dualed with "Missing Daughters," second half, RKO Lyric; "The Golden Horde," Keith's; "A Place in the Sun," third week, Capitol, and a fourth week of "Tales of Hoffmann," roadshown at the Guild. . . . Repairs and replacements are expected to get under way shortly at the Lake drive-in, near St. Mary's, Ohio. The theatre was struck by a tornado which recently swept through the area, blowing off one wing of the screen tower, the roofs of concession stands, and scattered loudspeakers over a considerable distance, in addition to doing other comparatively minor damage. . . . James Work, who operates houses in Steelton and Pine Grove, W. Va., has purchased the Virginia theatre, at Paden City, W. Va., formerly operated by Pomeroy and Gaffney.

CLEVELAND

Theatre business at local downtown theatres ranged from good to excellent this past week. "An American in Paris" continued to hit the high spot for the second straight week at Loew's Stillman, where it stays on for at least another week. "The Day the Earth Stood Still" did 50% better than average at the Hippodrome, while "Saturday's Hero" topped the RKO Palace average by 25%. Neighborhoods continue to state that business fluctuates with the boxoffice strength of the attraction. . . . Nick Condello has purchased the Park theatre, North Can-

(Continued on page 32)


Too OLD for her age...
Too BOLD for her age...
no wonder she's
On the Loose!
On the
THE FILMAKERS
present
Distributed by
RKO
RADIO
PICTURES

The frank-as-life story of a teen-ager . . . who learned a lot of things you never find in school books!



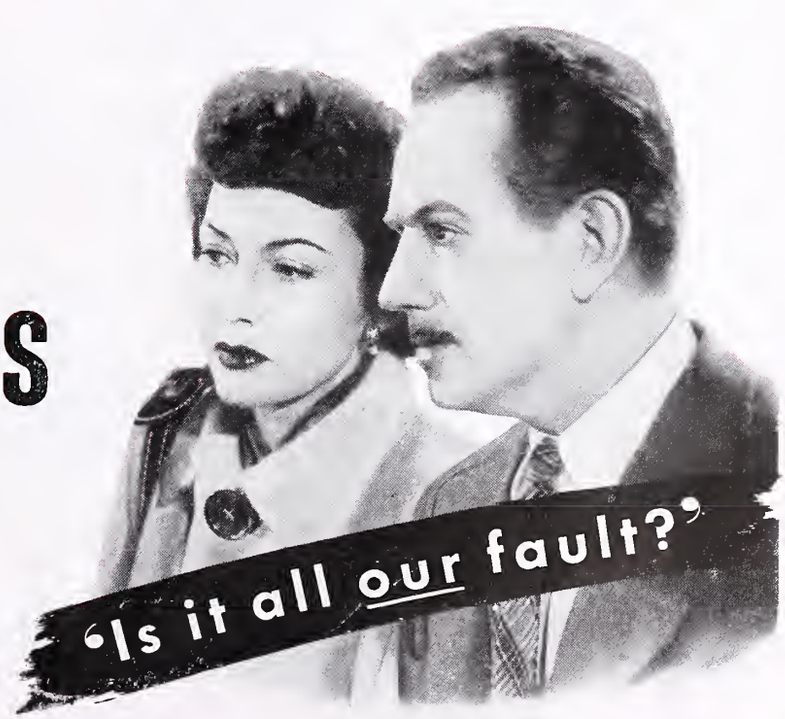
"Come on . . . let's have fun!"

LOOSE

starring

JOAN EVANS
MELVYN DOUGLAS
LYNN BARI

Produced by COLLIER YOUNG
Directed by CHARLES LEDERER
Screenplay by DALE EUNSON and KATHERINE ALBERT



"Is it all our fault?"

(Continued from page 29)

ton, and upon completion of a remodeling program, will reopen full time. . . . Olympic theatre, Steubenville, is back on full time from a summer week-end policy. . . . Leo Jones is experimenting with an all "A" picture single feature policy at his Star theatre, Sandusky. He closed his new Indian Trail drive-in theatre last week. . . . For the fourth consecutive year Nat Wolf, Warner Ohio zone manager, has written and produced the official Cleveland Community Chest reel. It will be shown in 69 Greater Cleveland theatres. Mr. Wolf is a full member of the Community Chest, chairman of the Motion Picture and Theatre division and a member of the public relations and publicity committees.

COLUMBUS

"People Will Talk" at Loew's Ohio was given a boost from Jeanne Crain's appearance here with the Movietime U. S. A. star caravan. Fair business was racked up by other new firstruns—"Force of Arms" at the Palace, "The Prowler" at Loew's Broad and "The Highwayman" at the Grand. . . . Lee Hofheimer and Al Sugarman of H. & S. Theatres are building an ultra-modern drive-in on North High Street near Worthington. The open-airer will be called North-Hi drive-in and will open in March, 1952. . . . More than 100 state, civic, newspaper, radio and TV representatives in addition to theatremen attended the kickoff luncheon of Movietime U. S. A. at the Athletic Club with Governor Frank J. Lausche as principal guest. . . . Two parking garages, one for 490 and the other for 457 cars, would be erected to aid downtown parking congestion under the city's proposed offstreet parking program. Both would be located near downtown theatres. . . . Earl Gratton, former junior assistant manager at Loew's Penn, Pittsburgh, has been promoted to assistant manager at Loew's Broad.

DENVER

Two of the first run films go into their third week and another is holding into its second. Staying for a third are "Rich, Young and Pretty", at the Broadway, and "A Place in the Sun" at the Denham. Holding into its second week is "Tony Draws a Horse" at the Vogue art theatre. Other first runs included "You Never Can Tell" with "Daltons Ride Again" at the Aladdin, Tabor, Webber; "Painting the Clouds With Sunshine" with "Yellowfin", Denver, Esquire; "Behave Yourself" with "Bannerline", Orpheum; "Force of Arms" with "Varieties on Parade", Paramount, and "When Men Are Beasts" with "Gypsy Fury" at the Rialto. . . . Frank H. Ricketson, Jr., president, Fox Intermountain Theatres, heads for Europe to look at Swiss telecasting methods October 21, in company with Charles Skouras and Elmer Rhoden.

DES MOINES

Dick Felix of Mason City has been named manager of the Belmond house. He had been serving as manager of the theatre at Oelwein for Central States. . . . Harry R. Moore is returning to Cedar Rapids to become manager of the Paramount. He succeeds Francis C. Gillon, who has resigned. . . . More than 500 attended the Governor's luncheon to launch Movietime in Iowa. Among the special guests who later left Des Moines for a tour of the state were some Hollywood stars. Presiding was Myron Blank of Central States. . . . Orba Franzen of Iowa-United Theatres, died of a heart attack. . . . The Amuzu at Fonda observed its second anniversary with a free show for everyone. . . . The Rex has closed.

DETROIT

Movietime U. S. A. in Michigan is responsible for first-run and subsequent-run houses hitting above average mark at the boxoffice. "David and Bathsheba" has remained on top as it continues a fourth week at the Madison. Michigan is doing fine with "A Place in the Sun" and "Two Dollar Bettor." Featured at the Adams is "Texas Carnival." Fox drew capacity crowds opening days of "The Day the Earth Stood Still." "Obsessed" is on the same bill. Palms is offering a double bill, "Jim Thorpe —All American" and "Jungle Manhunt." United Artists did fair with "The Man with a Cloak." . . . Ernest Conlon, executive secretary of Allied Theatres of Michigan, reported December 4, 5 and 6 as tentative convention dates.

HARTFORD

Downtown first-runs included "Texas Carnival," Loew's Poli; "A Place in the Sun," Allyn; "The Golden Horde," Warner Strand, and "Little Egypt," E. M. Loew's. . . . Mack Herbert, formerly manager of the Schine circuit's Liberty theatre, Cumberland, Md., has been named manager of the State theatre, New Britain, Conn. . . . Michael Mowchun has been appointed assistant manager at the Warner Strand theatre, New Britain, Conn. . . . The Broad St. Amusement Corp., New Britain, Conn., new operator of the 835-seat Music Box theatre, New Britain, has as principal officers Ernest Dorau, former city manager in Middletown, Conn., for Middletown Theatres, and Walter Kane, operator of a 16mm motion picture circuit along the Connecticut shoreline. . . . Hartford visitors: Harry F. Shaw, division manager; Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres; Atty. Herman M. Levy, general counsel, Theatre Owners of America; Brooks LeWitt, Arch St. theatre, New Britain, Conn.; Sperie Perakos, Perakos Theatre Associates, New Britain.

INDIANAPOLIS

The Rev. William Alexander of Oklahoma City and William F. Rodgers, general sales manager of Loew's, are first speakers named for the silver anniversary convention of the Allied Theatre Owners of Indiana at the Hotel Lincoln here November 14-15. . . . "Everyone felt that no meeting could have filled its purpose any better, making friends for our industry," is state exhibitor chairman William A. Carroll's official report on the Movietime U. S. A. kickoff luncheon here October 8. . . . Indiana film men are giving a lot of credit to Allan (Rocky) Lane, who spent the entire week in the state on the Movietime mission. . . . Warner's have started running co-op ads in local papers when films break in the neighborhoods, for the first time here. . . . "David and Bathsheba" was a standout at boxoffices here last week, grossing $25,000.

KANSAS CITY

Showing are: Paramount, "A Place in the Sun"; "Tales of Hoffmann" in its fourth week at the Kimo; Tower, stage show and "You Never Can Tell"; and "Across the Wide Missouri" at the Midland with "Kind Lady." . . . E. R. (Eddie) Golden, continuing to operate Golden Theatre Service, buying and booking, has bought the Vogue. . . . "People Will Talk" is the bill at the new first-run group of Fox Midwest: Esquire, Fairway, Granada and Uptown.

LOS ANGELES

Three major openings of the week were "The People Against O'Hara" at Loew's State and the Egyptian, "A Millionaire for Christy" at the Los Angeles and Grauman's Chinese group and "Tomorrow Is Another Day" at the Warner Hollywood, Downtown and Wiltern. . . . Other openers included "You Never Can Tell" and "Lady from Texas" at the United Artists circuit, "Crosswinds" at the Paramount Downtown and "On the Loose" paired with "Slaughter Trail" at the Orpheum and Hawaii. . . . Continuing in a second week at the Pantages and Hillstreet was "Flying Leathernecks" and "Kind Lady" at the Four Star, while a third week went to "Rhubarb" at the Paramount Hollywood and "A Streetcar Named Desire" started its fourth week of heavy grosses at Warner's Beverly Hills. Another Tennessee Williams' drama, "The Glass Menagerie" is on the screens of the Esquire, Studio and Vagabond theatres. . . . "The River" was scheduled by the Fine Arts for its "invitational" premiere October 16. . . . Drawing good attendance and comment among the imports was "La Ronde" at the Beverly Canon, and heading for a record run at the Vogue and Globe was "David and Bathsheba" in a seventh week. . . . Now booking for the Park and Huntington theatres in Huntington Park is the Roy Dickson office. . . . More than 750 attended the film row picnic in Griffith Park on October 6.

LOUISVILLE

"David and Bathsheba" moved to the Brown following a week at the Rialto. The Mary Anderson held over "Painting the Clouds with Sunshine," while the Scoop announced a return engagement of "Bitter Rice" and "Manon." The Kentucky brought in "People Will Talk," while the Strand offered "The Basketball Fix" and "Two-Dollar Bettor." The Rialto featured "His Kind of Woman" and "Yes, Sir, Mr. Bones." . . . W. E. Carrell, owner of the Falls City Theatre Equipment Co., and a director in the Theatre Equipment Dealers Association, is in Los Angeles attending the joint TESMA-TEDA convention. . . . The Dixie theatre, a subsequent run neighborhood theatre, which was dark for several months, has been re-opened and is now running on regular schedule. . . . Out-of-town exhibitors seen on the row recently included: Mrs. L. M. Denton, Shepherd, Shepherdsville, Ky.; Don Steinkamp, Dream, French Lick, Ind.; Mr. and Mrs. E. D. Ornstein, Ornstein Theatres, Marengo, Ind.; G. D. Saylor, Wallins, Wallins Creek, Ky.; Mr. and Mrs. Fred May, Royal Carrollton, Ky.; Robert Enoch, State and Grand, Elizabethtown, Ky., and Williard Wilderick, New Washington, New Wash-

(Continued on page 35)

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

THE MAGIC CARPET

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Romantic Adventure in Color

CAST:
Lucille Ball
John Agar
Patricia Medina

RUNNING TIME:
84 minutes

HIGHLIGHTS:
Everything for everybody! 1001 Arabian Nights adventures come to life. 1001 Arabian-nightie-clad beauties born to love. Blushing in superb color. A carpet that flies thru the air with the greatest of ease. A natural for lobby, stunt exploitation.

RELEASE DATE:
October

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



AIRMAIL Edition of Motion Picture Daily to be published FOUR days each week—

—to be issued every Monday, Tuesday, Wednesday and Thursday (except holidays) commencing Monday, October 22. **The regular edition will continue to be published every week-day for the New York area, and sent by usual "Second Class" mail to those out-of-town subscribers to whom two to three days' delay in receiving the spot news reports of the industry is satisfactory for their purposes. Complete details will be mailed to all subscribers.**

One year ago the first *AIRMAIL* Edition of any trade paper was introduced by *Motion Picture Daily*, on a once-a-week experimental basis. It was undertaken in recognition of the growing need for a fast news service for alert-minded "Pace-makers" of the industry throughout the nation — executives who are keenly aware of the importance of keeping posted promptly, nowadays, on all happenings which might have a bearing upon decisions for effective action.

Never in the 36-year history of Quigley Publications (in introducing almost all of the new forms of service which have since become standard in the motion picture trade paper field) has any innovation met with such immediate and enthusiastic approval from so many of the exhibition Pace-makers. Expressions of thorough endorsement also were received from the major executives in the Production and Distribution fields.

During the 12-months' period to date, requests for *daily* publication of the Airmail Edition have been many and frequent. The number of instances where prompt receipt of the Tuesday news report has been importantly beneficial has left no doubt that this industry now needs the fastest practical means of keeping its leaders properly informed on trade news developments from day to day.

In its public relations, too, the industry has been aided by the Airmail Edition. It has helped in keeping columnists of key city newspapers beyond the New York area reliably and promptly informed. The Airmail Edition frequently has been the source for an undistorted concept of the current conditions of the industry. It has often been quoted on specific, up-to-date points. The expanded service, in more frequently bringing columnists "news while it *is* news" for their purposes, will be of expanded value to the industry.

Motion Picture Daily wishes to express to all who have urged more frequent publication of the Airmail Edition its appreciation for their progressive attitude during the past 12 months. In entering upon the second year of the Airmail Edition, and expanding it to four successive days per week, the widespread assurance that this is both needed and desired is our guidance in providing this improved service to the industry.

(Continued from page 32)

ington, Ind. . . . Settos Theatres, headed by George Settos, with headquarters in Indianapolis, is scheduled to take over the operation of the Towers theatre here, a subsequent run neighborhood house. Plans call for a complete remodeling and redecoration, plus the installation of new chairs and other major equipment. . . . Sam J. Switow, executive of M. Switow and Sons, Theatrical Enterprises, has accepted the national exhibitors' chairmanship of the amusement industry's annual fund-raising drive for the Will Rogers Memorial Hospital.

MEMPHIS

Exhibitors came to Memphis from all parts of the territory to attend the joint Mid-South Allied and Tri-States Theatre Owners (TOA affiliate) convention at which the Memphis Movietime U. S. A. celebration was formally launched. . . . First runs were doing a bang-up business. Malco launched "People Will Talk" to record-breaking opening day crowds. Loew's State had fine business with "Drums in the Deep South." Loew's Palace held over "David and Bathsheba" for a second big week. Warner played "Painting the Clouds with Sunshine" to good crowds. Strand opened "A Place in the Sun" and got off to a good start. . . . Newspapers joined in the launching of the celebration with feature stories about the history of the movies in Memphis.

MIAMI

"Drums in the Deep South" is at the Florida, Sheridan; "Crosswinds" is at the Embassy, Variety; "No Highway in the Sky," Carib, Miami, Miracle; "Behave Yourself!", Paramount, Beach; "Kind Lady," Flamingo; "Criminal Lawyer," Lincoln, Town; "Over the Moon," Mayfair Art; "That's My Boy," Olympia, with Joan Edwards the stage draw. Town had "New Mexico" as the midnight offering. . . . George Bolden of Claughton's planning special showings of "A Place in the Sun" at the Embassy and Variety. . . . Mrs. E. N. Claughton was recently elected president of the Women's division of the Miami Chamber of Commerce. . . . The Dixie theatre was victimized by burglars recently and a safe was robbed of $58. . . . Mitchell Wolfson, TOA president, is now touring the country, speaking to exhibitors, and current itinerary includes Charlotte, N. C., and Memphis, Tenn. . . . Wometco executives Mark Chartrand and Elmer Hecht will join Mr. Wolfson in Jacksonville for the October 22-23 meeting there of Motion Picture Exhibitors of Florida. . . . David Gridley, manager of the Royal. has a new assistant, Arthur Dean Barrett. . . . Joe Perez, manager of the Trail, also has a new assistant, Louis Costanzo. . . . Cecil Tuggle, manager of variety, now has Charles Sutton as assistant. . . . Other changes included Steve Froling now managing the Embassy, with Richard Lyne as assistant, and Robert Perry in charge at the Circle with Donald Tilzer, assistant.

MILWAUKEE

Oliver Trampe has taken over the Cudahy theatre. . . . Andy Spheeris, part owner of the Towne theatre here, is now a stockholder in the Milwaukee Broadcasting Co. . . . The Alhambra, Warner house, which reopened with the Midwest premiere of "A Streetcar Named Desire," did very well on the picture. . . . John Falco, city manager for Standard Theatre at Beloit, Wis., promoted a full page ad exploiting Movietime and the personal appearance of the stars there. The full page ad was paid for by the city of Beloit.

WHEN AND WHERE

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 6: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward hotel, Toronto, Canada.

November 6, 7: Annual fall convention, Kansas - Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

December 11, 12: Convention Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

MINNEAPOLIS

"People Will Talk" is at Radio City; "Saturday's Hero," at RKO-Orpheum; "Mr. Drake's Duck," Century; "Crosswinds," State. . . . Howard Pearl, advance publicity representative for United Artists, was in Minneapolis to publicize the opening of "Mr. Drake's Duck" at the Century. . . . Grant Hatling, operator of the Bell theatre, Belgrade, Minn., and the Rialto, New London, Minn., has leased the Lee theatre in Murdock. . . . William and Sidney Volk, owners of the new Terrace theatre, Robbinsdale, suburb of Minneapolis, have ordered large screen television equipment for the house. The installation is expected to be completed by next summer.

NEW ORLEANS

"Texas Carnival" is at Loew's State to be followed by "Across the Wide Missouri," Wednesday opening; "Isle of Sinners" at the Civic; "Saturday's Hero" at the Joy; "Drums in the Deep South" at the Orpheum; "Katie Did It" at the Center, and "Here Comes the Groom" Saturday's opening at the Saenger. . . . Owners of New drive-in theatre, Baton Rouge, La., car capacity 300, are C. Edward Jenner and Robert L. Long operating Bayou Theatres, Inc. . . . Thomas Guian, RKO auditor, died in Dallas. . . . Visitors were Jeff Rebstock, Golden Meadows, La.; Jack Downing, Brookhaven, Miss.; Ernest Landaiche, Biloxi, Miss.; Al Randall, Woodville, Miss.; Jack O'Quinn, Kaplan, La.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Raceland, La.; A. L. Royal, Meridian, Miss.; Hank Jackson, Hattiesburg, Miss.; H. Hargroder, Hattiesburg, Miss.; John Elzy and Mayor Lew Langlois, New Roads, La.; O. Gaudet, Port Allen, La.; Ernest Delahaye, Maringuoin, La.; Floyd Murphy, Vicksburg, Miss.; Tom McElroy, Shreveport, La.; Mrs. Percy Guitreau, Ganzales, La.; Clarence Thomasie, Harvey, La., and Milton Guidry, Lafayette, La. . . . A drive-in near Liddieville, La., was recently opened by J. H. Russell. . . . Mrs. Percy Guitreau and sons opened their drive-in near Gonzales, La

OKLAHOMA CITY

Business in the theatres is picking up again, after falling off during the Oklahoma State Fair. The Harber and Capital had midnight shows October 12 and 13. . . . Held over at the Criterion is "A Place in the Sun"; Harber and Plaza are showing "Native Son"; at the Center is "His Kind of Woman"; State has "The Scarf"; Midwest, "Painting the Clouds with Sunshine"; Warner, "Lady from Texas"; Sooner, "Alcatraz Island" plus "Inside the Walls of Folsom Prison"; Capital and Ritz are both showing "Here comes the Groom" plus "Unmasked." and Tower is showing "Crosswinds."

OMAHA

"People Will Talk" at the Paramount and "His Kind of Woman" at the Brandeis were well over average figures. . . . Bill Pine and Bill Thomas, producers of "Crosswinds," showing at the Orpheum, were guests of the Optimists Club and rated a double-column spread in the press. Their deductions of their tour to find out the likes and dislikes of customers. . . . Ed Resnick, who has been a 20th-Fox salesman at Seattle for the Spokane territory, has joined Universal at Omaha as salesman for the southern Nebraska area.

PHILADELPHIA

Warner's Plaza, the property assessed at $90,000, is being sold to John P. Crisconi, of the Philadelphia Motor Car Co. . . . Ted Schlanger, zone manager for the Warner Brothers Theatres in the area, has been named co-chairman of the City of Hope dinner on November 29 at the Bellevue-Stratford Hotel. . . . The Strand, Lancaster, Pa., discontinued matinees from Mondays through Fridays inclusive. . . . The marquee of the Paxtang, Paxtang, Pa., was repaired and refinished. . . . Joe Nevison, who left Warner's Colonial several months ago to manage A. M. Ellis' Erlen, has been advanced to district manager in charge of nine Ellis houses in the city. . . . Paul Kleiman, manager of the Pearl, is chairman of the motion picture division activity for the United Fund. . . . At a meeting of the Fleetwood Fire Company, owner of the Auditorium, Fleetwood, Pa., Raymond J. Weida, theatre manager, announced a marked improvement in Fall business. . . . With the Fabian lease expiring, the Ritz, Reading, Pa., closed down and is now for rent. . . . Pending completion of a new Catholic church in Camp Hill, Pa., church services are being conducted Sunday mornings at the Hill theatre there. . . . Tax collections in Reading, Pa., in amusements, running only one to two per cent below the figures for the same period last year. . . . Lou Davidoff, district manager for the A. M. Ellis Theatres here, is chairman of the Will Rogers Memorial Hospital drive for the trade in this area. . . . The Caledonia Park-In and Cross

(Continued on page 38)

This is the NEW policy

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MONOGRAM ALLIED ARTISTS

Guarantee

WE GUARANTEE TO DELIVER A TOP COLOR PICTURE TO THE EXHIBITOR EVERY MONTH

We further guarantee that the first five productions listed in this policy are COMPLETED, and that these and all others will be outstanding entertainment for your best customer—the American family.

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This great COLOR schedule is but one of the highlights of the big NEW Monogram and Allied Artists program of 45 features for 1952!

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MAY WAGONS WEST
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SEPT. LITTLE SHEPHERD OF KINGDOM COME
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*TODAY'S BEST BOXOFFICE INSURANCE IS COLOR!

....FRESH AS A  That's Monogram-Allied Artists!

IT'S MOVIETIME, U. S. A.!

(Continued from page 35)

Keys drive-in near Gettysburg, Pa., were warned against further showings on Sundays.

PITTSBURGH

All of the downtown houses are doing well. "Streetcar Named Desire" did $37,000 in two weeks in the 2,000-seat Warner and was held for a third week. "A Place in the Sun" got better than $21,000 for its opening week in Loew's Penn and also was held over. . . . Newcomers are "Painting the Clouds with Sunshine," at the Stanley; "Mr. Belvedere Rings the Bell," J. P. Harris; "The Day the Earth Stood Still," Fulton, and at the Art Cinema "Tales of Hoffmann" entered its sixth week at advanced prices and was still going strong. . . . The Variety Club Tent No. 1 has pushed back its banquet date to December 16 . . . Bill Zeilor, former manager of the J. P. Harris, who recently was moved into the organization's publicity department, has now parted with the company, with which he had been connected for 20 years.

PORTLAND

Movietime U. S. A. got under way this week and all of the downtown houses are pouring on the strong product to boost the big take even higher. . . . "People Will Talk" is at the Oriental and Orpheum; "Mr. Imperium" is at the United Artists. "Tales of Hoffmann" opened at the Guild with the house scaled at $2.40 and advance seat sale heavy. "The Golden Horde" stays at the Broadway, while "David and Bathsheba" holds for a second stanza at the Orpheum at advanced prices. "Meet Me After the Show" moves over to the Mayfair after a smash week at the Oriental and Orpheum. . . . Business has been good at all downtown houses. . . . William Pine and William Thomas, producers of "The Dollar Bills" in Hollywood, were in town.

SAN FRANCISCO

Top grosser among first-week pictures was "A Streetcar Named Desire" at the St. Francis. Among holdovers, "American in Paris" at Loew's Warfield, was top moneymaker. . . . New on the street this week are "Desert Fox", at the Fox, "Painting the Clouds with Sunshine" at the Paramount, and "Slaughter Trail" at the Golden Gate. . . . Loew's Warfield is advertising "Quo Vadis" to open there November 20. . . . The California Theatre Association was scheduled to elect a steering committee for Movietime U. S. A. at their meeting October 18. . . . After 33 years of consistent operation the 2,047-seat Coliseum (owned by San Francisco Theatres, Inc.) has closed. According to divisional director Irving M. Levin, the neighborhood house will be temporarily out of business to complete numerous interior renovations. No reopening date has been set. . . . The United Nations (Fox West Coast) which reopened a few weeks ago, has again closed (the second time this year). . . . Graham Kislingbury, district manager of North Coast, brought business to the Esquire by booking two old ones: "Son of Frankenstein" and "Bride of Frankenstein." . . . Reville Kniffen, salesman with Twentieth Century-Fox, has been promoted to the newly created post of sales manager. . . . James Velte, United Artists district manager, was at the local exchange from Los Angeles. . . . Ned Steele, exhibitor of Colusa and Williams, has visited the row. . . . Charles Keller, formerly of the Chronicle, is now treasurer at the State.

ST. LOUIS

Movietime campaign, under way earlier in the week with a series of announcements and full page ads, exploded late last week with a big luncheon at which distinguished guests and top-flight stars appeared. . . . Bernie Evans in from Kansas City for addance work for opening of "Quo Vadis" here in November. . . . New openings included "You Can Never Tell" at the Fox; "No Highway in the Sky" at the Missouri; "A Streetcar Named Desire" at the St. Louis, and "Across the Wide Missouri" at Loew's State. . . . Fanchon and Marco—St. Louis Amusement Company supplemented their present policy of allowing children under 12 in free when accompanied by parents by broadening this policy to include all of their 30-odd theatres throughout the area.

TORONTO

Two-day visit to Toronto of Princess Elizabeth and the Duke of Edinburgh Friday and Saturday brought out the crowds and theatres in all parts of the city reported increased business on opening day of new attractions which included "A Place in the Sun" at the Imperial, "The Desert Fox" at the Odeon Toronto, "People Will Talk" at the University and Nortown, "The Lady with a Lamp" at the Victoria, "Angels in the Outfield" at Loew's and "Crosswinds" supported by "The Harlem Globetrotters" at the Downtown, Glendale, State, Scarboro, Mayfair and Crest. . . . "Il Trovatore" had its Canadian premiere at Bob Lester's new Studio theatre. . . . "No Highway in the Sky" was held over for a third week at the Hyland while remaining for a second week were "The Golden Horde" at the Uptown, "Seven Days to Noon" at Shea's and Eglinton, "Tales of Hoffmann" at the Towne Cinema, "Angelo" at the Savoy, and "Laughter in Paradise" at the International Cinema. . . . "Here Comes the Groom" and "Teresa" share the bill at the Tivoli and Capitol for their second showing. "The Browning Version" and "Circle of Danger" are double billed for their second run at the Danforth, Fairlawn, Humber and Christie. . . . Lanny Ross headlines the stage show at the Casino theatre here. . . . Motion Picture Theatres Association of Ontario will hold its annual meeting November 6 at the King Edward Hotel here. . . . Morris Diamond resigned from the sales force of the J. Arthur Rank Distributing Company to become sales manager for International Film Distributors.

VANCOUVER

The Thanksgiving (Canadian) weekend holiday kept theatres on an even keel with midnight shows all doing capacity. Topping the town were "On Moonlight Bay" at the Capitol; "Meet Me After the Show" in its second week at the Vogue, and "Bitter Rice" in its sixth week at the Studio. Also playing, "People Will Talk" at the Orpheum; "Show Boat," on a moveover, at the Cinema; "Happy Go Lovely" at the Strand; "Mr. Belvedere Rings the Bell" plus "The Guy Who Came Back" at the Dominion; "Havana Rose" plus stage show at the Hastings; "Hotel Sahara" and "Disc Jockey" at the Plaza; "Let's Go Navy" and a reissue of "Jungle Book" at the Paradise, and "That Wonderful Urge" plus stage show at the New State. . . . Beatty Bros., owners of the only two theatres at Red Deer, Alberta, the 487-seat Capitol and the 480-seat Crescent, sold out their interests to Purnnell and Sons, operating a circuit in the Alberta towns of Lacombe, Coleman, Bellvue, and Blairmore. Famous Players, partners in the two Red Deer theatres, will continue to operate the houses. . . . Jack Hawkes, former Lloydminster, Sask., exhibitor, has taken over the 300-seat theatre at Paradise Valley, Sask., from William Risk. . . . Roy Bayrak has started construction of a 350-seat theatre at Sundre, Alberta, to cost $20,000. . . . The outdoor theatres in the prairie provinces are feeling the effect of early cold weather which lasted for ten days, while B. C. drive-in theatres continue to do top business and are having their most successful season ever. . . . Boxoffice receipts of British Columbia theatres for the first six months of 1951 were below those of the first half of 1950, although grosses in recent weeks show an encouraging upswing.

WASHINGTON

New openings included "Saturday's Hero" at the Warner; "Texas Carnival" at the Palace; "Little Egypt" at the Capitol; "The Day the Earth Stood Still" at RKO Keith's; "A Place in the Sun" at the Trans-Lux; "The Wooden Horse" at the Dupont; "Minnie" at the Plaza. Holdovers included "Streetcar Named Desire" at the Metropolitan; "La Ronde" at the Little; "No Highway in the Sky" at the Playhouse. Carryover was "Angels in the Outfield" at the Columbia. . . . The National Theatre, which has been operating on a second run policy, begins first run showings with "Mr. Drake's Duck." . . . The Pix is playing "Oliver Twist," after the picture's successful run at the Dupont. . . . The Variety Club of Washington will have elections November 5. . . . Jimmy Lake, well known Washingtonian in the sports and theatrical world, will be honored at a testimonial in November, on the occasion of his 72nd birthday. . . . Variety Club Board of Governors met.

Nominate William German as New York Chief Barker

The nominating committee of Tent No. 35, New York Variety Club, has selected William German as candidate for chief barker, replacing Fred Schwartz. The committee also nominated the following: first assistant chief barker, Ira Meinhardt; second assistant chief barker, William F. Rodgers; property master, Edward Lackman; dough guy, Saul Trauner, and Harry Brandt, Russell Downing, Jack Ellis, Ed Fabian, Harold J. Klein, Martin Kornbluth, Charles E. Lewis, Robert Mochrie, Abe Montague, Jerry Pickman, Walter Reade, Jr., Herman Robbins, Bert Sanford, Cy Seymour, George Skouras, Dick Walsh and Max Wolff, canvassmen. The election meeting will be held November 15 prior to which any group of at least 10 members can make nominations.

Rank Circuit Quitting CEA Trade Blow

by PETER BURNUP

LONDON: The generally deplored and sensational withdrawal of J. Arthur Rank's 555 Circuit Management Association's Gaumont and Odeon theatres from the Cinematograph Exhibitors Association has set the trade by the ears.

Customarily restrained commentators refer to it as the worst body-blow to the industry in years. At the Kinematograph Renters Society annual meeting the president, D. E. Griffiths, made oblique reference to the development when he commented that "from what I heard this morning the coming year is likely to bring even more difficult problems than those experienced during the past year."

Surprising circumstance attending the event is that no one in authority is prepared to reveal just what the rumpus is about. Inquiries at the Rank office are greeted with a blunt "no comment." W. R. Fuller, CEA secretary, won't say anything either. However, it has long been known that what is politely referred to as "an ideological difference" has developed between John Davis and Mr. Fuller and that this difference has by now taken on the appearance of an embittered personal quarrel.

Mediating endeavours already have started, but on current showing they appear doomed to failure. The realities of the position can only be seen against the background of the recurrent running fights which have gone on through the years betwen CEA under Mr. Fuller's leadership and the Rank organization.

Mr. Rank feels that, in the present setup, the CEA general secretary position carries an unjustified power in the industry. Mr. Rank some time ago invited all past-presidents of the CEA to a dinner and suggested a re-orientation of authority in the several trade organizations. They included the vesting of plenary if not despotic power in a reconstituted joint Renter-Exhibitor-Producer Committee. In any case, the withdrawal will make a considerable dent in CEA finances.

Rank Reports Profits On Canadian Operation

TORONTO: A net profit of $830,000 has been reported by the J. Arthur Rank Organization of Canada for the year ended last June 23. This compares with a loss of $375,000 for the preceding 12-month period. Mr. Rank was quoted as saying that with efficient management, the investment in the rapidly-developing Dominion should become of increasing importance this year. He added that the organization's substantial theatre interests outside the United Kingdom insured an adequate outlet for British films. "We are making a reasonable return on our investment," he said.

Announcing a new department . . .

TELEVISION *and* RADIO *in*

Motion Picture Daily

Commencing October 24, 1951 a Television and Radio department will be published in *Motion Picture Daily*. It will appear every Wednesday.

In concise style the department will express its opinion on the entertainment values of TV and Radio programs and talent, based on the observations of our reviewers.

The department will also comment briefly on aspects or developments in the TV and Radio fields that are of significant interest.

Additional news highlights concerning TV and Radio will continue to appear in the news columns of *Motion Picture Daily* on the other days of the week.

An annual summary, related to the new department, will appear in the TV and Radio sections of *FAME* — along with the coveted annual popularity awards for which *FAME* has continued to be the most widely quoted of all annual publications.

Monogram Year Net Is $1,061,648

Monogram pictures Corporation chalked up a consolidated net profit of $1,061,648 for the fiscal year ended June 30, 1951, compared with a net loss (restated) of $663,342 in the preceding fiscal year, the company's annual report, released this week, reports. The net profit is equal to $1.40 per share. No federal taxes were incurred in the 1951 fiscal year because of loss carry-forward credits.

Gross income in the 1951 fiscal year amounted to $9,311,900, against $9,225,800 in 1950.

Optimistic over general industry conditions and the upswing in theatre attendance throughout the country, Steve Broidy, president, declared in the report that Monogram and Allied Artists for the first time in history "will be able to deliver to exhibitors one color picture every month for the next 12 months." The foreign market is also taking a turn for the better, he said, and the outlook for Monogram is "favorable."

In regard to television, the report states that the company is in the process of organizing a unit to produce motion pictures exclusively for TV.

Mr. Broidy also reported that Monogram has begun production in England under a contract with Associated British Pictures Corporation, Ltd. "The first feature in Technicolor is now before the cameras," he said.

Motion Picture Pioneers Set Benefit November 16

The Motion Picture Pioneers this week announced a benefit to be held November 16 at the Roxy theatre in New York, for the organization's Foundation, a group formed three years ago to aid those members of the industry who "from time to time might find themselves in need of assistance." Prominent Broadway and Hollywood stars will participate in the entertainment, which will start at midnight. Tickets will be scaled from $5 to $25 and it is anticipated the Foundation will realize about $60,000 from the affair. Heading the committee is Spyros P. Skouras.

Associated Screen News Covers Royal Tour

The Associated Screen News, Ltd., Montreal, is providing complete newsreel coverage of the Canadian tour of Princess Elizabeth and the Duke of Edinburgh. A special newsreel story of the royal couple's arrival in Montreal and their official welcome in Quebec, filmed and edited by the newsreel company, is currently playing all major Canadian cities. The story was prepared as a joint service for all the American newsreel companies.

IN NEWSREELS

MOVIETONE NEWS, No. 83—Princess Elizabeth hailed on Canadian tour. UN offensive smashes Reds. New crisis arises over Suez Canal. U. S. 43rd Division sails. Italian police parade in Rome. Yanks win. Texas rodeo.

MOVIETONE NEWS, No. 84—Iranian Premier brings oil issue to UN. Korea peace talks at new location. Czech runaway train returned. Canadian crowds cheer Elizabeth. American Legion meets in Florida. Baseball and tennis champs marry. SMU vs. Notre Dame. Princeton vs. Penn. Texas vs. Oklahoma.

NEWS OF THE DAY, No. 213—UN forces push on as battle grows in fury. Army ends segregation. Foreign aid bill signed. The 43rd Division off to Europe. White House preview. Princess Elizabeth on tour. Yankees win.

NEWS OF THE DAY, No. 214—Allies press on as Korea truce talks bog down. Princess Elizabeth thrilled by Niagara Falls. Iranian Premier rejects UN rule. India's great festival. Sports stars wed. SMU upsets Irish.

PARAMOUNT, No. 16—Princess Elizabeth captures Canada. Paris Jewelry fashion show. Britain prepares to go to the polls in Parliamentary balloting. Yankees stop Giants for series title.

PARAMOUNT, No. 17—Korea film diary. Million pilgrims at Shrine of Fatima in Portugal. Focus on unrest in Near East involving England, Egypt and Iran. Topgrid classics of the week: Princeton vs Penn. SMU vs. Notre Dame.

TELENEWS DIGEST, No. 41-B—England: Labor's stand. Foreign aid bill signed. Princess Elizabeth in Canada. Philippines president Quirino welcomed by Franco. Roller skates race. Yanks win World Series.

TELENEWS DIGEST, No. 42-A—Queen Juliana of the Netherlands speaks on the refugee problem. Belgium: Korean vets come home. Royal tour of Canada. Rebel flag craze sweeps the country. Austria: high wire hijinks. Basketball training begins.

UNIVERSAL NEWS, No. 499—Princess Elizabeth on Canadian tour. Austrian train wreck kills 20. Equestrian demonstration. Yankees win World Series. University of Southern California upsets Washington U.

UNIVERSAL NEWS, No. 500—Mossadegh states Iran's case at the UN. Royal couple at Niagara Falls. Twenty dead in Austrian train wreck. Legionnaires parade in Miami Beach. Ralph Kiner-Nancy Chaffee wedding. Princeton vs. Penn. SMU vs. Notre Dame.

WARNER PATHE NEWS, No. 18—Yanks win World Series. Princess Elizabeth and Philip on royal tour. Fighting goes on at the front in Korea. Fashion parade in Switzerland. Daredevils show their stuff.

WARNER PATHE NEWS, No. 19—UN hears Iran's ailing Premier. Seek new peace site as Korean fighting flares. Elizabeth and Philip at Niagara Falls. Legionnaires hit Miami for 33rd convention. "Home run" Kiner wins tennis star Nancy Chaffee. Italian farmers draw for land in new reform. Princeton vs. Penn. SMU vs. Notre Dame.

12 Cities Net $9,070,000 On Admission Taxes

WASHINGTON: Twelve of the nation's 39 largest cities collected $9,070,000 last year in special admissions and amusement taxes, the Census Bureau reported this week.

This compared with $10,244,000 collected by 10 cities in 1949 and $10,204,000 collected by nine cities in 1948. The two new cities on the 1950 list were San Diego and Akron.

Philadelphia took in the most last year, collecting $3,574,000 from admissions and amusements. Chicago took in $2,010,000 and Pittsburgh $1,309,000. Others on the census list were: Cleveland, $464,000; St. Louis, $154,000; Washington, $10,000; New Orleans, $386,000; Cincinnati, $273,000; Seattle, $490,000; Columbus, $128,000; San Diego, $115,000, and Akron, $157,000.

Census officials said they had no figures on how many other cities with general sales taxes included film admissions in the items subject to the tax, or the revenue from these taxes.

Hoff Elected TESMA Head At Meeting

HOLLYWOOD: The Theatre Equipment and Supply Manufacturers' Association elected J. R. Hoff its new president during the three-day convention which ended at the Ambassador Hotel here last Saturday. Mr. Hoff succeeds Oscar F. Neu, named an honorary member of the board of directors.

The membership named L. E. Jones to replace Mr. Hoff as vice-president. Roy Boomer was retained as secretary-treasurer. William C. Devry, Ben Adler and William Stober were elected to the board. Board members C. S. Ashcraft, L. W. Davee, H. B. Engel, W. A. Gedris, W. D. Matthews, V. J. Nolan, H. H. Strong, J. F. O'Brien and E. Wagner were reelected.

The Theatre Equipment Dealers Association, which met jointly with TESMA, voted to continue Ray G. Colvin as executive director. Harold Abbott, M. E. Frosch, George Hornstein and Ernest Herber were elected to the board to which Tom Shearer, W. E. Carrell and Nash Weil were reelected.

At the joint business forum Friday, delegates heard a glowing report on attendance gains from Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners. This good news was tempered, however, by a prediction by Nathan Golden, chief of the Film Division of the National Production Authority, that the Governments accelerated defense production would make essential building materials scarcer in the immediate future.

Both Mr. Boomer and Mr. Colvin expressed confidence in business conditions. Mr. Colvin said TEDA is determined to give exhibitors all possible help in overcoming their problems. Both organizations adopted resolutions pledging their support to Movietime U.S.A.

Loew's Holds Paris Meet Of European Publicists

Loew's International publicity directors from all Continental European territories met in Paris last week to discuss the promotion campaigns for "Teresa," "Show Boat" and "The Great Caruso." David Lewis, Metro's regional director in Europe, and Arthur Pincus, assistant director of advertising, publiclty and exploitation in the home office, presided at the meeting.

Settle Percentage Actions

Eight percentage action brought by distributors against E. G. Crews, operator of the Carolina and Orpheum theatres, Oxford, N. C., were concluded in Raleigh, N. C., last week upon stipulation of counsel for the parties. The defendant paid for the costs of the action, according to terms of the stipulation. The actions had been filed by Universal, United Artists, Columbia, Warner Bros., RKO Radio, 20th Century-Fox, Loew's and Paramount.

The Hollywood Scene

Production Increasing Despite Stars' Tours

by WILLIAM R. WEAVER

Hollwood Editor

Early doubt that Hollywood could send 200 important people on week-long tour without slowing the wheels of manufacture is dispelled by the record. Ten features were started during the week they were away. That is well above the weekly average, which has been hovering between six and seven so far this year, and would result, if maintained, in an annual total of 520, a figure that would make exhibitors happier than they have been for several years.

Hollywood itself had no apprehensions about the effect of sending 200 of its namefolk on tour. It did have some doubt as to whether 200 were enough to do the Movietime U. S. A. job as well as it rated doing.

George Jessel Producing 20th-Fox Musical

Mitzi Gaynor, winner of a *Photoplay Magazine* contest award, is given top billing in "The I Don't Care Girl," Technicolor, which George Jessel, whose knack with biographical musicals is rapidly becoming a tradition, is producing for 20th-Fox. Lloyd Bacon, whose intimacy with the footlighted brand of show business goes back even further than Jessel's, is directing the film, and David Wayne, Oscar Levant, Bob Graham and Hazel Brooks are among the support.

The second of the week's Technicolor projects is "Oh Money, Money," which Ted Richmond started for Universal-International, and this one has Piper Laurie, one of the Top Ten winners in MOTION PICTURE HERALD's recent Stars-of-Tomorrow poll of exhibitors, in the foremost role. Douglas Sirk is directing the picture, which has Charles Coburn, Gigi Perreau, Rock Hudson, William Reynolds and Larry Gates.

Fidelity Productions implemented its new releasing deal with Warner Brothers by starting "The San Francisco Story," with Howard Welsch producing and Robert Parrish directing. Joel McCrea, Yvonne DeCarlo, Sidney Blackmer, Richard Erdman, Onslow Stevens and John Raven are cast.

Jerry Wald and Norman Krasna unlimbered cameras on "Clash by Night" for RKO Radio release, with an imposing cast headed by Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe and J. Carrol Naish. Harriet Parsons is producing and Fritz Lang is directing.

Paramount started two pictures.

"This Is Dynamite," with William Holden, Edmond O'Brien, Alexis Smith and Ray Teal in principal roles, is produced by Irving Asher and directed by William Dieterle. Holden was a Top Ten winner in the 1950 Stars-of-Tomorrow poll.

"Los Alamos," title of which clearly tips what it's about, went into production at Santa Fe, New Mexico. Joseph Sistrom is producing this one, with Jerry Hopper directing, and the cast includes Gene Barry, Lydia Clark, Michael Moore, Nancy Gates, Frank Cady, J. Milburn Stone and others.

Sol Lesser, producing independently for RKO Radio release, began filming another in the oldest series of features in industry history, "Tarzan, the Hunted." Lex Barker has Dorothy Hart, Patric Knowles, Charles Corwin and Tommy Carlton with him in this one, which Cyril Endfield is directing.

Monogram Working on Whip Wilson Picture

Monogram cameras began turning on "Whip Law," appropriately titled for the Whip Wilson fans, with Fuzzy Knight and Lois Hall accompanying the whip-cracking hero. Vincent M. Fennelly is producing the Western, with Howard Bretherton directing.

Allart Productions, independent, began shooting "Without Warning," with Jules Levy and Arthur Gardner co-producing and Arnold Laven directing. Adam Williams, Meg Randall, Ed Binns are cast.

Aspen Productions, independent, started filming "The Tightrope" for United Artists release, in Reno, Nevada. Theron Wrath is producing, Robert Wise directing, and the cast includes John Forsythe, Harold J. Kennedy, Geraldine Hall and Martin Milner.

THIS WEEK IN PRODUCTION:

STARTED (10)

INDEPENDENT
The Tightrope (Aspen Prod. - UA; Reno)
Without Warning (Allart Prod.)

MONOGRAM
Whip Law

PARAMOUNT
This Is Dynamite
Los Alamos (Santa Fe, New Mexico)

RKO RADIO
Tarzan, The Hunted (Sol Lesser Prod.)
Clash By Night (Wald-Krasna Prod.)

20TH CENTURY-FOX
The I Don't Care Girl (Tehcnicolor)

UNIVERSAL-INT'L
Oh Money, Money (Technicolor)

WARNER BROS.
San Francisco Story (Fidelity Prod.)

FINISHED (7)

COLUMBIA
Montana Territory (Technicolor)

MGM
Belle of New York (Technicolor)

MONOGRAM
Wagons West (Cinecolor)
Ghost Town

PARAMOUNT
Son of Paleface (Technicolor)

20TH-CENTURY FOX
Wait Till the Sun Shines, Nellie

WARNER BROS.
About Face (color)

SHOOTING (32)

COLUMBIA
The Marrying Kind
Fourposter (Stanley Kramer Prod.)
The Sniper (Stanley Kramer Prod.)
The Mother
My Six Convicts (Stanley Kramer Prod.)

MGM
Lovely to Look At (Technicolor)
The Hour of Thirteen (London)
The Merry Widow (Technicolor)
Skirts Ahoy (Technicolor)
Young Man in a Hurry
The Invitation
Scaramouche (Technicolor)

PARAMOUNT
Sailor Beware (Hal Wallis Prod.) formerly "At Sea With the Navy"
Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)
Shane (Technicolor)

REPUBLIC
An Old Spanish Custom (formerly "Girl from Panama")
Hoodlum Empire
Bal Tabarin (Paris)

RKO RADIO
The Korean Story
Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNITED ARTISTS
High Noon (Stanley Kramer Prod.)

UNIVERSAL-INT'L
Steel Town (Technicolor)
The World in His Arms (Technicolor)

WARNER BROS.
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)
Where's Charley (Technicolor)
Crimson Pirate (Technicolor)
Room for One More
The Lion and the Horse (color)

Guild Asks TV Payment

Films produced for television will not be permitted in film theatres unless the actors receive extra pay, the Screen Actors Guild announced this week in Hollywood. The view of the guild is that if pictures are screened for video and in film theatres, regardless which screening is held first, the pictures cannot be considered as exclusively for television. Thus, the actors in the cast of such films must receive additional pay not only satisfactory to them, but also to the guild. If this added remuneration is not forthcoming, cancellation of contracts will follow.

According to Kenneth Thomson, the guild's television administrator, several films made presumably only for television, and for which the actors have received less than their established film pay, have been found to be showing in southern California theatres.

The guild's basic contract, revised in 1948, requires that if a film produced after August 1 of that year is telecast—except those pictures made solely for television—the agreement can be terminated within 60 days.

New York Film Actors Favor Guild, 202 to 3

New York film actors last week cast an overwhelming vote in favor of the Screen Actors Guild as their representative in all types of motion pictures made by New York producers, specifically including television films as well as theatrical pictures. Results of the National Labor Relations Board election, as announced by Mrs. Florence Marston, guild New York representative, show that the actors favored continuing the guild by a vote of 202 to 3. The choice was between the guild and no union. Television Authority, a union seeking to represent "live" talent, withdrew from the election after suffering defeat in the Hollywood election last summer.

Short Product in First Run Houses

NEW YORK—Week of Oct. 15

ASTOR: Pilgrim Papeye.....Paramount
Feature: Here Comes the Groom.....Paramount

CAPITOL: Danger Is My Business
Warner Bros.
That's What Yau Think.....MGM
Magical Maestra MGM
Feature: Angels in the Outfield.....MGM

CRITERION: Art af Archery....Warner Bras.
The Stupid Cupid.....Warner Bras.
Feature: Mr. Imperium.....MGM

PARAMOUNT: Dauble-Crass-Country Race
Paramount
Way Out West in Flarida.....Paramount
The Willie Hoppe Story.....Columbia
Feature: The Mob.....Columbia

RIVOLI: Pastry Panic.....20th-Fax
Feature: David and Bathsheba.....20th-Fox

ROXY: Little Problems.....20th-Fax
The Guest 20th-Fax
Feature: A Millionaire for Christy 20th-Fox

WARNER: Tweety's S.O.S.....Warner Bros.
World af Kids.....Warner Bras.
Feature: A Streetcar Named Desire..Warner Bros.

CHICAGO—Week of Oct. 15

STATE LAKE: The Helpful Geni.....20th-Fax
Feature: David and Bathsheba.....20th-Fox

SURF: Raom and Bird.....Warner Bras.
The Birds and the Beasts Were There
Warner Bras.
Feature: Tony Draws a Horse.....Fine Arts

WOODS: Haunted Cat.....20th-Fax
Feature: Bright Victory.....Universal-Int.

ZIEGFELD: Harvest Festival.....20th-Fax
Feature: No Highway in the Sky.....20th-Fox

Fox Village, California House, Is Reopened

Completely remodeled and renovated at a cost of $200,000, the Fox Village theatre, Westwood, Calif., reopened this week. The occasion had all the trappings of a Hollywood premiere. Fox West Coast Theatres has earmarked $2,000,000 for the renovation of a number of its other California houses, Charles P. Skouras, president, said. Fox theatres now undergoing alterations include the Granada, Ontario; the California, Huntington Park; the Circle, Brawley; the Costa in Richmond; the United Artists, El Centro; the California, Berkeley, and the Senator, Vallejo.

John J. Kennedy, RKO Far East Manager, Dies

John Joseph Kennedy, 52, RKO Radio Far Eastern division manager, died suddenly of a heart attack at his New York hotel October 11. Funeral services were held at the Gate of Heaven Roman Catholic Church, Boston, October 15. One of the oldest members of RKO Radio in point of service, Mr. Kennedy joined the old Film Booking Office (RKO predecessor) in Cleveland in 1926 as a booker. In 1929, he went to London to supervise foreign sales for Pathe. When that firm was joined with RKO in 1931, he became London representative for the new company. Mr. Kennedy, who never married, is survived by his parents, four brothers and two sisters.

Leon Errol, 70, Veteran Screen Comedian

HOLLYWOOD: Comedian Leon Errol, 70, former Ziegfeld star and well known stage and screen comedian, died of a heart attack at Good Samaritan Hospital here October 12. Born in Sydney, Australia, Mr. Errol was attracted to the stage in his college days. He began his career in a stock company touring Australia, New Zealand and Great Britain. He started in films with RKO Radio in 1930 after many years as a Broadway star. He was still under contract to that studio at the time of his death. He starred in both short subjects and features.

Thomas Guinan

Thomas Guinan, 57, representative of the RKO home office who had been covering the southern branches since last spring, died suddenly in Dallas, Texas, October 8. He had been associated with several companies in the past. His widow survives.

Percentage Suits Filed

RKO, Warner Bros., Twentieth Century-Fox and Paramount have filed percentage suits alleging inaccurate reporting of receipts on films played at Thomas A. Capuzzi's Princess theatre at Republic, Pa.

M-G-M TRADE SHOW—OCT. 26th

"THE LIGHT TOUCH"

ALBANY	20th-Fox Screen Room	1052 Broadway	10/26	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/26	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/26	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/26	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/26	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/26	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/26	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/26	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/26	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/26	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/26	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/26	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/26	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/26	2:30 P.M.
KANSAS CITY	Paramount Screen Room	1802 Wyandotte St.	10/26	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	10/26	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/26	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/26	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/26	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/26	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/26	1:30 P.M.
NEW YORK - N.J.	M-G-M Screen Room	630 Ninth Avenue	10/26	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/26	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/26	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/26	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/26	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/26	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/26	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/26	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/26	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/26	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	10/26	2 P.M.

M-G-M presents "THE LIGHT TOUCH" starring STEWART GRANGER • PIER ANGELI • GEORGE SANDERS • Suggested by a Story by Jed Harris and Tom Reed • Written for the Screen ahd Directed by Richard Brooks • Produced by Pandro S. Berman • An M-G-M Picture

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

New Ingredients Of Showmanship?

COLUMBIA PICTURES, in a recent trade-paper ad, recited "A Story for Film Buyers" with the question, "Wouldn't you like to be a genius, too?" As an indication of this quality, they reproduced a newspaper advertisement from the New Opera House at New Brunswick, N. J., in which two Columbia pictures, with the shortest of titles, were combined on a double bill. It didn't crowd the marquee to display "Five" and "M"—both thrillers, as the headline features of a shocker show.

That brings up the historic problem of what makes the ideal double bill, if indeed, there is such a thing. Is it similarity or dissimilarity in subject matter? Managers know it wouldn't be quite proper to run either of these on the same bill with "Alice in Wonderland"—so the vote seems to be for similarity. And if you follow this lead, where will your genius take you? We can see some possibilities in prospect.

For instance, there might be a combination from United Artists, of "Mister Drake's Duck" and "Mr. Peek-A-Boo," which would be a comedy bill, with both British and French accents. Quite probably, the audience would like both equally well, and the advertising and selling approach is strengthened by the double play. You have something unique to offer, in place of marquee names, and you could build an audience to fit the special situation.

Perhaps we should look for something new in one of the oldest showmanship suggestions, which originated with Mr. Carl Laemmle, Sr., quite a spell ago. He provided Universal's "bushel basket of films"—a well-rounded program of a feature with short subjects to fill in the corners. There was a lot of merit in this package deal, so many years ago, and somehow we feel there was a lot of showmanship displayed in those early days, perhaps more than the average of today. In any event, it was the same kind of showmanship that will work now, if, as and when it is applied in the proper formula.

NOW WE BELIEVE IT

All doubt that Movietime, U.S.A. would penetrate to the grass roots was disspelled with the arrival of this week's copy of the *Canton Independent-Sentinel*, from our home town in Pennsylvania.

The big news was that Paula Raymond, Hollywood star, and writer-producer Carey Wilson, from the MGM lot, were Canton visitors last Wednesday, greeted at the boro line by the Canton High School Band, and escorted to the Rialto theatre, on Main Street. It was all the result of Lou Smithgal's fast thinking (she's the owner-manager of our independent movie theatre) and the cooperation of Joe Comerford, traveling with the Caravan.

The town turned out on short notice. The Burgess, the Editor of the Sentinel, the President of the First National Bank, members of the Business Men's Association, the Rotary Club, the Business and Professional Women's Club, the Village Improvement Association, all were there and they liked it. Paula was remembered in "Duchess of Idaho," "Crisis" and "Grounds for Marriage." The *Sentinel* says "she's like Katherine Hepburn, only more down to earth." Carey Wilson told them of the making of the "Andy Hardy" series, "Doctor Kilgare," "The Green Years," and "Green Dolphin Street."

Canton is a small town, population less than 3000, and the Rialto seats less than 200. Our Honorary Chief of Police, on the receiving line, traveled for years on the Big Time, with his wife, as "Casper Weis and Queen Mab"—the smallest of the little people, about 40 inches tall, but he's fast on the draw!

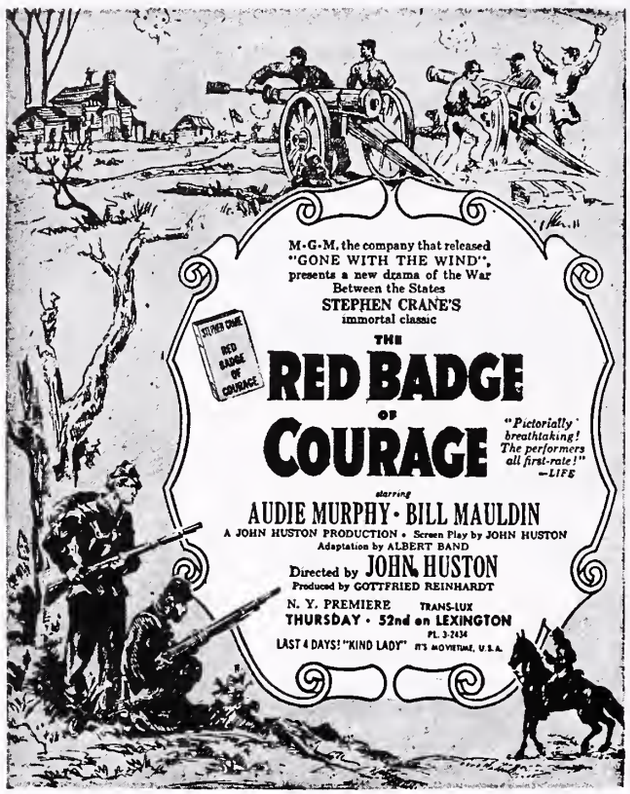
It wasn't all one sided, for now our Hollywood guests know the beauty of Bradford County's woods and templed hills, in glorious Autumn color.

Mrs. Elaine George advises that the Star theatre, in Heppner, Oregon, population 1,200, has just added "Captain Horatio Hornblower" and "Street Car Named Desire" to the shelf of motion picture books which the theatre maintains at the local library. An easy way to obtain publicity and public relations values in many towns, at small cost, with long-lasting results. It would help motion pictures generally if the reading public thought more often of the films to follow, and vice versa. It might raise the sights of the book trades, since, unfortunately, too many best-sellers are unfit for the screen.

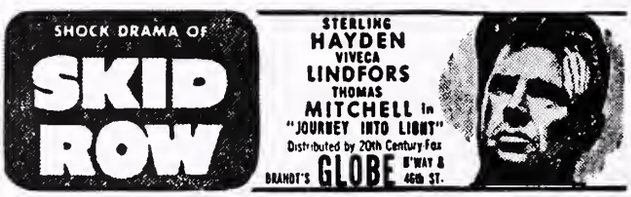
Carl Rogers, manager of Loew's theatre, Dayton, noted a newspaper ad headlined, "You don't need tickets for this theatre," which glowingly described the pleasures of staying home and watching TV. He protested; the ad was yanked from the paper, and further insertions killed. A letter of apology followed, so we need not hesitate to protest against unfair advertising.

Something new has been added to the booking and handling of such a picture as "Kon-Tiki" which has just finished an extended first-run engagement of six months at the fashionable Sutton theatre in New York. To follow-up, RKO booked the film in 22 of the so-called "art film theatres" in New York, and that is what's new, since it provides a new type of booking, in between first-run and the circuits. Eighteen of the art film theatres are holding the picture over, and when they have played it out, RKO will follow with it in their own theatres, and independent theatres, throughout the metropolitan area. It makes show business where there was no business, by creating a new run. —*Walter Brooks*

New York Ads



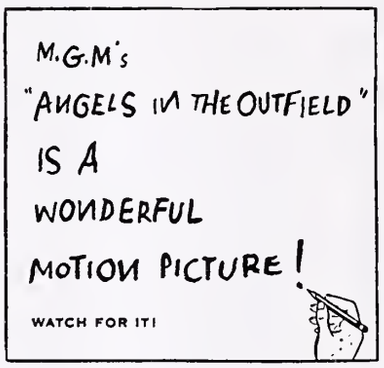
CHANGE OF POLICY—Opening John Huston's "Red Badge of Courage" at the long-run Trans-Lux theatre.



CHANGE OF TITLE—If you look closely, you will see that this is another way of billing "Journey Into Light".



CHANGE OF PLAN—Bringing Ezio Pinza's amusing and pleasant Technicolor picture to Broadway, with the accent on Lana Turner.





CHANGE OF PACE—Smart teaser ads for Metro's "Angels in the Outfield" at the Broadway Capitol, meaning Si Seadler, at work.

New York Schools





The first of a continuing series of motion picture exhibits created especially for use in 55 New York schools, makes its debut at the Julia Richmond High School under the sponsorship of the Organization of the Motion Picture Industry for the City of New York. At left, students are viewing an exhibit on "Quo Vadis" and above, Edward Rugoff, president of Metropolitan Motion Picture Theatre Owners Association; Miss Marian Jewell, principal of Julia Richmond, and Charles Beck see the exhibit on "When Worlds Collide."



. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FURY OF THE CONGO: Johnny Weismuller, Sherry Moreland—When more action can be put into a feature, these Jungle Jims will be the ones to have it done. This is a one hour serial with action galore and some good laughs. Business was good, so I laughed too. They really ate this one up—it moves from start to finish. Played Friday, Saturday, September 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SNAKE RIVER DESPERADOES: Charles Starrett, Smiley Burnette—This is an action packed western. Smiley Burnette provides a number of laughs, as usual. Business was good, perhaps due to the fact that the series this year seems to be the best these two have ever made. Played Friday, Saturday, September 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Lippert

HOLLYWOOD RHYTHM: Mary Beth Hughes, David Street, Wally Vernon—I hope that I never have to sweat out another feature that will disappoint as many as this one did. Business was poor and the walkouts many. Played Tuesday, Wednesday, August 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOLLYWOOD VARIETIES: Robert Alda, Peggy Stewart—Just an hour long show made up of acts—all kinds of acts. Whether your audience will go for them or not is a problem you must decide. Mine didn't and business was very bad. Played Tuesday, Wednesday, August 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

FATHER'S LITTLE DIVIDEND: Spencer Tracy, John Bennett, Elizabeth Taylor—Well liked by patrons. Better than "Bride." Good business. Small town, farmers, oil workers. Played Wednesday, Thursday, September 5, 6.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

SHOW BOAT: Kathryn Grayson, Howard Keel—This is, of course, a wonderful picture. First night was not so good due to too many having seen it other places. The second night crowd was much bigger—a rare thing for us. This picture should be shown by all theatres. M-G-M is one of the best companies in our book. Small town—farmers, oil workers. Played Wednesday, Thursday, October 3, 4.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

SUMMER STOCK: Judy Garland, Gene Kelly, Eddie Bracken, Marjorie Main—Musicals have not been popular here. However, business was good on this one. Eddie Bracken and Marjorie Main pulled them in on this one. We played up the comedy angle rather than the musical side. Played Sunday, Monday, September 23, 24.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

TO PLEASE A LADY: Clark Gable, Barbara Stanwyck—Plenty of action and comedy. Enjoyed by patrons who came. Business fair. Rental high on this, so it was impossible to make any profit. Played Sunday, Monday, September 9, 10.—James A. Blossom, Movie-Tone Theatre, Fairfield, Mont.

Paramount

GREAT MISSOURI RAID, THE: Wendell Corey, Macdonald Carey, Ellen Drew—Rather brutal in spots. Beautiful color and good story. Well liked by those who came. Business fair. Played Friday, Saturday, September 7, 8.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

MATING SEASON, THE: John Lund, Gene Tierney, Thelma Ritter—Business was very good and the picture was thoroughly enjoyed by all. We are still being complimented on this fine comedy. The title kept some away, especially the kids. Thelma Ritter drew the older folks in while the other stars drew in the teen-agers. Played Friday, Saturday, September 28, 29.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Not up to the Disney standard and certainly it isn't Lewis Carroll. The pace was too fast. Kids couldn't keep up with the plot and the adults were bored by what appears to be an attempt by Disney to disguise a lack of continuity and story line with fast patter and breathless speed. The artistry is his best, but it takes more than a clever pen and a splash of color to make an entertaining film. The matinees on opening day were terrific, but after 6:00 P. M. we might as well have gone home. It will do business, but don't be disappointed when it doesn't quite reach normal. There just wasn't anything outstanding on the screen or at the box office. Played Sunday, Monday, September 23, 24.—William Hayden, Vacaville Theatre, Vacaville, Calif.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—Rough and tough service picture that concentrates on the Technicolor battle sequences of the Pacific war. Interesting and entertaining, and the Wayne name is music at the box office. Definitely not a drawing room comedy, but the women should like it too. Most satisfactory in every respect. Played Sunday, Monday, September 30, October 1.—William Hayden, Vacaville Theatre, Vacaville, Calif.

OUR VERY OWN: Ann Blyth, Farley Granger, Joan Evans—Excellent! A picture for every member of the family. The teen-agers had been waiting for this and turned out on opening night. They told their parents about it and they turned out the second night. The population here is 600 and we now have two theatres, but if we have a good picture at a fair rental, we can make a profit. Played Sunday, Monday, September 30, October 1.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

OUTRAGE: Mala Powers, Tod Andrews—Played under "Kansas Raiders." Business good. A clear show, well acted. We had no comments on this. Played Friday, Saturday, September 21, 22.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

Realart

BEHIND THE EIGHT BALL: Ritz Brothers, Dick Foran, Carol Bruce, Johnny Downs—This is an oldie—a murder mystery with plenty of slapstick comedy by the Ritz Brothers. This is one feature where your patrons won't guess who the murderer is until the final reel. Plenty of music in this one too. Business was below par. Played Tuesday, Wednesday, September 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

DEATH VALLEY GUNFIGHTERS: Allan Lane, Eddie Waller—O. K. weekend western. The fans like Rocky Lane here. Plenty of action. Played Friday, Saturday, September 7, 8.—Pat Fleming, Gail Theatre, Round Pond, Ark.

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—After the swell reputation Republic has made for itself through the use of its reissues, why did they have to release this one? The trailer is not worth using, but the action packed one-sheet may draw them in, even though it didn't work out this way for me. Played Tuesday, Wednesday, August 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal International

CATTLE DRIVE: Joel McCrea, Dean Stockwell—McCrea goes over well here. Fine color. Good picture for weekend action lovers. A different slant on westerns—women lacking—but it did not hurt this picture. Well liked by audience. Small town—farmers, oil workers. Played Friday, Saturday, September 14, 15.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

KANSAS RAIDERS: Audie Murphy, Brian Donlevy, Marguerite Chapman—A very good western. Audie Murphy did a swell job and I hope that we will see more of him. Business good. Played Friday, Saturday, September 21, 22.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

MYSTERY SUBMARINE: Macdonald Carey, Marta Toren—Although about fifteen minutes could easily have been cut from this spy story, it still seemed to have pleased the average audience present. Perhaps the cast aided the attraction, as well as the co-featured western, because it did well enough competing against a local football game. Played Friday, Saturday, September 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WYOMING MAIL: Stephen McNally, Alexis Smith—Good western in color. Well liked. Business average. Farmers were all busy trying to get their crops in before winter and we need the country people if we are to make a profit in this small town. Played Friday, Saturday, September 14, 15.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

Warner Bros.

INSIDE THE WALLS OF FOLSOM PRISON: Steve Cochran, David Brian—Routine prison melodrama with all the usual cliches and situations. Definitely not one of Warner's best. Played with Robinson-Turpin fight films to only average business. Those who wanted to see the fight didn't object to "Folsom," but anything else would have done. Has no drawing power. Played Thursday, Friday, Saturday, September 27, 28, 29.—William Hayden, Vacaville Theatre, Vacaville, Calif.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart, Ann Sheridan—This is a good action show with three big stars to shine on your marquee. However, watch that trailer—there are scenes in it that do not appear in the picture. However, it is a terrific trailer for the action fans. Business was below par, but with better pictures coming up, I may be able to break even in the future. Played Tuesday, Wednesday, September 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Shorts

Warner Bros.

PATHE NEWS: Something good should be said about this news reel. It's certainly alive and vital when compared with the blah, standardized formats of some of its competitors. We like it.—William Hayden, Vacaville Theatre, Vacaville, Calif.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions 5,188 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	–	10	25	17	14
Along the Great Divide (W.B.)	1	7	29	18	5
†Angels in the Outfield (MGM)	–	4	4	–	1
Apache Drums (U.I.)	–	9	35	10	2
Appointment With Danger (Para.)	–	8	48	44	13
As Young As You Feel (20th-Fox)	–	–	7	21	15
Best of the Badmen (RKO Radio)	–	9	23	26	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	–	2	13	19	33
Brave Bulls, The (Col.)	–	–	1	11	25
*Bullfighter and the Lady, The (Rep.)	–	3	9	18	14
Captain Horatio Hornblower (W.B.)	17	20	16	7	–
Cattle Drive (U.I.)	10	2	5	7	6
Cavalry Scout (Mono.)	–	5	6	3	–
Comin' Round the Mountain (U.I.)	12	21	25	15	–
Cyrano de Bergerac (U.A.)	16	10	6	6	1
†David and Bathsheba (20th-Fox)	3	1	1	–	–
†Day the Earth Stood Still, The (20th-Fox)	–	–	1	4	–
Dear Brat (Para.)	–	2	37	18	22
Excuse My Dust (MGM)	1	16	55	22	1
Fabiola (U.A.)	–	6	5	10	4
Fat Man, The (U.I.)	4	–	3	4	3
Fighting Coast Guard (Rep.)	–	1	30	32	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	4	8	1	3	–
*Follow the Sun (20th-Fox)	2	1	29	23	22
Force of Arms (W.B.)	–	1	9	5	2
Fort Worth (W.B.)	9	30	30	8	2
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	24	29	6	4	–
Frogmen, The (20th-Fox)	21	12	56	16	3
Go for Broke (MGM)	12	54	37	13	3
Goodbye, My Fancy (W.B.)	–	9	11	24	10
Great Caruso, The (MGM)	37	21	46	17	3
Guy Who Came Back, The (20th-Fox)	–	–	7	19	6
Half Angel (20th-Fox)	2	38	42	9	1
Happy Go Lovely (RKO Radio)	–	1	14	4	1
Hard, Fast and Beautiful (RKO Radio)	–	2	–	14	9
He Ran All the Way (U.A.)	–	–	2	28	3
Her First Romance (Col.)	–	3	2	–	2
Here Comes the Groom (Para.)	6	14	9	1	2
His Kind of Woman (RKO Radio)	3	5	5	3	–
Hollywood Story (U.I.)	–	–	4	1	2
Horsie (Formerly Queen for a Day) (U.A.)	–	1	3	2	10
House on Telegraph Hill (20th-Fox)	–	–	2	15	6
Hurricane Island (Col.)	–	–	2	4	–
I Was a Communist for the F.B.I. (W.B.)	2	25	39	25	3
I Was an American Spy (A.A.)	–	2	3	2	1
In Old Amarillo (Rep.)	–	–	2	1	1
Inside the Walls of Folsom Prison (W.B.)	–	7	7	11	5
Iron Man, The (U.I.)	1	2	3	3	1
Jim Thorpe—All American (W.B.)	–	–	12	1	5
Jungle Headhunters (RKO Radio)	–	–	2	1	5
Katie Did It (U.I.)	2	8	19	10	–
Kind Lady (MGM)	–	–	8	2	11
*Kon-Tiki (RKO Radio)	3	3	2	–	2
Last Outpost, The (Para.)	1	9	32	14	5
Law and the Lady, The (MGM)	–	1	1	6	21
Lemon Drop Kid, The (Para.)	4	56	40	42	4
†Let's Go Navy (Mono.)	3	1	1	–	–
Little Big Horn (Lippert)	–	4	8	4	5
Little Egypt (U.I.)	1	1	3	5	1
Lorna Doone (Col.)	–	6	18	7	3
*Ma and Pa Kettle Back on the Farm (U.I.)	119	42	19	14	–
Man From Planet X, The (U.A.)	–	2	7	1	10
Mask of the Avenger (Col.)	–	–	6	1	5
Meet Me After the Show (20th-Fox)	3	15	29	5	1
Millionaire for Christy, A (20th-Fox)	–	1	2	10	3
Mr. Belvedere Rings the Bell (20th-Fox)	9	15	27	21	5
My Forbidden Past (RKO Radio)	2	18	20	28	26
New Mexico (U.A.)	–	–	5	4	1
Night Into Morning (MGM)	–	11	6	16	6
No Questions Asked (MGM)	–	–	6	10	15
On Moonlight Bay (W.B.)	44	44	8	8	1
On the Riviera (20th-Fox)	12	15	33	47	4
*Only the Valiant (W.B.)	1	6	44	34	27
Painted Hills (MGM)	–	15	29	11	17
†Painting the Clouds With Sunshine (W.B.)	–	2	3	2	–
Passage West (Para.)	9	2	31	14	13
Peking Express (Para.)	1	4	6	7	7
People Against O'Hara (MGM)	–	3	2	12	5
People Will Talk (20th-Fox)	1	3	8	3	–
Pickup (Col.)	–	3	6	2	–
Prince Who Was a Thief, The (U.I.)	1	9	26	15	–
Prowler, The (U.A.)	2	2	4	3	3
Raton Pass (W.B.)	–	7	24	39	8
Rawhide (20-Fox)	8	22	47	11	1
†Rhubarb (Para.)	–	1	–	3	1
Rich, Young and Pretty (MGM)	2	25	30	17	–
*Santa Fe (Col.)	5	10	66	42	1
†Saturday's Hero (Col.)	–	–	2	–	3
Sealed Cargo (RKO Radio)	–	3	10	13	15
Secret of Convict Lake, The (20th-Fox)	3	12	7	1	1
Show Boat (MGM)	101	18	14	–	–
Siroco (Col.)	–	8	6	10	18
Smuggler's Island (U.I.)	2	6	17	12	10
Strangers on a Train (W.B.)	3	37	23	18	4
Strictly Dishonorable (MGM)	–	3	1	14	41
Strip, The (MGM)	–	–	5	5	1
Take Care of My Little Girl (20th-Fox)	10	59	43	6	–
Tall Target, The (MGM)	–	–	–	2	5
Teresa (MGM)	–	7	10	17	10
Texas Rangers (Col.)	1	5	5	3	7
That's My Boy (Para.)	42	15	10	3	–
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	–	–	3	2	3
Tokyo File 212 (RKO Radio)	–	–	1	13	6
Try and Get Me (U.A.)	–	–	2	1	6
Two of a Kind (Col.)	–	–	4	14	3
Up Front (U.I.)	3	37	58	13	24
Warpath (Para.)	–	2	25	11	2
When the Redskins Rode (Col.)	–	3	3	–	5

Hallowe'en For All Ages

Fox West Coast Theatres, in their "$howtime" bulletin, picture some good stunts for Hallowe'en which can appeal to all ages. We think every manager worthy of his post knows every good trick, and to print old stunts is like trying to teach your grandmother to suck eggs. But this "$howtime" bulletin suggests things for grown-ups, such as spook acts on stage, by costumed students from a junior college, who give out with spooky songs and routines. And the idea of putting domino masks on all your usherettes, which certainly looks intriguing, at the Rivoli theatre, Van Nuys.

Stage games, in which children participate, and costume contests, always please the parents sitting back to applaud their own offspring, while Hallowe'en foyer displays and special candy sales appeal to all ages. Ghosts walking the street as ballyhoo, or witches riding broomsticks are sure to get attention from all members of the family. "$howtime" points out that Hallowe'en falls on a Wednesday this year, a mid-week date, and consequently strengthens your box office potential with added business.

"Let's Talk About Movies" New Local Radio Program

George W. Pugh, manager of the Rialto theatre, Glens Falls, N. Y., has devised a new radio program of his own, over a local station, in which he participates from his theatre stage. The program involves two-way conversations over local telephones which are broadcast, together with audience reaction and comments. He says the show runs as though he had just dropped in to talk over new pictures and answer questions about coming attractions, stars and movie news. Those who answer the telephone and can name the picture playing at the theatre receive guest tickets. Trailers for upcoming features are worked into the broadcast.

Theatre Presents Local Lions Club Color Film

Arthur Hallock, manager of the Paramount theatre, Baltimore, Md., offered the local Lions Club an opportunity to show their 16-millimeter color film of the Community Day Celebration and Parade, which required some special projection preparation, but was well worthwhile as an attraction and for public relations value. Such community organizations take great pride in their own activities, and when they go to trouble to make a Kodachrome film, quite naturally they want everybody to see it under proper circumstances.

Everybody Liked It

Ted Munson, manager of the Hardee theatre, Wauchula, Florida, reports a "Tom Thumb Wedding" with the cooperation of The Little Red Schoolhouse Kindergarten, which resulted in capacity business.

SHOWMEN IN ACTION

Tommy Lee, manager of the Harris Warren theatre, Warren, Ohio, awards $25 in sponsored merchandise for the best review of new films, with the *Tribune Chronicle* and local judges.

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., got a full cooperative newspaper page for "The Day the Earth Stood Still" when local merchants participated.

▼

Adam G. Goelz, manager of the Hippodrome theatre, Baltimore, made capital of the fact that "Saturday's Hero" was photographed in part at St. John's College in nearby Annapolis.

▼

Francis Gill, manager of the Paonia theatre, Paonia, Cal., working with Irving Mack to market "Moviesta" as a special performance day in movie theatres.

▼

Ken Prickett, division manager for Phil Smith's Mid-West Drive-In, La Grange, Ill., promoted 10,000 gallons of gasoline to be given away to customers, a gallon at a time.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., and his assistant, Norm Levinson, among the very first to enter as contenders in the 20th Century-Fox $15,000 showmanship contest for "The Day the Earth Stood Still."

▼

Harry A. Rose, manager of Loew's Poli-Majestic sends a tear sheet of his local co-op page for "David and Bathsheba"—a big ad for a big picture, and for free.

▼

Loew's theatre in New Orleans buying a half page of what they say is "expensive newspaper space" to offer refunds to any who don't like "Angels in the Outfield."

▼

Al Allin, manager of the new Roxy theatre, Woodbridge, Ont., sends photos of his attractive quonset front and says the circuit is opening another house at Cookesville.

Larry Kent, manager of the Esquire theatre, Sacramento, Cal., says he never knew there were so many lonesome men until he tried a classified ad for "Pick Up."

▼

Al Clark, manager of the Majestic theatre, Providence, R. I., showing photos of fine window displays for "David and Bathsheba" which pleased 20th Century-Fox officials.

▼

Joe Hedden, manager of the Switow Cozy theatre, Louisville, Ky., a subsequent-run, neighborhood house, sends a copy of his monthly magazine of "Movie News and Views."

▼

Lee Thompson, manager of the State and Stout theatres, Menomonie, Wisc., landed a seven-column head, a publicity picture and big story on "Rhubarb" in the *Menomonie Shopper.*

▼

Dick Letts, manager of the International Cinema, Vancouver, launched his campaign on "Kon-Tiki" three weeks in advance with extensive radio and newspaper coverage, including a local Norwegian newspaper.

▼

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, who leads in silk-screen and off-set jobs, submits a new program herald for Movietime with an institutional cover that is most attractive.

▼

Nort Rosevold, manager of the Capital theatre, Aberdeen, S. D., displayed his showmanship when he took advantage of street construction to provide a "gangplank" for "Show Boat."

▼

Sam H. Greisman, manager of the Jefferson theatre, Fort Wayne, Ind., had a really colossal cut-out doing a cooch, as outside display for "Little Egypt."

▼

Ed McKenna, manager of the Joy theatre, New Orleans, contrived an attractive front display for "David and Bathsheba" with the opportunity he has for spread and height.



This is the "Music Appreciation Class" of the Bernard School, Washington, D. C., just in case you didn't know what a Music Appreciation Class looks like, and they are showing their appreciation for a return engagement of "The Great Caruso," which shows you what can happen, second-run. Mr. Deema, the manager, gave out Mario Lanza record albums as prizes.

101 WAYS TO BUILD P. R.

[This continuing series needs a little help from the field. We have No. 101 all written, but between now and the end of the year we offer a special inducement to Round Table members who come up with bright suggestions for intervening numbers. Try us and see!]

MOVIETIME, P.R.Q.

72 Pardon the pun, but Movietime is truly your Public Relations Cue, and maybe it takes a joke or a jolt to point out the many opportunities that Movietime creates for public relations, along new channels and with increased interest. The big, national effort is behind you, to start people thinking, and once that movement is under way, you have a proper stage cue to make your entrance, on the local level. If you miss your cue, the performance suffers, for stage management requires that every member of the cast must play his part. In fact, you have an important role, and much stage "business" with props that are your own, in a setting that represents your box office.

Are you aware, even now, of the many ways in which you take your cues? Do you see the tieups and the participation in local affairs that are all properly part of this big production? If newspapers, magazines, radio, television, and other forms of communication are all out to help you sell your stuff, are you open for business, or even for suggestion? We've often said in these pages that public relations spring from the grassroots, and that they can't be made to work from a national headquarters unless the man in the field does his share, at the point of sale.

THEATRE'S PLACE

73 Now summer is fading, and with it, the competition of out-of-doors, and many things that have hurt your business in hot weather. Folks are back from their vacations, families are thinking more of home, and community, than in recent months. Nature provides a change of mood, people become more serious in purpose and intent. Children are off to school, parents are thinking of neighborhood responsibilities and activities. Mother is full of household plans and thinking of her club and organization duties, now entering the winter season.

And that provides the theatre's place in these new plans and activities. As your local theatre manager, you have an unusual participation in everything that goes on. Your program means something to Dad and all the family. You are a member, too, of all the clubs and organizations that Mother is interested in. Ex-officia, perhaps, but nevertheless you are expected to pay your respects, if not your dues. Junior has you in mind for his Roy Rogers Riders Club, and little sister will appreciate your interest in the Girl Scouts program. The merchants along your Main Street need your help and cooperation in plans to bring business downtown and to build civic pride in your community. You're an important person, with a job to do, and the place to do it.

"A-Mi-Able" Is a Word

74 An old codger, up in the country, used to pronounce amiable to rhyme with pliable—and we think he had something. It does mean just exactly what he said, for if a theatre manager would be amiable, he must first be pliable, to meet all comers and keep his temperament under control. There are a lot of little disturbances in a manager's day.

It takes a lot of training to deal with the public, and that training is really the essence of a theatre manager's job. A lot of people don't know how to get along with other people, and are always off on the wrong foot, to keep in step with the public. It's a trick, sometimes acquired, but more often something that you are born with. That's why they call you "a born showman."

When you have the knack, it's relatively easy to be pliable and to put on that broad and amiable grin that disarms the critical and the complaining. Some people like to pick a fight in public, it releases their inner complexes and they go away with a righteous feeling of having done something important. If you are a skillful showman, you can give them that feeling, and have them eating out of your hand, with gratitude for favors yet to come.

It Takes a Lot Of Running!

75 Some folks think we quote too much from "Alice in Wonderland," but this is that kind of a business, and the words of Lewis Carroll are fitting. The White Queen remarked to Alice, as they were running faster and faster, that it took a lot of running to keep in the same place! You can't rest from public relations duties in film industry, because it takes a lot to keep abreast and still more to get ahead, in public esteem. They won't know what you *planned* to do.

That good job you did once is a nice memory—yours, but it won't be remembered long by your public unless you keep running. The public is fickle—they like change, but you must provide the variety to keep their patronage. It's a nice feeling, in the Fall, to know that there are so many ways in which you can keep in the running, with something new and different.

The excellent slogan of the Fox Midwest theatres is "Something New and Different"—and Mr. Elmer Rhoden is always asking his managers to follow this line, which calls for both energy and acumen. But it is in the classification of something new that you will most likely keep in the running, so follow the suggestions you find in the Round Table.

Contact Your Newspapers

76 October opened with "National Newspaper Week" and included "National Newspaper Carriers' Day," but we didn't point to this brief interval because if you only recognoize your newspaper man once a year, you won't be long in this business, and LIFE will soon be printing a picture of your theatre. Life is like that.

Thirty years ago, our best friends were the editor of the *Coatesville Record* and the foreman of his composing room—the man who knew how to make good ads out of newspaper mats. At 3 A. M. we pushed our copy under the front door and went home to bed, with a greeting from the Chief of Police (who was also the Force, and familiar with our habits.) It was a schedule.

Your newspaper is vital to you; and, if we may point, the reverse is equally true. Sometimes the newspaper man doesn't appreciate this latter fact; and sometimes the manager doesn't know the basic situation, but if there is any lack of cooperation between them, it is most likely the manager's move to establish contact—and to create the proper use of newspaper space and leadership in your town, for half-a-hundred reasons that you know.



Mr. A. W. Uitdenbogaard, house manager of the City theatre, Amsterdam, Holland, celebrates forty years in show business this October 8th. He is a member of the Managers' Round Table, on this side of the water, and is widely known in the Netherlands. Top industry men, including the heads of the Netherlands Bioscoop and managers of American circuits, such as Paramount, MGM, RKO and Warner Brothers, salute him.

Goelz Resumes As Manager Of Baltimore Hippodrome

Adam G. Goelz, valued Round Table member, resumed as manager of the Hippodrome, Baltimore, when that house returned to an all-screen policy with the current run of "Flying Leathernecks." His recent entries for the Quigley Awards have been from the Town theatre, where he has conducted a "Shoppers Quiz" program which has been sold over the radio on a 13-week basis. It carries $500 in sponsored prizes for theatre audiences, contributed by cooperating merchants.

Award of Merit For Students

The Whitley City theatre, Whitley City, Kentucky, has originated a plan to apply to the entire county school system whereby the cooperation of John W. Patton, manager of the theatre, and Clarence Harmon, superintendent of schools, will award each student who is neither late nor absent during the calendar month with a free ticket of admission to the theatre. Two competitive theatres have agreed to the same deal, following a good example.

Good Advertising Man

E. Y. Stafford, manager of E. M. Loew's Miami Drive-In theatre, Miami, Fla., boasts an aerial view of his plant on his letterhead and shows good samples of his showmanship in newspaper ads and heralds. He suggests that Movietime borrow Winston Churchill's famous wordage, "Never have so few offered so much for so little to so many—as Movietime, U. S. A."

National Pre-Selling

THEATRE ARTS, oldest national magazine devoted to the legitimate theatre, with a large subscription and newsstand audience interested in the film adaptation of stage plays, has put out its first "Hollywood Issue" and follows up with four motion picture articles in October, including a new department of "Films of the Month." The magazine is owned by John D. McArthur, wealthy Chicagoan, president of the Bankers Life and Casualty Co., who is a brother of Charley McArthur, famous stage and screen author. Eddie Dowling, Broadway producer, director and actor, is co-publisher. An increase of advertising rates early in 1952 is contemplated in the expansion program for the class magazine.

•

An imposing list of tieups with national manufacturers will give MGM's "Quo Vadis" an unprecedented sendoff in national advertising and local follow-ups. Preliminary reports on details of these promotions indicate a veritable "Quo Vadis" season in merchandise, with advertising in the form of newspaper ads, window and interior displays, counter and other point-of-sale credits. Heading the list is the tieup with Quality Bakers of America, which will result in the placing of more than 2,500 24-sheet posters and 500 full-page newspapers ads, in addition to many other advertising accessories. Hundreds of exhibitors have worked enthusiastically with members of the Quality Bakers in various parts of the country and those who have enjoyed previous experience know what is in store for them in valuable advertising tieups for the big picture.

•

The New York *Sunday News*, on Nov. 11, will devote its entire Coloroto Magazine section to motion pictures, marking the third consecutive year for this impressive annual. This year, it has "Movietime U.S.A." as a particular inspiration and movie attendance all over the country should be stimulated. The *Sunday News* has a circulation of 4,000,000 and this generous support of motion pictures sets a fine example for other newspapers with color gravure presses. Leaders of the film industry have been loud in their praise of the *Sunday News* for this contribution by the country's biggest newspaper to the curent campaign.

•

Millions of decorative stamps embossed with the personable "puss" of Rhubarb, Hollywood's first feline star, will soon be flooding the country. Rhubarb, who co-stars with Ray Milland and Jan Sterling in Paramount's picture of a millionaire cat that inherited a baseball club, has been selected by the National Cat Foundation to appear on the annual National Cat Week stamp, to run Nov. 11-17. The stamps are similar in format to Christmas Seals, and may be obtained free of charge from the National Cat Foundation, 1040 Exposition Boulevard, Los Angeles 7, California.

•

A unique herald which utilizes the cover of the best-selling book from which the film is adapted has been made part of the showmanship accessories prepared by 20th-Century-Fox for "The Desert Fox," the film story of the exploits of General Rommel, in which James Mason portrays the German military hero. The jacket information serves also as pre-selling for the film, which has the same merit as a motion picture that it had in book form.

•

Adding another weapon to the showmanship arsenal being assembled for the $15,000 exploitation contest for the upcoming 20th Century-Fox picture, "The Day the Earth Stood Still," the company is printing a special four-page herald in the form of a startling tabloid newspaper, covering the landing of a strange inter-planetary space ship. Initial printing runs to 1,000,000 copies, available at cost through NSS branches.

•

Mike Simons, assistant to H. M. Richey, head of exhibitor relations for M-G-M, has completed the first program of a new series of motion picture appreciation classes inaugurated at Springfield, Mass., under the auspices of the Springfield Motion Picture Council, with the cooperation of George Freeman, manager of Loew's Poli Theatre. Two assembly periods of 45 minutes each at Buckingham school were attended by 1,000 students and the school authorities immediately requested that the programs be continued to reach the entire grade and high school student body of the city, which wil be done soon. The program was discussed at the first 1951-52 meeting of the Motion Picture Council, at the Springfield Art Museum.

•

November breezes will be fluttering two special pirate pennants, as advertising for 20th Century-Fox's "Anne of the Indies" across the nation. Designed to make every playdate a "banner" one, the company is making the two four-color pennants available at National Screen branches, at a price below cost to manufacture. Top sheet music and recording tieups will benefit this and another George Jessel production, "Golden Girl" with promotion of two top songs, both written by the producer, and published by Robins Music Corp. "California Moon," from "Golden Girl," has already been recorded by Bing Crosby for Decca, and Dennis Day for RCA.

•

Four national tieups with large children's clothing houses have been effected for Jerry Wald and Norman Krasna's "The Blue Veil." Sam Landorf & Co., will feature an extensive promotion through *McCall's* magazine, in which a cut-out doll, named "Betsy McCall" wears clothing as seen in the film production. All dresses of this line are being tagged with "Blue Veil" labels. In addition, 360 stores in 36 states have received a special exploitation kit direct from McCall's with display matter and news releases included. Other tieups have been made with Perfect-Knit Togs, Harry Schwartz & Company's "Chipps and Twiggs" line and the National Tea Council.

•

Paramount's "Submarine Command," which is set for release in November, will be kicked-off in spectacular fashion with 21 selected pre-release engagements in late October. This 21-gun salute to the picture is scheduled for important naval bases.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP. SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 2506

IN A SPECIAL TRAILER HURRY?

WE'LL GIVE YOU F-A-S-T-E-S-T SERVICE

FINEST QUALITY

1327 S. Wabash Chicago, Illinois FILMACK 630 Ninth Ave. New York, N.Y.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE EXECUTIVE PRESENTLY EMployed desires change. 20 years experience, go any place. Complete knowledge all types operations. Salary open. BOX 2609, MOTION PICTURE HERALD.

CLASS-A MANAGER, GENTLEMAN, WORKER, available. BOX 2613, MOTION PICTURE HERALD.

HELP WANTED

WANTED: MANAGERS AND ASSISTANTS FOR small Virginia towns. Give experience, salary expected, marital status, and photo first letter. Immediate openings. Write STATE THEATRE, Harrisonburg, Va.

WANTED: FEBRUARY 1ST, A MAN FOR drive-in theatre, year round position and vacation, in New York State. Working indoors in the cold season and outdoor seven months a year. Good salary. Send all data and photograph, salary expected in first letter. BOX 2615, MOTION PICTURE HERALD.

WANTED: A GOOD PRESENT ASSISTANT manager to act as a manager of a night house in New York State. Send references, salary expected, photograph, and all communication in first letter. Year round job with vacation. BOX 2616, MOTION PICTURE HERALD.

THEATRE MANAGER, LARGE SOUTHERN circuit. Thoroughly familiar with Spanish patron operation. Spanish language, and Spanish language product. Write stating experience, salary expected and references. BOX 2617, MOTION PICTURE HERALD.

THEATRES

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

THEATRE FOR SALE—TOWN 2500, NEW YORK State—Terms. BOX 2608, MOTION PICTURE HERALD.

WANTED: THEATRE (600-1000 SEATS) WITHin hundred mile radius New York City. Details please. BOX 2611, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

USED 1200 S. E. 7587 MOTIOGRAPH SPEAKERS, $3.00 each. 600 S. E. 7581 Motiograph junction boxes (lights), $2.50 each. Good condition. All or part. F. O. B. Los Angeles, PACIFIC DRIVE-IN THEATRES, 143 South Robertson, Los Angeles 48, California.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

USED EQUIPMENT

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Super Simplexes $447.50; H.I. generators w/panel, rheostats $595.; Holmes Educators, dual w/amplifier $605.; two Baby Strong arc lamps, rectifiers $395. Complete outfits for theatres and drive-ins. Time deals available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

FIRST COME, FIRST SERVED. THESE CHAIR values available now! 700 American fully upholstered back, spring cushion, good condition, $4.50; 200 Heywood veneers $4.75; 293 rebuilt Andrews inserted panelback spring cushion $4.95; 223 rebuilt late International fully upholstered with spring edge cushions $8.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

"MOVIESTA" UNLIMITED POSSIBILITIES FOR smart promoter. Copy $5.00. BOX 692, Paonia, Colo.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERATED Masonite marquee letters. 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25, 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

AURICON PROFESSIONAL SOUND CAMERA $495.; MICOP Hispeed 90 fpm Printers, 16/35mm, $1650. plus tax; 16mm. Animation Stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell and Howell specialist outfit, originally $2,350, $1,495; Micro synchronizer 4-way 16/35mm $195.; 5000W Sunspots on stands $77.50; new Bridgamatic Jr. 16mm. automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Legion of Decency Approves Seven New Productions

The National Legion of Decency this week reviewed and gave its approval to seven new films. Placed in Class A-1, morally unobjectionable for general patronage, were: "It's a Big Country" and "Sky High." A Class A-2 rating, morally unobjectionable for adults, was given the following films: "Anne of the Indies," "Sea Hornet," "Silver City," "Son of Dr. Jekyll" and "Strange Door."

Odeon Indebtedness Cut

In a recent issue, a story concerning the financial position of the J. Arthur Rank companies noted in error that Odeon Theatres' bank indebtedness had been reduced by £373,290. The figure should have read £3,736,290.

Drive-in Construction Begun

Charles and Jack Carpenter have begun construction of a $45,000 drive-in theatre at Hamburg, Ark. Completion is expected by mid-November.



LIKE BIRDS . . . men must fly—soar higher, ever higher—on the wings of their imaginations.

This of itself would be reason enough for motion pictures of increasing insight and originality. But to the constant spur of men's imagination must be added the inspiration of new technics, new equipment and materials.

With this trend toward greater imagination in studio and laboratory has come greater opportunity for the manufacturer to cooperate. The Eastman Kodak Company, for example, as a part of its service to the industry, maintains the Eastman Technical Service for Motion Picture Film. Here, representatives aid the industry in the selection and exposure of film, black-and-white or color . . . help establish higher standards of quality and economy in processing . . . work with exchanges and theatres, helping make sure that each foot of film gets best possible screening.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry on all phases of film use from all members of the industry. Address:

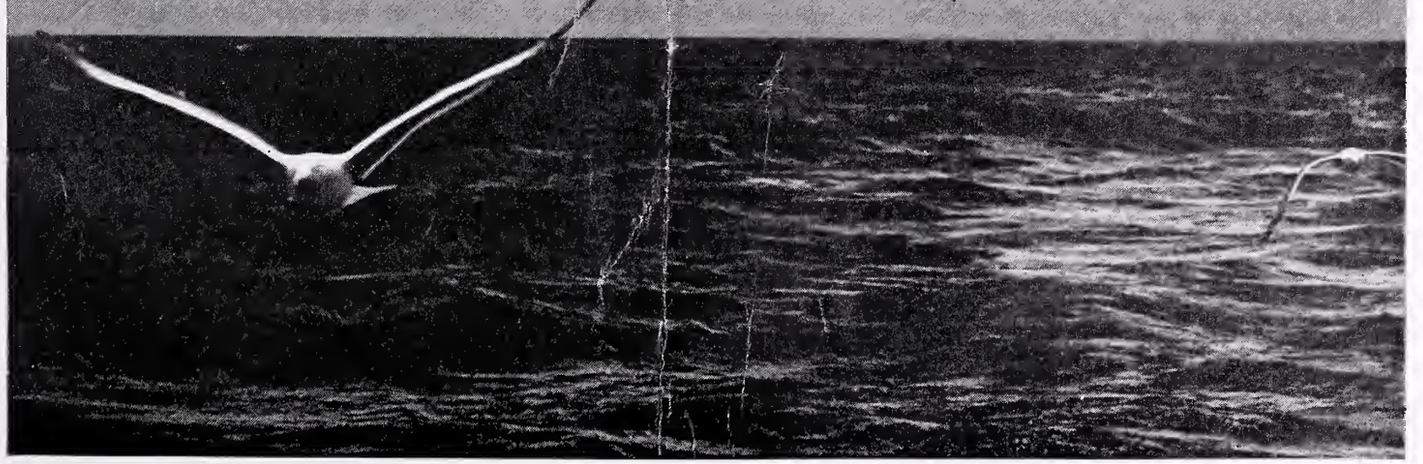
Motion Picture Film Department

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California





THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA



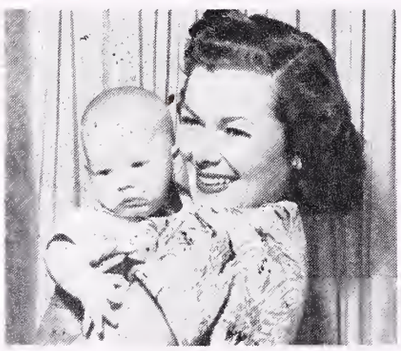
KRAMER PUTS ANOTHER ONE TO BED! Rex Harrison and Lilli Palmer retire to the bedroom to start Stanley Kramer's THE FOUR POSTER for Columbia. It's a bed's-eye view of marriage and they'll be in it!



G-MEN SWOOP DOWN ON BOSTON to nab red spies in WALK EAST ON BEACON, Louis de Rochemont's quick-as-it-happens true report of the FBI's counter-attack on secrets stealers. Above, star George Murphy spreads the dragnet from Boston's FBI headquarters.

AMERICA'S NUMBER ONE PIN-ON BOY! Brod Crawford at Rochester getting another police badge pinned on him. He's picked up a trunkful on his smash coast-to-coast personal appearance chore for THE MOB. →





NICE BABY ATE UP ALL THE SCRIPT! Barbara Hale's 3-months son hates competition. Visiting mother on THE FIRST TIME set he disapproved of mama's pix son – same age. Chewed all his rival's best bits out of script.



KICKING UP HER HEELS in SUNNYSIDE OF THE STREET–the new Columbia color musical that's kicking up such a stir–is tasty Terry Moore; also starred, Frankie Laine and Billy Daniels!

OCTOBER 27, 1951

MOTION PICTURE HERALD

Roy Rogers' Television

Victory Sets Hollywood

To Reading Fine Print

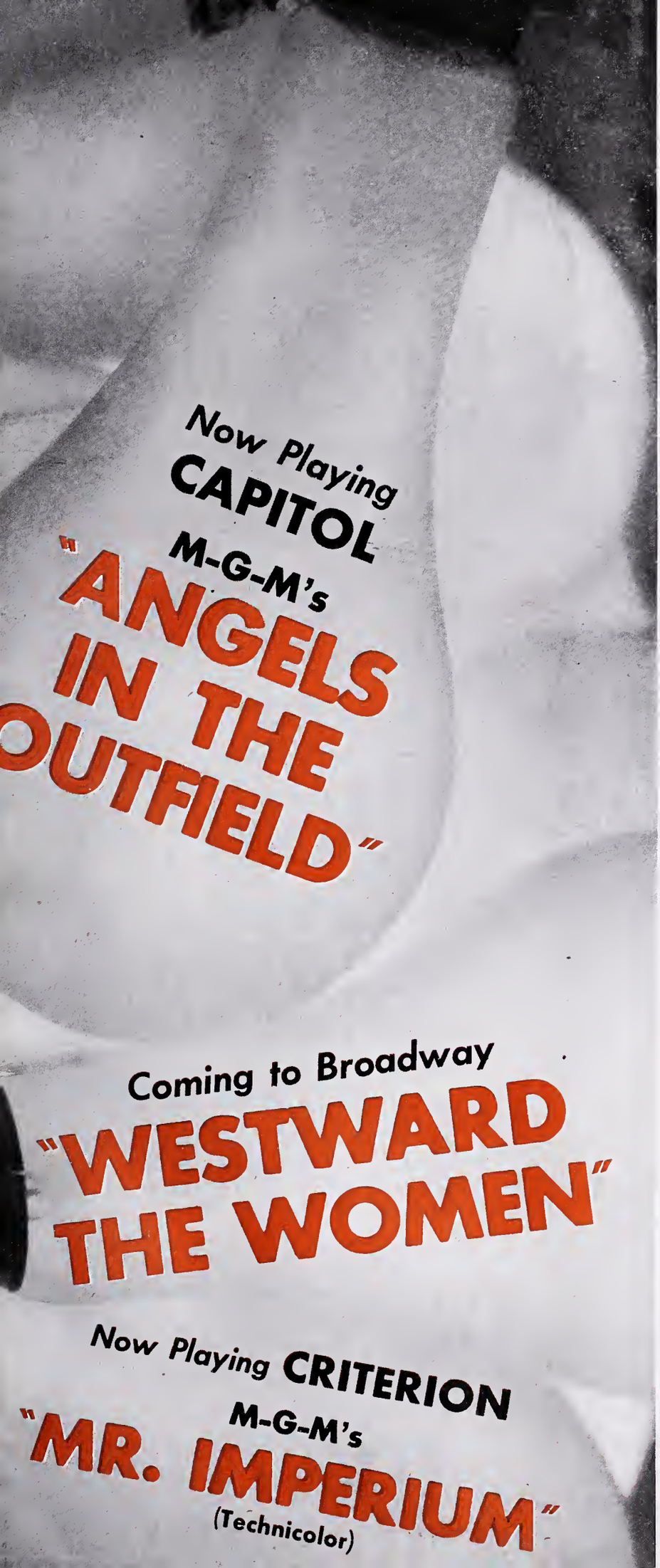
ALLIED MEETS IN N. Y.

PRODUCT DIGEST SPECIAL

REVIEWS *(In Product Digest)*: LET'S MAKE IT LEGAL, TOO YOUNG TO KISS, TEN TALL MEN, THE SON OF DR. JEKYLL, THE HARLEM GLOBETROTTERS, THE FAMILY SECRET, TOM BROWN'S SCHOOLDAYS, ELEPHANT STAMPEDE, THE WHIP HAND, THE KID FROM AMARILLO, HOT LEAD

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Coming Nov. 8
CAPITOL
Continuous Performances
"QUO VADIS"
Coming Nov. 8
ASTOR
Reserved Seats
M-G-M's
Technicolor
"QUO
Now Playing
TRANS-LUX 52nd ST.
M-G-M's
"RED BADGE
OF COURAGE"
Now Playing
RADIO CITY
MUSIC HALL
M-G-M's
"AN
AMERICAN
IN
PARIS"
(Technicolor)
Now Playing
STATE
M-G-M's
"TEXAS
CARNIVAL"
(Technicolor)



THE BRIGHT LIGHTS SPELL M-G-M!

FIRST IN THE FIRST RUNS ON BROADWAY!

(It's the same all over the nation!)

Press Time Flash!
"ACROSS THE WIDE MISSOURI" is sensational! First 11 spots only 10% under terrific "Show Boat" grosses.

And now the entertainment world gets another Big Warner Bros. Lift with

ALL OF HOLLYWOOD'S WONDERS ARE IN IT! MOST OF

DORIS DAY



GORDON MacRAE

GENE NELSON





"STAR"

and all these Guest Stars!

JAMES CAGNEY



VIRGINIA GIBSON



FRANK LOVEJOY



LOUELLA PARSONS



JANE WYMAN





HOW THE STARS SING 'EM AND THE BOYS CHEER 'EM!

'YOU'RE GONNA LOSE YOUR GAL'
'S'WONDERFUL'
'YOU DO SOMETHING TO ME'
'WHAT IS THIS THING CALLED LOVE'
'LIZA' ☆ 'GOD'S GREEN ACRES'
'I MAY BE WRONG' ☆ 'IT'S MAGIC'
'I'M A TEXAS RANGER'

with JANICE RULE ☆ DICK WESSON ☆ RON HAGERTHY

WARNERS' STARS ARE IN IT! ALL OF HOLLYWOOD'S HEART IS IN IT!!!



VIRGINIA MAYO

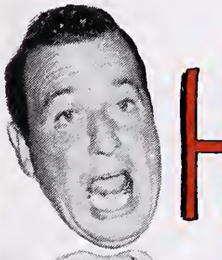


RUTH ROMAN

"LIFT"



GARY COOPER



PHIL HARRIS



LUCILLE NORMAN



RANDOLPH SCOTT



PATRICE WYMORE

The song-and-celebrity filled story of the stars who fly joy to the boys who fly the Stars and Stripes!





DIRECTED BY ROY DEL RUTH

PRODUCED BY ROBERT ARTHUR

SCREEN PLAY BY JOHN KLORER AND KARL KAMB

Musical Direction Ray Heindorf Musical Numbers Staged and Directed by LeRoy Prinz

It's 'Movietime U.S.A.'—Now and Every Day!

TRADE SHOW OCT. 31

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Coss Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Sirenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.



THE CROWDS ARE BACK THANKS TO 20th

Century-Fox

"The Desert Fox"* in city after city is on the march to history-making grosses...and the crowds are back thanks to "David and Bathsheba" and "People Will Talk" and "The Day the Earth Stood Still" and "Meet Me After the Show" and "The Frogmen" and "Take Care of My Little Girl".

* Globe Theatre, New York!

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 4

October 27, 1951

Building the Program

AS A contribution to their own business and to the Movietime U.S.A. drive it would be appropriate for producers, distributors and exhibitors to give some serious attention to the problem of building film shows as complete programs.

Hollywood traditionally has paid scant heed to counsel from distribution and exhibition about preferred length for features. However, in recent years there has been a welcome relief from the deluge of over-long films that characterized the immediate post-war days. With some justice, producers feel that a given picture should be just long enough to tell a particular story and not forced into some arbitrarily selected running time. On the other hand, producers might pay more attention to the fact that their creations are not shown by and of themselves in the theatres but as part of a program.

Unhappily far too many millions of patrons usually enter a theatre while the feature is on the screen. It is not to be suggested that producers start previews with the third reel but they should always remember that patrons see pictures under considerably diverse circumstances than in a studio projection room.

Exhibitors have the ultimate responsibility for booking their programs and are entitled to the major share of the credit or blame for the results. Of course each exhibitor is limited in the pictures available at any time at prices he feels he can afford. Frequently, after the feature is selected the theatre operator feels that his job of programming is over and all he has to do is ask the exchange to send along a short and a newsreel to round out the show time. The exchange often ships any short that happens to be on hand.

It would be idle to speculate on industry responsibility for the widespread use of double features, an exhibition practice that makes building good entertainment difficult. Tests have shown again and again that it is the public, or at least a majority of the actual customers, who want double bills. Perhaps the industry generally and exhibitors in double feature areas have not yet done enough in the way of offering the public an adequate substitute for the second feature.

UP TO now there has been little planning of complete programs. This is true even though some double bills, especially of similar type reissues, have been booked as a program with good box office success. Even more important as a precedent is the teaming of the short "Nature's Half Acre" with Walt Disney's "Alice in Wonderland." There is no doubt that in this case the short contributed markedly to the value of the whole show. Also, the team booking enabled the short to get more good dates and earn more money than would have been possible if it were handled in the normal way.

In most instances single feature programs are built up on a hit or miss basis and double bills follow a pattern selected by one film buyer who may or may not have had an inspiration. In any case it is hard to see how the locking of two features, either similar or dissimilar, for exhibition in all the various runs in a territory can make the most of the box office potential.

A concrete proposal for the industry to develop programs of two and a half hours of running time has been made by Mr. Paul Klieman, general manager of the W. and R. Theatre Enterprises of Philadelphia. Blaming many of the industry's ills on double bills, Mr. Klieman suggested that "unit shows" are the answer. The unit would consist of one A feature with a running time of seventy-five to ninety minutes, a featurette of 30 to 40 minutes length with one known star and one or more newcomers, a 15 or 20 minute public relations short subject for human interest and a color cartoon for comedy. Mr. Klieman thinks that the main feature and the featurette should have contrasting appeal. That is, if the feature may be expected to appeal primarily to men, the featurette should be addressed to the women and vice versa.

It is difficult to predict whether Mr. Klieman's idea will be well received by his fellow exhibitors. But this much is certain—the problem of building a complete program and merchandising it as a unit is a challenge that should be met. It is likely that no one solution will be satisfactory nationally. Any step taken to improve the quality of motion picture entertainment should be encouraged. Even though the principal feature will always be the main attraction, the other components of the program should be so produced, selected and arranged as to enhance rather than detract from the amusement value of the entire show.

■ ■ ■

The Case for Sentiment

CRITICS—both professional and amateur—long have been denouncing Hollywood motion pictures as "too sentimental." In fact attacks on the grounds of sentiment are perhaps the most common type of criticism. Some producers, although realizing that sentiment is essential in screen product, have seemed on the defensive in this connection.

At this time it is salutory that the case for sentiment in films has been publicly presented. The industry also is fortunate that the one who lifted his voice in this regard occupies today a position of national prominence and influence. His words may have double value because no one may suggest that he has any connection with the industry or would in any way be subject to influence by it. The defender of sentiment in films is Federal Judge Harold R. Medina, famed for his handling of the trial of the top Communist leaders.

Addressing the Movietime U.S.A. luncheon in New York on October 9 Judge Medina said, "Don't cry down sentiment and get the notion that everything must be worked out by logic and pure reason. It is the impulse of the heart that does the real job, call it sentiment or loyalty or what you will. Don't disparage it or underestimate its force."

The Judge took to task newspaper critics who decry sentiment and over emphasize the value of realism and naturalism. Few newspaper critics would have heeded such comments if they came from a member of the industry. Perhaps Judge Medina will, at least, make them think it over.

■ ■ ■

¶ It would be difficult to think of a better long range public relations expenditure than for exhibitors, either individually or in local groups, to purchase a set of 16 mm prints of the twelve "The Movies and You" industry short subjects and present them to the local school circulating library or otherwise make them available for general non-theatrical showings.

Letters to the Herald

Real Movietime

To the Editor:

Speaking from the standpoint of an exhibitor I am thoroughly convinced that Movietime U. S. A. is a fine step forward in motion picture public relations.

But we think you should know about RKO's "Movietime Colorado Springs" in the heart of the Rocky Mountains. Although this company was organized in 1932, we rarely have had an opportunity to meet the people who make the entertainment we show on our screens. But thanks to Howard Hughes' decision to film "The Korean Story" in Colorado Springs we now have a real respect for them—and I'm sure that thousands of Coloradans do likewise because of the fine job of spreading good will for our industry by every member of the film unit from producer Edmund Grainger, co-stars Robert Mitchum and Claudette Colbert and director Tay Garnett to the watchmen on the set.

Many Friends Made

Not only did Eddie Grainger add immensely to the success of the Rocky Mountain's Movietime U. S. A. festivities by inviting the Denver *News* contest winners from every county in the state to have lunch with and meet the stars of "The Korean Story" on the set, but the treatment of the visitors by the film troupe sent every one of them back home with a new admiration and appreciation for motion pictures and the people in them.

However, that was only one phase of the public relations job done by this company. When the stars are not working they make appearances at numerous charity events such as Community Chest and Defense Bond drives, they attend various affairs at nearby Camp Carson, from officers' dances to G. I. shows—even helping to stage one of the latter—and they are taken in to Colorado Springs homes as guests at numerous parties. . . . In short, they are true westerners in every respect. Too, the technical workers accept invitations to speak before such organizations as the American Legion and the American Association of University Women on the problems of film making, and in addition, the stories and interviews which appear in the local newspapers are illuminating and constructive.

Colorado Springs, as every other community must, when a large film company arrives for location work, appreciates the fact that thousands of dollars are spent in the region. However, we feel this is secondary as the Edmund Grainger operation will leave far more behind than well spent cash. It will leave a wholesome regard for Hollywood and an intense desire on the part of the entire Rocky Mountain area to see "The Korean Story" when it comes to our theatres. We will miss them all when they leave.

That's real Movietime U. S. A.—*L. A. STARSMORE, Westland Theatres, Colorado Springs, Colorado.*

"Hottest" Salesman

To the Editor:

In reviewing experiences of its personnel in connection with our company's 25th anniversary celebration our Chicago branch comes up with the story of O. C. Wells, its "hottest" salesman.

It is reported that a couple of years ago, Mr. Wells was negotiating with the Riviera theatre in Rock Island, Ill., for the purchase of new Super Simplex Projectors and a Simplex Sound System. Having failed to get his contract signed the first day, he bedded down for the night next door to the theatre at the Harms Hotel. Two hours after falling asleep Wells awoke to find his room full of smoke. The hotel was on fire. Jumping out of bed he found that the fire had already reached the hall outside of his room, that the stairs were collapsing and that the elevator shaft up to his fifth floor room had become a flaming sucking chimney.

Injured in Rescue

He quickly closed his door to shut out the draft and ran to his window. A few moments before his room was completely engulfed, an extension ladder was run up to his window from the hook and ladder truck and Mr. Wells made a 210 pound slide for life, head first, down the steeply angled ladder!

He was immediately placed in a local hospital—gasping and choking and a bit skinned up, but, fortunately little the worse for wear. He was in the hospital until late the next afternoon for examination during which time a customer friend outfitted him with enough clothing to leave the hospital. Everything he had with him had been completely destroyed by the fire. Upon his discharge from the hospital, he immediately hot-footed it back to the Riviera theatre and got his new equipment contract signed and sealed.

Mr. Wells' performance has been characterized by his superiors as belonging in the class of the Royal Canadian Mounted Police who always get their contract—or man. He was given a toy firemans hat as an "Oscar" in tribute to his "coolness under fire" and was officially designated by the company as "National's Hottest Salesman of the Year."—*NATIONAL THEATRE SUPPLY COMPANY, Chicago, Illinois.*

Good Will in India

To the Editor:

As the editor of the foremost journal devoted to the film industry I trust you will be interested in an event of importance in this country. In the issues of Motion Picture Herald received here recently, I find quite a number of references on press and film and in that context too this would be of topical interest.

Sri S.S. Vasan, proprietor of Gemini Studios, Madras, invited the editors of leading newspapers in North India to visit the studios and see the Gemini Studios at work for themselves. One batch of eleven editors from Bombay and Nagpur visited the studios on September 21 and 22, 1951. Another batch of editors from the rest of North India, namely Delhi, Allahabad, Lucknow, Calcutta, Gauhati and Cuttack made excursions to the studios on September 24 and 25.

They went around the studios and saw each department at work. They also interviewed the chief officers of the various departments as well as the actors and actresses and other studio personnel.

This is said to be the first time in Indian film history that newspaper editors have been invited to see the working of the studios for themselves and have a realistic outlook toward the industry itself. The visiting editors met the editors and journalists of Madras at a private reception September 23.

Entire Industry Helped

Thus it was not merely a function for our studios, but a function of usefulness to the industry as a whole.

You may notice that this event has been one of significance to the film industry of India as a whole in its relation to the press and the public.

I have always been happy to see the value you have rightly attached to such events over there and that is why I am sending this information too.—*P. P. NAMBIAR, Public Relations Officer, Gemini Studios, Madras 6, India.*

MOTION PICTURE HERALD

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STUDIOS sign new two-year contract with technical unions Page 14

ALLIED is coming to New York for its "biggest" convention ever Page 21

PRINT shortage is due for sharp discussion at Allied meeting Page 21

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► The admissions tax exemptions in the new tax bill should not cause the film industry any great damage. Thanks to the industry's campaign before the Senate Finance Committee, the exemptions were narrowed down to the point where they should hardly be felt.

► A consent decree with Loew's is still a long way off. Justice officials say "many more" conferences will be required.

► Film business at the Supreme Court is beginning to look like the old days of the Paramount, Griffith and Schine cases. The Justices have already taken two film cases—involving the Warner and RKO consent decrees—and now the Dipson anti-trust suit is to be put before the court.

► Publicity efforts generated by the Movietime campaign will have lasting effects in the direction of the industry's relations with newspapers and their readers. To the hundreds of editorials and other news breaks garnered recently two outstanding samples were added this week. John Crosby, television columnist for the New York *Herald Tribune,* and John Chapman, drama critic of the New York *Daily News,* went to the movies, liked what they saw and told their readers so in no uncertain terms. "Better than ever" was the verdict.

► Reliable industry sources this week painted the arbitration picture this way: Allied convention delegates will not discuss the matter on the floor because exhibitors in the grass roots are not interested; Theatre Owners of America's president Mitchell Wolfson was only putting up a "trial balloon" in his Memphis speech about a voluntary arbitration plan—he had nothing specific in mind; and the distributors are waiting for Allied and TOA to decide what they want.

► With speculation still rife over the future of color television now that Defense Mobilizer Charles E. Wilson has stopped production of the CBS color sets, there can be little doubt that the government will soon clamp down on the making of black-and-white receivers too. It is admitted that a color receiver doesn't require many more scarce materials than a regular set and it is felt that Mr. Wilson will have to move in some way to remove the impression that he acted only to stop the development of color TV at the present juncture.

► Demonstrations and discussions of so-called three-dimensional pictures at the SMPTE meeting in Hollywood last week only emphasized the fact that this development is still very distant and still plagued by the twin obstacles of the use of viewing glasses under one principle, or prohibitive installation cost with unproved results under the other.

► Count on the decision in the Roy Rogers-Republic case to slow the flow of old pictures to television down to a trickle, at least until the lawyers can decide what's what.

► The same case is sure to open a new flood of Hollywood litigation. Announcement of suit by Gene Autry came on Tuesday.

► Exhibitors can look forward to a sharp increase in the number of personal appearance tours by stars in consequence of the keen demand for them demonstrated by the Movietime U.S.A. experience.

► Theatre operators can be prepared for heavy pressure to help meet the production cost increase inherent in the $11,000,000 yearly raise granted by the major studios to the IATSE unions. The increase is merely a forerunner, although a substantial one, of other inevitable upward adjustments in Hollywood's overall wage bill.

► Exceptions from some orders, and most likely wide exemptions for Hollywood talent salaries, very likely will be allowed by the Salary Stabilization Board as a result of the telling arguments presented by the industry at hearings which were held this week.

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This week in pictures



By the Herald

JERRY WALD, left, and Norman Krasna, RKO producers, as they explained in a New York interview Monday their decision to concentrate on quality and thereby make fewer pictures. See page 34.



By the Herald

KURT HIRSCH, vice-president of Arrowhead Productions, told trade writers in New York Monday he and his partners, Peter Berneis and John Reinhardt, will make their next picture, "The Girl From Astoli" in Vienna. Having delivered "Chicago Calling," Arrowhead's first film, to United Artists, he departs next week for Europe.



By the Herald

ARNOLD PICKER, on Monday, sat at a new desk. It was at United Artists, where on that day he became foreign sales chief. He had been vice-president of Columbia Pictures International.



By the Herald

PARTY, in New York, Monday, at which Gene Autry, center, greeted guests from radio, television, fan and trade magazines. With him is Paul Lazarus, Jr., left, Columbia studio representative.



A SEASON TICKET BOOK, left, at the New York Strand for Mrs. Helen Friedman, center, 250,000th person to see "A Streetcar Named Desire." The presenters are star Kim Hunter and manager Zeb Epstein.



MRS. J. J. PARKER, right, president of the Oregon circuit bearing that name, has been in New York on her annual visit to major home offices.



AT SKOURAS FILMS, Athens, left. Visiting the office of his nephew, Spyros Skouras, left, is Spyros Skouras, center, president of Twentieth-Century Fox, on European tour. With them is D. Papadopoulos, Motion Picture Herald correspondent.



BROOKLYN MARRIAGE, right. The scene at the Church of St. Francis of Assisi as Ralph Branca, pitcher for the Dodgers, left with his bride, the former Ann Mulvey, daughter of James Mulvey, a Dodger stockholder and president of Samuel Goldwyn Productions.



AS THE CIRCUIT MANAGEMENT ASSOCIATION of Great Britain met at Harrogate the other day, left. In conversations are Air-Commodore Ferdinand West, managing director of Overseas Film Distributors, Ltd.; Victor Finney, of the J. Arthur Rank public relations staff; Harry Mears, Cinematograph Exhibitors Association president; and Tom O'Brien, industry labor leader.



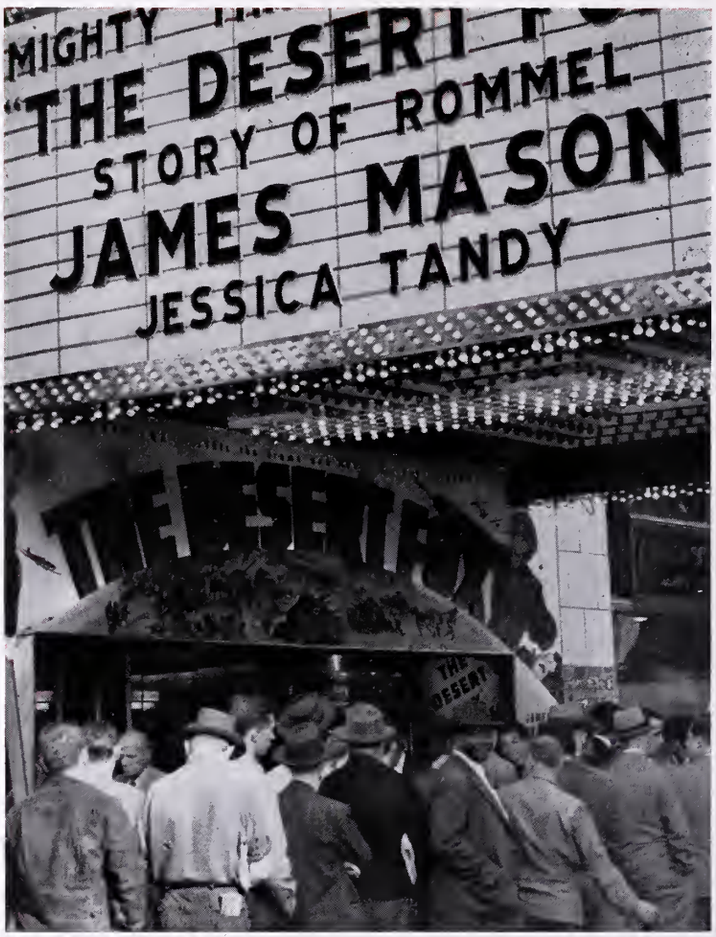
THE "Quo Vadis" chariot at Penn Station, New York, before starting a national tour, are Maurice Maurer, of the Astor, and Harry Greenman, of the Capitol, where the film will open; and Robert Taylor, star.



ANNE OF THE INDIES, right. She's Jean Peters, in the 20th-Fox film of that name, a story of 17th Century pirating, produced by George Jessel. Louis Jourdan, Debra Paget, Herbert Marshall are some of the others in the cast.



HANDSOME NEWCOMER: Dale Robertson clinches star rating in 20th Century-Fox's Technicolor production, "Golden Girl," November release, which also spotlights Mitzi Gaynor. Robertson will be seen later in "Lydia Bailey" and "The Return of the Texan."



GLOBAL DRAW is "The Desert Fox," theatre-packing story of Field Marshal Rommel, with James Mason as the wily leader. Openings on three continents spell out top grosses in every situation. Above, the crowds are back in New York.





HARTFORD, CONNECTICUT, is the scene where 20th Century-Fox's production "The Day the Earth Stood Still" is the recipient of Lou Cohen's and Norm Levinson's bid in the $15,000 exhibitor exploitation contest. Above, top, the special four-page tabloid newspaper herald is distributed at newsstand, while, below, a crowd of kids enters Loew's Poli wearing robot masks.



BEVERLY MICHAELS is joined in thought by producer-actor, Hugo Haas, in the Haas production released by 20th Century-Fox, now titled "The Girl on the Bridge," going out to theatres in December.

(Advertisement)

ROGERS VERDICT SENDS TV INTO VERTICAL SPIN

Court Halts Republic Sale of Films; Plans Appeal; See Widespread Effect

by WILLIAM R. WEAVER
Hollywood Editor

HOLLYWOOD: Federal Judge Peirson M. Hall pitched a king-size monkey wrench into the machinery that has been delivering theatrical motion pictures to television when he handed down a decision last week giving Roy Rogers a permanent injunction restraining Republic Pictures from turning over to television any of the 81 pictures in which he appeared for that studio during his 13 years under contract.

The decision, reached after five weeks of trial, covers the televising of Mr. Rogers' films either under commercial sponsorship or on a sustaining program and has brought both future and past sales of pictures to television into sharp and sudden focus.

Immediate interpretations varied as to the decision's application, but attorneys agreed it would confer injunctive rights on any player whose personal endorsement of any commercial product can be shown to have had a monetary value, and that this would include, at minimum, all stars and name players who have appeared on sponsored radio shows, posed in Man-of-Distinction ads, or engaged in any other endorsing activity for money or other increment.

Mayer Lavenstein, counsel for Republic, has announced that the studio will appeal the decision. Litigation resulting from the decision and the appeal may well alter the entire relationship between motion pictures and television.

Mr. Rogers, who terminated his contract with the studio last May, had obtained a temporary injunction in June to prevent Republic from including his pictures among those which the studio was going to turn over to its subsidiary, Hollywood Television Service, for purpose of sale to television. The trial ending in Judge Hall's decision for the plaintiff started September 13.

Judge Refuses Rogers $100,000 Damage Claim

Included with Mr. Rogers' petition for a permanent injunction was a demand for $100,000 damages, which he maintained were due him because the news of Republic's intention to release his pictures to television had resulted in non-renewal of his radio contract with the Quaker Oats Company, which had paid him $1,750 per week for 40 weeks a year.

UNITED WORLD WILL MAKE TV FILMS

United World Films, subsidiary of Universal-International, plans to make pictures for television, James Franey, United World president, announced this week. The company will use the U-I studio in Universal City, Cal., but no Universal players will appear in its films. Mr. Franey emphasized that the United World television pictures will not compete with the full-length feature productions turned out by Universal for theatre use. George Bole, assistant studio manager of Universal-International, will serve as liaison executive for the studio and United World.

Judge Hall's decision turned down the damage claim, saying: "I think the plaintiff has been damaged here, but try as I might I am unable to find any evidence upon which I could judicially satisfy myself that a certain amount of damage has occurred. The evidence in relation to it still leaves it very nebulous and uncertain."

Two Contracts Important Part of the Evidence

Foremost in the long and wordy trial, at which many witnesses from both the film and television industries gave testimony, were two contracts made by Republic and Rogers, one in 1937 and one in 1948, and numerous letters and documents which were construed to be a part of those contracts. The central contention of the plaintiff was that commercially sponsored televising of his pictures would imply his endorsement of the products offered by the sponsor, and that he had protected his own commercial interests against such happenstance by withholding from his Republic agreement the right of the studio to use his films, likeness or voice for any publicity purpose save to promote the exploitation of his pictures.

The Republic contention was that he had made the films as a contract employee and they were, therefore, the property of the studio, to do with as the studio chose. The court, taking the acts and deeds of the contractors as well as the text of the contracts into consideration, ruled that the studio, by agreeing to let the actor use his name and likeness in promotion of the many commercial articles he has marketed under personal endorsement, impliedly in lieu of paying him more salary, had given confirmation to the point of Mr. Rogers' complaint.

The court's inclusion of sustaining programs under the injunction granted was based on the view that televising a Rogers picture would consist in fact, even if no money changed hands, in the advertising of the television station or network. Nevertheless, the decision granted Republic the right to televise the picture, providing it were done solely to exploit the pictures themselves. A somewhat cryptically worded section of the decision leaves open the question of Republic's right to dispose of the pictures to a pay-as-you-look system, such as Phonevision or Telemeter.

175 Old Republic Films Recently Sold to TV

Republic, through its subsidiary, Hollywood Television Service, recently sold some 175 old pictures to Los Angeles Station KTTV. None of these were Rogers pictures. Neither were the studio's old Gene Autry films included. Mr. Autry having announced he would take action similar to the Rogers' procedure if such sale were made. Films starring Wild Bill Elliott and other cowboy stars were among those sold.

Should the Hall decision stand as final, establishing the point that televising of a picture in which an actor appears is tantamount to representing that actor as an endorser of the television sponsor's product, it is within the realm of possibility that hundreds of players whose pictures have been televised without their specified permission may discover they have actionable claims against the producers of the pictures, the television stations, or both.

This would take the matter beyond even the demands of the Screen Actors Guild, which has taken the position that no picture produced after August 1, 1948, can be sold to television until arrangement has been made for paying the actors in it an additional, so far undetermined, amount of money. The SAG negotiations now under way with the major studios set up an even sterner demand in this connection.

See Sale of Pictures To Television Slowed

Although the Hall decision, which ran directly counter to Hollywood expectations, doubtless will be the subject of prolonged litigation, certain immediate effects of it are readily predictable. The sale of theatrical films to television, already slowed down by mounting demands of guilds and unions for participation in the seller's gross revenue, figures to be stopped in its tracks.

Both plaintiff and defendant refrained from official comment on the decision, but nobody else did. It was the main topic of weekend conversation in the professional community.

Although retroactivity of the decision clearly remained a matter to be determined in some future litigation, television executives, averse to being quoted, appeared

(Continued on following page, column 3)

STUDIOS SIGN UNION PACT

Two-Year Agreement Will Cost Major Companies $11,000,000 a Year.

HOLLYWOOD: The major studios' labor costs will go up about $11,000,000 annually as a result of a new wage agreement announced here last week between the eight major studios and the 16 local unions of the International Alliance of Theatrical and Stage Employes. About 17,000 film technicians and craftsmen will be affected by the terms of the two-year pact.

The agreement was negotiated by Charles Bolen, vice-president of the Association of Motion Picture Producers; Richard Walsh, IATSE president; Roy Brewer, International "IA" representative, and officials of the IATSE locals here.

Pegged After 3 Months

It provides for a three-month wage increase of 24 cents an hour or 10 per cent, whichever is greater. However, no worker can receive more than $18.50 weekly increase. After three months, wages will again be pegged on the consumer price index of the U. S. Bureau of Labor Statistics, but they cannot be lower than the standard set for the first quarterly period beginning last Thursday.

If the cost of living rises five per cent or more, wages will go up one cent an hour every 8/10ths of a point advanced.

The studios agree to pay five cents hourly on all straight time into a jointly-administered health and welfare fund, and will pay daily workers for six holidays observed annually by the studios. The IATSE did not get anywhere with its demand for a pension and retirement fund. The agreement with the majors is believed likely to set the pattern for forthcoming IATSE talks with major and minor independents.

Negotiations between the majors and the Screen Actors Guild for a new contract were suspended again this week, pending the return here of several SAG officials. The actors are asking wage increases ranging to more than 200 per cent in some classifications.

Albany American Legion Condemns Theatre TV

The Albany, N. Y., County American Legion last week adopted a unanimous resolution condemning exclusive telecasts of top boxing bouts to motion picture theatres. The resolution declared: "Many of our disabled comrades occupying beds in Veterans Administration or military hospitals are being deprived of the pleasure they received from hearing or viewing major sporting events by reason of the fact private interests have purchased exclusive radio or telecast rights."

New Tax Law Starts Nov. 1

WASHINGTON: November 1 is the official date for the changes in excise rates and coverage contained in the new tax bill. That became official when President Truman signed the bill last weekend.

Come November 1, then, passes will be tax-free. On reduced-price tickets, the tax need be computed only on the amount actually charged, rather than the regular established price.

Another change will be that civic symphonies, operas and certain non-profit entertainments will be free of the admission tax. But the tax is to remain on all film showings, even of non-profit groups.

All raw stock, film and equipment used by the industry as a "cost of business" will be exempted from tax, effective November 1.

Induction of Dublin Tent Set for November 23

International Chief Barker Marc J. Wolf will induct the Dublin Tent into Variety Clubs International November 23. The Dublin ceremony, originally scheduled for an earlier date, will be attended by London Chief Barker C. J. Latta and a London contingent. While overseas, Mr. Wolf will visit London to meet the British barkers.

Warner Houses Sold In Philadelphia Area

Transactions involving the sale of Warner theatres in the Philadelphia and southern New Jersey area were disclosed this week. The Oxford, Philadelphia, including stores and apartments, was sold to William B. Portner for $125,000. Ethel H. Ball, trustee, later took title and the operation of the house reverted to the Harrison Theatres. Al Grosser, Philadelphia realtor, handled the transaction involving a half dozen houses. The Grand, Vineland, N. J., will be converted into a supermarket with the circuit theatre in Bridgeton, N. J., also converted into a commercial store property. The Harrowgate, Philadelphia, has been sold for conversion into a post office; the Villa, Collingdale, Pa., into a warehouse; 333 Market, Philadelphia, into a parking lot, and the Parker, Darby, Pa., remaining as a theatre.

Publisher Buys Film Interest

The Meredith Publishing Company, which publishes *Successful Farming* and *Better Homes & Gardens* magazines, has purchased an interest in the Princeton Film Center, Inc.

TV DECISION

(*Continued from preceding page*)

unanimous in the opinion that the supply of old pictures nameful enough to make up sponsorable programs can be regarded as washed up. There was less unhappiness about this than might have been expected, since the finding of advertisers to sponsor this type of show has been getting harder rather than easier during recent months.

Major studio executives, mute all along on questions pertaining to the sale of old pictures to television, hemmed as they are on one side by the majors' avowed policy against such sale and on the other by the awareness that under extreme circumstances they might have to amend it, were similarly silent but seemed to feel a potential life-raft had been scuttled.

Only the actors, speaking via the Screen Actors Guild, were jubilant, for obvious reasons. The decision had given legal status to a point they had promulgated as a principle, and it fortified their position in pending negotiations with both the theatrical film producers and the producers of films for television.

The other talent guilds, representing writers and directors, have been promulgating the same principle, as have the studio unions, and the American Federation of Musicians, of course, have managed to put it into practical application without recourse to courts of law.

At very least the decision appears to favor the exhibitor position as the exhibitor has stated it. It appears to promise that the future will witness the two forms of entertainment tending toward a sharper differentiation, with television having to develop its own stars and with theatrical motion pictures preserving the fames and popularities the theatres have created.

Pennsylvania Bill Asks Theatre TV License Fee

Three Philadelphia members of the Pennsylvania state legislature initiated a move to require theatre owners to pay heavy license fees before they could charge admission for theatre large-screen television of sports and other events. Representatives Edward J. Conway, Francis K. Muldowney and Miles W. Lederer introduced a bill compelling payment of a $2,000 license fee for the right to exhibit a commercial telecast. Failure to obtain the license would subject the exhibitor to a $5,000 fine or a six-month to one-year jail sentence in default of payment. The tax measure was introduced following the adoption of a resolution by the Philadelphia City Council calling upon the state legislature to adopt such a levy or to permit the city to enact one of its own of a similar nature.

Town's Two Houses Sold

Both theatres in Russell, Kan., the Dream and Mecca theatres, were sold last week by the estate of the late Mrs. Ernest B. Danielson to Ernest B. Danielson and his son, Dale.

A BIG PICTURE IS ONE THAT MAKES BIG PROFITS

and

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THE RAGING TIDE

with John McINTIRE



Arthur KENNEDY
Peggy DOW

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James EDWARDS
Will GEER

Bright Victory



Mark STEVENS
Peggy DOW
Gigi PERREAU

Reunion in Reno



Howard DUFF
Mona FREEMAN
Josephine HULL

with Gene LOCKHART

The Lady from Texas

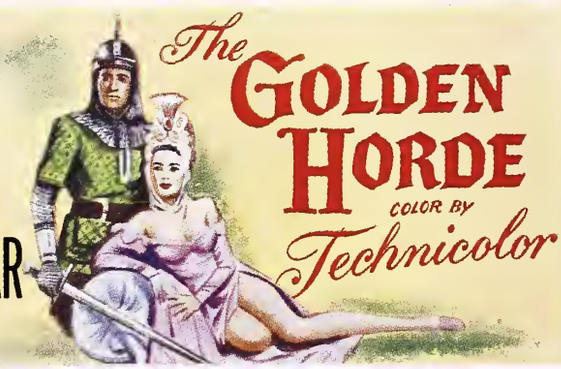
COLOR BY Technicolor



ANN BLYTH
DAVID FARRAR

The GOLDEN HORDE

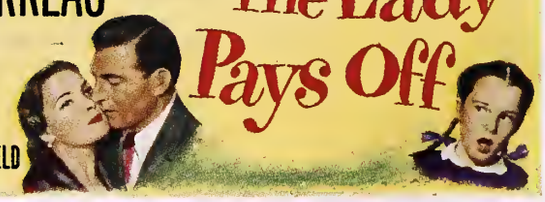
COLOR BY Technicolor



Linda DARNELL · Stephen McNALLY
Gigi PERREAU

The Lady Pays Off

with Virginia FIELD



Macdonald CAREY · Alexis SMITH

with Edgar BUCHANAN · Victor JORY

CAVE OF OUTLAWS

COLOR BY TECHNICOLOR



Charles LAUGHTON · Boris KARLOFF
Sally FORREST · Richard STAPLEY

The Strange DOOR



And...
THERE'S EVEN *MORE FOR YOU* IN '52 FROM *U-I!*

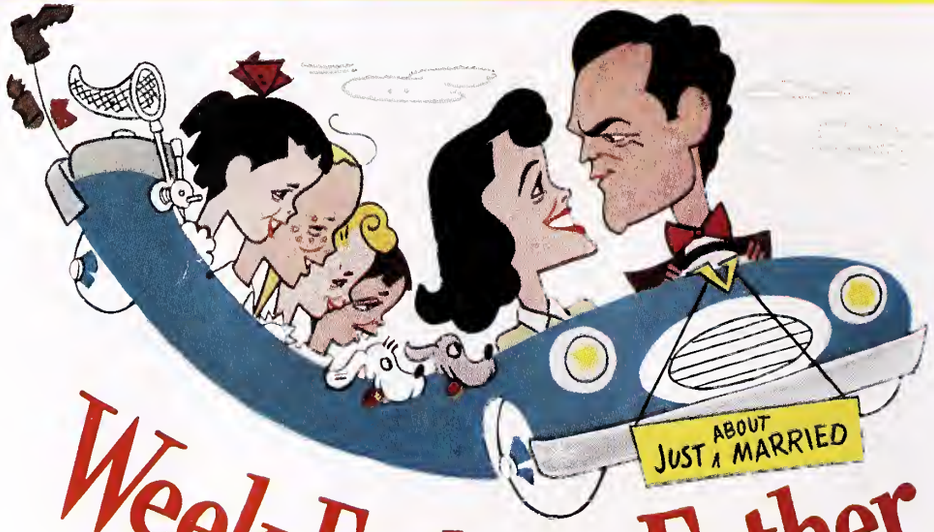






. . . NOW Look Ahead with U-I

Van HEFLIN
Patricia NEAL
Gigi PERREAU
with Virginia FIELD



Week End with Father

John LUND
Jeff CHANDLER



Frank SINATRA
Shelley WINTERS



co-starring Alex NICOL with Raymond BURR

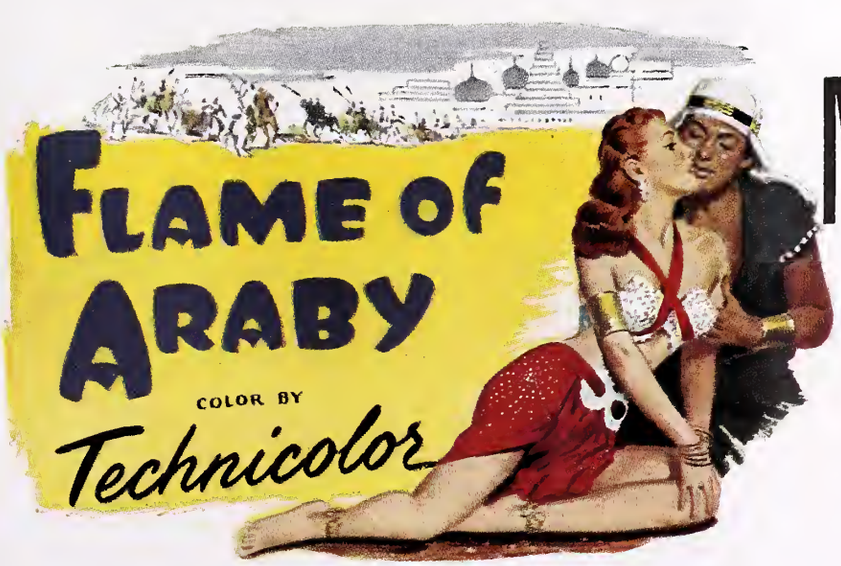
TO THE TOP-STARRING, TOP-BUDGET PRODUCTIONS
THAT WILL MAKE *1952 a year 'round profit jubilee!*



Ann SHERIDAN
John LUND
Howard DUFF



Marjorie MAIN
Percy KILBRIDE



Maureen O'HARA
Jeff CHANDLER

with Lon CHANEY

LOOK AHEAD WITH U-I

... and U-I HAS EVEN MORE FOR YOU IN '52

James STEWART
Arthur KENNEDY



co-starring Julia ADAMS · Rock HUDSON

Gregory PECK
Ann BLYTH



with
Anthony QUINN · John McINTIRE · Carl ESMOND · Andrea KING · Eugenie LEONTOVICH

Errol FLYNN
Maureen O'HARA



Keep Looking Ahead with U-I!

The BIG MONEY pictures—are U-I pictures!

ALLIED MOVES TO N.Y. FOR 'BIGGEST MEETING'

Over 550 Exhibitors Ready for 3-Day Convention; Board Meets Monday

Allied States Association prepared this week to meet in the "biggest and most important" convention in its history. Opening in New York at the Biltmore Hotel on Tuesday, the meeting is scheduled to end Thursday evening, November 1.

Setting the stage for the general sessions will be the meeting of Allied's board of directors which will be held Sunday and Monday prior to the convention opening. The opening luncheon for the delegates is slated for Tuesday with addresses by His Eminence Francis Cardinal Spellman, Archbishop of New York; Rev. Patrick J. Masterson, secretary of the National Legion of Decency; Abram F. Myers, Allied general counsel; Trueman T. Rembusch, Allied president, and major company heads.

Largest Registration In Allied History

According to Wilbur Snaper, convention chairman, the more than 550 who have thus far signified their intention of attending constitutes "the largest registration of any convention in Allied history". A last minute influx is expected, he said, adding that many reservations came in following the joint convention in Memphis last week between Mid-South Allied and the Tri-States unit of Theatre Owners of America.

The schedule of events is as follows: Sunday and Monday, October 28, 29—board of directors meeting; Monday, board luncheon at the 21 Restaurant; Tuesday noon—opening luncheon for convention delegates; Wednesday and Thursday mornings—film clinics; Wednesday afternoon—open forum conducted by William McCraw of Texas, attended by Dore Schary, MGM production chief, and general sales managers of the distribution companies. Floor discussion will be in order; Thursday afternoon—business sessions close with another open forum; Thursday evening—convention closes with cocktail party and dinner.

Tuesday has been designated as Presidents Day at the convention. All but two of the company heads already have indicated they will attend.

Questionnaire to Be Used To Bring Up Problems

For the ladies there will be a fashion show and luncheon at Toots Shor's restaurant on Wednesday, as well as other social events.

To help the delegates put their problems before the clinics, committees and general convention, an innovation has been announced in the form of a questionnaire which will be filled out with the theatre owner's name, theatre, problem, etc.

Mr. Myers this week cited the principal points on the convention agenda and put them in the following order: Competitive Bidding, Arbitration and the distributors' demand for increased film rental.

Earlier there had been some doubt as to whether competitive bidding would play an important part in the discussions at the Allied convention.

Prominent on the agenda also will be the problem of print shortages. The sales managers of the distribution companies already have been served notice that Allied intends to delve deeply into the whys and wherefores of the whole print situation.

Mr. Myers in his address to the Memphis meeting last week said quite candidly that the fur would fly when certain alleged selling malpractices, including abuses of competitive bidding, and reported rental increases for top product during the Movietime U. S. A. period, are discussed. Mr. Myers said, at the time, that names would be named at the Allied convention, and the speeches would be explosive.

Separate clinics will be conducted to consider problems for theatres in towns with under 3,500 population; towns under 2,500 population and large cities.

PRINT PROBLEM IS DUE FOR SHARP STUDY BY ALLIED

The pressing question of print shortages, already explored at length at the recent convention of the Theatre Owners of America, will be given another airing at the Allied States Association meeting in New York next week.

Allied leaders, in a fighting mood, already have declared they will not accept distributor explanations and excuses made so far. Wilbur Snaper, convention chairman, has termed the print shortage "worse than ever."

There has been little change in the situation since the TOA convention, except that Universal has announced it is working on a coordinated plan to help solve the print problem. William F. Rodgers, M-G-M vice-president in charge of sales, said he had nothing to add to what he had already said at the TOA convention and that he did not foresee any change whatever as far as his company was concerned. Another sales head dismissed the entire problem with a terse: "The exhibitors don't want to cooperate. It's up to them."

Charles J. Feldman, domestic sales manager for Universal, said last week that more prints and their more efficient circulation was his company's answer. The Universal plan has been developed in relation to local conditions following a study made of bookers' analyses of all accounts served by Universal.

The exhibitors insist that the companies must make more prints available. The distributors come back with a multitude of answers. They insist the final move to relieve the situation is up to the exhibitors, who must either agree to split product or must cease demanding shorter clearances and advanced runs which lead to multiple runs and the resulting print shortages.

Distribution executives hold that they have already increased the number of prints made available and they have reached the limit dictated by economic considerations. Some hold the problem is basically legal stemming from the imposition by the court decree on distributors of responsibility for proving clearance to be justified.

The distributors insist it's up to the exhibitors to get together and find a solution. Said Mr. Rodgers: "The distributor is helpless. He'll be sued if he doesn't grant the exhibitors' demand. It's an exhibitor problem."

Wisconsin Allied to Meet December 10 in Milwaukee

Allied of Wisconsin have adopted "Movietime" as the slogan of its annual convention, it was announced this week by co-chairman Tony La Porte and John McKay. The convention is scheduled to be held December 10-12 at the Schroeder Hotel in Milwaukee.

154 RCA Service Contracts

The RCA Service Company announced in Camden, N. J., last week that it had signed 154 contracts for its comprehensive service and parts replacement plans with drive-in theatre operators since last April, according to George F. Sandore, manager of sales and merchandising for the company's technical products division.

Honor Schary, Pirosh

Dore Schary, vice-president in charge of production at MGM, and Robert Pirosh, writer-director, were to be honored by the Los Angeles County Conference on Human Relations for Metro's "Go for Broke!" at George Pepperdine College in Los Angeles Saturday. Mr. Pirosh was also to represent Mr. Schary, who was to be in the east.

Terry Ramsaye Says

BOOK NOTE: To hand comes a most remarkable and fundamental book of industry of the motion picture, as remote from popular interest as a classic in Sanskrit. The title: "Abridged Scientific Publications from the Kodak Research Laboratories." There are five hundred tight, chaste, compact pages, as crisp, precise, utterly matter-of-fact as George Eastman in person.

It is given notice here, rather than in a book review, because it is unavailable, both physically and in terms of percipience, to the general reader. Yet it pertains to the research that has all to do with such common facts as the television by the fireside and the screen at the theatre. It also marks the long long way that the technology of the industry has come since the rule-of-thumb day when that first sample of Eastman film was threaded into the first Edison camera in 1889. Nearly a hundred authors of the Kodak research staff are represented in 69 articles ranging from such subjects as: "35mm-to-16mm Reduction Printer" to "A Trimethincyanine; A Trimethinoxonol and Some Compounds Related to Trimethinoxonols; Some Di- and Tetramethineroccyanines." It took two men to write that one.

And be it observed that this vast array of scientific scholarship is a collection from one year's contributions by those Eastman researchers to a great array of scientific and industrial journals both here and abroad. Therein is a service by an American industry of deep and wide import which makes no boasts. Indirectly, too, there is an answer to the some times vociferous critics of abstract scientific research. To the man in the street it is a completely anonymous contribution to the improving environment in which he lives and he never heard of it, anyway. No gossip columnists spread their fame.

VAUDEVILLE—One may wonder what expansive hope or deep laid plans may be back of this latest "return of vaudeville" at the tradition laden Palace in New York. For the twenty years from its opening in 1913 to the final week of February 4 in 1933, two full decades, it was the world's premier theatre of what had been the greatest popular entertainment. Even there pictures prevailed at last, to be tentatively and partially invaded by returns of vaudeville twice—each time with much acclaim, even as now. Now with Television as the new electronic vehicle of both pictures and vaudeville what is to come? The welcome and acclaim to Judy Garland, who has come to vaudeville from pictures, and through personal ordeal, has been a heart warming public experience. It is also rather a stroke of showmanship which dared to stake its opening on her, and give her half the bill. That's screen fame. Pictures used to be chasers to clear the house in vaudeville.

THOSE TAXES—The other day a hurrying driver on the Boston Post Road fetched up behind a big trailer transport truck and saw a flaming panel reading: "1950 Taxes Paid on This Vehicle $4,637.81." It is a device to show all and sundry despite adverse publicity and some of the inferences of railway advertising, that trucks on the highway do pay their way. The figures of the campaign statistics include special use taxes, excise levies, gasoline and oil taxes, but not income taxes. That is one way to tell the people.

This suggests that some considerable effect might be had if motion picture theatres, which pay so many kinds of taxes, including of course that eternal war tax, should tell their story succinctly in a lobby panel. The customers might be impressed by what part of their admissions go for the purchase of entertainment. Nobody else will be telling them.

Speaking of taxes, South Dakota deserves more attention than it has had for discontinuing an assortment of taxes levied in time of war because they have been collected and paid off the commitments for which they were enacted. As an example of financially responsible government, making good on promises, that deserves signal attention—in Washington.

COUNTRY NOTE: These harvest days of field and garden bring the time of pickling and preserving. So the scents of spices and herbs a-simmer in the alchemy of the kitchen pervade the air. 'Tis a busy place of kettles and sterilizing pans, and gay with rows and ranks of glasses and jars all a-gleam with the pinks and yellows and purples of jellies and fruits, along with the deep maroon of darksome apple butter and the substantial red of the tomatoes, all in contrast with the seductive tints of green mingled with tumeric's yellow in the pickles. When winter pushes down from the Berkshires and snow sifts over the Valley of the Silvermine, there will be part of the summer bottled on the pantry shelves.

United Para. Profit Shows Sharp Rise

United Paramount Theatres, for the third quarter of 1951, showed estimated consolidated earnings of $4,688,000, including $2,297,000 of capital gains, equal to $1.44 per share. This compares with estimated consolidated earnings of $2,528,000, including $414,000 of capital gains, for the same quarter in 1950, equal to 78 cents.

The figures were announced by Leonard H. Goldenson, president, who commented that there had been "an encouraging improvement in our business in the third quarter. Now, more than at any time since 1946, there is a widespread feeling of confidence that the industry will be able to meet and surmount the challenge of changing competitive and economic conditions."

Estimated consolidated earnings for the first nine months of 1951 amounted to $9,537,000, including $3,483,000 of capital gains, equal to $2.93 per share, Mr. Goldenson stated. This compares with consolidated earnings of $7,963,000, including $1,465,000 of capital gains, for the same period in 1950, equal to $2.44.

Share of undistributed earnings of partly owned non-consolidated subsidiaries amounted to $186,000 during the first nine months of 1951, compared to $1,734,000 for the same period in 1950. Mr. Goldenson explained that the consolidated earnings this year included the earnings of several companies which became wholly owned after the third quarter of 1950 through the purchase of the 50 per cent interest of certain co-owners. He pointed out that the effect of this was to increase consolidated operating profits and reduce share of undistributed earnings for the 1951 periods in comparison with those for 1950.

Seek New Regulations for Handling Safety Films

New amendments have been filed in the suit by three Massachusetts exhibitors, W. Leslie Bendlev, Flint Theatre Company, and Telepix, Inc., to clarify existing laws regulating handling of motion picture film. The amendments state laws about nitrate film should not apply to collulose acetate film; and that the latter is less combustible than common newsprint.

Rentals From Army Total $6,500,000, Post-War Top

WASHINGTON: Distributors received $6,500,000 in rentals from film showings at Army and Air Force installations in this country and abroad during the 1950-1951 fiscal year, it has been revealed here. This is the largest total from these sources since the end of World War II. Of the total, $4,000,000 came from rentals on domestic exhibition, and $2,500,000 from rentals for overseas showings.

169,385,880

national magazine ads are right now telling the world...

'No three words ever meant so much to so many people...'

I WANT YOU

...soon from Samuel Goldwyn!

Distributed by RKO RADIO PICTURES, INC.

CODE FOR TV IS ENDORSED

Broadcasting Group Acts Favorably on Proposal; Ad Abuses Covered

CHICAGO: With the family home audience in mind, eighty members of the National Association of Radio and Television Broadcasters last week endorsed a code of ethics designed to eliminate obscenity, preoccupation with sex, horror dramas and other abuses in television programs.

The code, which is to be submitted to the full board at its next meeting in Washington December 3, also seeks to curb excesses in television advertising.

Review Board Set Up

According to Harold E. Fellows, association president, the code is the industry's answer to a bill pending in Congress and proposing a national advisory board to act as a "watchdog" over abuses in television programming.

The association's members also approved a plan to set up a television review board of six to keep an eye on all programming; receive, screen and clear complaints; keep members of the legislative, executive and judicial branches of the Government informed as to the working of the code, and maintain liaison between the broadcasters and the FCC.

The preamble to the code reminds broadcasters that they are "obligated to bring their positive responsibility for excellence and good taste in programming to bear on all who have a hand in the production of programs," including sponsors, advertising and talent agencies. The preamble says program content should be made up of "wholesome entertainment and remind the viewer of his responsibility towards society."

To be eliminated under the proposed code are profanity, obscenity, smut and vulgarity. Use of a long list of words and terms prohibited on radio as obscene and vulgar is barred, as are attacks on religion and creeds. Listed among other provisions: divorce is not to be treated casually; illicit sex relations may not be treated as commendable; sex crimes and abnormalities are unacceptable; reference to sex perversion is forbidden; drunkeness and narcotic addiction may not be shown as desirable or prevalent, etc.

Standards Established

A section of the proposed code calls for "decency and decorum" in costuming and the broadcasters are called on to avoid material that is excessively violent or that creates morbid suspense. Limitations on the length of commercials also are suggested.

Here are some of the highlights of the Code, which this week won wide praise in the industry:

Advancement of Education and Culture: "Commercial television provides a valuable means of augmenting the educational and cultural influences of schools, institutions of higher learning, the home, the church, museums, etc. . . . It is the responsibility of a television broadcaster to call on such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television."

Responsibilities Are Cited

Responsibility Toward Children: "The education of children involves giving them a sense of the world at large. Crime, violence and sex are a part of the world they will be called upon to meet and a certain amount of proper presentation of such is helpful in orienting the child to his social surroundings. However, violence and illicit sex shall not be presented in an attractive manner, nor to an extent such as will lead the child to believe that they play a greater part in life than they do.

"It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. Television is responsible for insuring that programs of all sorts which occur during the times of day when children may normally be expected to have the opportunity of viewing television shall exercise care."

Presentation of Advertising: "Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities." There follows a series of rules by which the broadcaster should be guided under the Code.

Code Sections Outlined

Other highlights fall under the chapters Advertising of Medical Products, Contests, Premiums and Offers, Time Standards for Advertising Copy, Treatment of News and Public Events, Controversial Public Issues, Acceptability of Advertisers, Products and Acceptability of Program Material, an important section which was not actually included in the Code but added as an addenda. It is designed to keep television entertainment wholesome and widely acceptable.

The television Code seal will be flashed by all stations subscribing to the industry's self-regulatory provisions and it can be revoked by the NARTB board.

Astor in Reissue Deal

Astor Pictures Corporation has concluded a deal to re-release two features based on the "Barney Google and Snuffy Smith" comic strip and produced by Edward Gross, R. M. Savini, president, announced in New York last week. The films are "Hillbilly Blitzkreig" and "Private Snuffy Smith."

U. S. Cuts Off CBS Color Television

In a sudden move that struck home with explosive force, the Government last week asked the Columbia Broadcasting System to suspend production of color television receivers to aid the defense effort.

Charles E. Wilson, Defense Mobilizer, in a letter to Frank Stanton, president of CBS, wrote that "the defense mobilization program in which we are now engaged requires the use of vast quantities of scarce materials in the production of military items and essential industrial expansion."

To Meet Executives

He also announced that he and Manly Fleischmann, Defense Production Administrator, would meet this week with top executives of the television industry to discuss suspension of all further development of color television for the duration of the present emergency. The reason was, he said, to free electronics engineers for "important military projects."

Mr. Stanton immediately announced that CBS would comply with Mr. Wilson's request and also that it would discontinue its color broadcasts. "Within the limitations which may be imposed by the defense effort we intend to continue experimental and developmental work during the period of manufacturing suspension," he said.

The Government's communication was with CBS only and Mr. Wilson's letter was not dispatched to RCA or any of the other companies currently engaged in color TV research. The CBS is the only commercial color system authorized by the FCC.

The development, which came with dramatic suddenness, caused wide speculation not only over the future of color television and the many issues involved there, but about the entire television picture. Mr. Wilson did not mention any cutbacks in the production of black-and-white receivers nor was there any reference to the "freeze" on the construction of new television stations. Wayne Coy, FCC chairman, has indicated on a number of occasions that he expected that limitation to be lifted soon.

Seen Boon to FCC

Mr. Wilson's action was seen this week as extricating the FCC from an extremely embarrassing position that might well have had reverberations in an election year. The Commission in October of last year authorized the standards proposed by the Columbia Broadcasting System for its "mechanical" color system, which is incompatible and requires color scanning discs at camera and receiver.

Since then, RCA has held public and private showings of its all-electronic, compatible color system which permits ordinary receivers to pick up the RCA color signal without modification or change.

Big U-I Names Make News for Showmen

UNIVERSAL-INTERNATIONAL is currently marshalling its forces for what it calls "the most ambitious production program in company history." The new 1951-52 schedule of 36 pictures—half of them in Technicolor—will include many top budget productions featuring a large array of imposing box office names, according to the company.

Universal will back it to the hilt with intensified promotional and advertising activities, David A. Lipton, vice-president in charge of advertising and publicity, promises.

Final planning for the stepped-up production program was completed in Hollywood recently at a series of conferences involving Nate J. Blumberg, president; Leo Spitz, executive head of production; William Goetz, in charge of production, and Alfred E. Daff, director of world sales.

Mr. Lipton's plans for the forthcoming pictures call for greater emphasis on promotional selling to aid sub-key situations. "Every device and promotional facility will be utilized to help sell Universal's product down the line to the grass roots," he said. Personal appearances, saturation bookings, guest appearances of stars on television and radio, and newspaper and magazine advertising will be used to push the new films. The major emphasis will continue to be on newspaper advertising, however, Mr. Lipton emphasized. The advertising and promotion budgets will be increased to meet the requirements of the new production program.

Variety of Product

In addition to giving Universal 18 Technicolor films, the largest number in its history, the new program contains what the company considers an unprecedented variety of films.

The new product provides the diversity and star power to attract the greatest possible public in the world market, in the opinion of Mr. Daff. Charles J. Feldman, domestic sales manager, is no less optimistic. He feels the company's new program will consolidate "the general goodwill which Universal has won from the exhibitors of America during the past several years."

With the first films on the new schedule set for release here in November, arrangements for overseas distribution are already under way. Americo Aboaf, foreign sales manager, is currently conferring with foreign sales supervisors.

Some of the top names signed for the pictures currently in work or scheduled to go into production soon are James Stewart, Gregory Peck, Irene Dunne, Errol Flynn, Ann Sheridan, Dan Dailey, Maureen O'Hara, Frank Sinatra, Shelley Winters, Van Heflin, Josephine Hull, Peggy Dow, Audie Murphy, Donald O'Connor, John Lund, Stephen McNally, Linda Darnell, William Powell, Charles Laughton, Arthur Kennedy and Howard Duff.

High on the list of top product are: "The World in His Arms," in Technicolor, with Raoul Walsh directing Gregory Peck and Ann Blyth; "Bend of the River," Technicolor, starring James Stewart and Arthur Kennedy; "Steel Town," starring Ann Sheridan, John Lund and Howard Duff, in Technicolor; "Against All Flags," in Technicolor, with Errol Flynn and Maureen O'Hara, and "Battle at Apache Pass," in Technicolor, starring John Lund and Jeff Chandler.

19 in Record Backlog

In addition to the 36 films scheduled for production this year, Universal has a record backlog of 19 pictures. Release of these films will begin in November. A total of 11 pictures will go to theatres in the first quarter of the 1951-1952 season. The release schedule follows:

November: "Cave of the Outlaws," in Technicolor, starring MacDonald Carey and Alexis Smith; "The Lady Pays Off," starring Linda Darnell, Stephen McNally and Gigi Perreau, and "The Raging Tide," with Shelley Winters, Richard Conte, Stephen McNally and Alex Nicol.

December: "The Strange Door," starring Charles Laughton, Boris Karloff and Sally Forrest, and "Meet Danny Wilson," with Frank Sinatra in the title role and Shelley Winters and Alex Nicol.

January: "Weekend With Father," starring Van Heflin, Patricia Neal and Gigi Perreau; "Flame of Araby," in Technicolor, starring Maureen O'Hara and Jeff Chandler, and "The Treasure of Lost Canyon," Technicolor, starring William Powell.

February: "Here Come the Nelsons," starring Ozzie and Harriet Nelson; "Finders Keepers," starring Tom Ewell, Julia Adams and Evelyn Varden, and "Bend of the River," in Technicolor, starring James Stewart, Arthur Kennedy and Julia Adams.



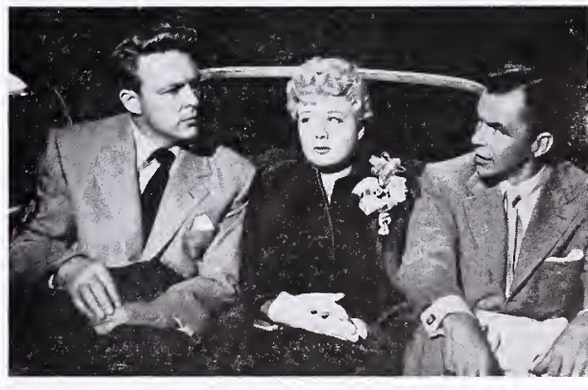
"THE WORLD IN HIS ARMS," starring Gregory Peck.



"STEELTOWN," with John Lund, William Harrigan, Ann Sheridan, Eileen Crowe and James Best.



"THE BATTLE OF APACHE PASS," which features Susan Cabot as "Nana" and Jeff Chandler as "Cochise."



"MEET DANNY WILSON," with the principals Alex Nicol, Shelley Winters and Frank Sinatra.

"BEND OF THE RIVER," below, starring Rock Hudson, Arthur Kennedy, and James Stewart.





The Blue ... which

JAN *THE*

CHARLES LAUGHTON • DON TAYLOR • AUDREY

Produced by JERRY
Associate Producer RAYMOND

FOUR-COLOR PAGES IN WOMEN'S MAGAZINES PLUS TOP WEEKLIES!

Maximum penetration where it counts most in selling seats!... National advertising campaign to 31,893,457 CIRCULATION, including Woman's Home Companion, Good Housekeeping, McCall's, Parents... Life, Look, Saturday Evening Post, Collier's... Fan magazines and MacLean's (Canada).

Veil or the Wedding Veil should she choose?

Magnificent JANE WYMAN once again deeply touches your heart . . . as she did in the ever-to-be-remembered *Johnny Belinda* . . . this time as the woman *Louise*, another truly great role that only JANE could portray.



JERRY WALD and NORMAN KRASNA
present

E WYMAN *in*
BLUE VEIL



co-starring

JOAN BLONDELL • RICHARD CARLSON • AGNES MOOREHEAD
TOTTER • CYRIL CUSACK • EVERETT SLOANE • NATALIE WOOD



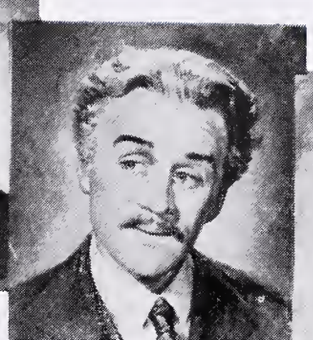
WALD and NORMAN KRASNA • Directed by CURTIS BERNHARDT
HAKIM • Screenplay by NORMAN CORWIN • Story by FRANCOIS CAMPAUX



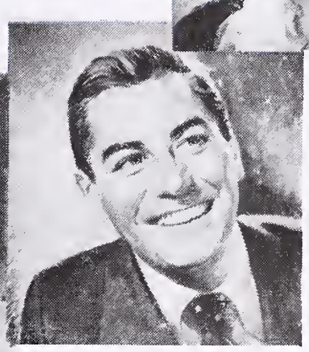
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People in The News

FRED S. KOGOD and his K-B Amusement Company, Washington, D. C., were the subjects of this week's Hall of Fame radio program over NBC.

GEORGE SHUPERT, who recently resigned as vice-president of Paramount Television Productions, left New York for the coast this week to confer with EDWARD SMALL and SOL LESSER on the organization of a firm to produce and distribute films for television.

REG EVANS, formerly vice-president of General Screen Advertising, Inc., has been named vice-president of the newly formed film distributing company, Ad-Film Distributors, Inc., New York.

JOHN KANE has been named supervisor of the copyright protection and title departments of Columbia Pictures, the company announced in New York last week. IRVING SHERMAN replaces him as personnel director, while GEORGE BERMAN succeeds Mr. Sherman as assistant manager of exchange operations.

OSCAR F. NEU, president of Neumade Products, Inc., has been appointed chairman of the equipment manufacturers committee for "Midnight Frolics," the fund raising show of the Foundation of Motion Picture Pioneers which will be presented at the Roxy Theatre, New York, November 16.

M. L. SIMONS, assistant to H. M. RICHEY, M-G-M exhibitor relations head, will speak before the Better Films Council at Sheboygan, Wis., November 1, and before the Wisconsin state convention of the Better Films Council at Milwaukee November 5. He will show slides of "Quo Vadis" and discuss the importance of the motion picture theatre in the business life of the community.

SIR ARTHUR JARRATT, managing director of British Lion and chairman of Humphries Laboratories, London, arrived in New York this week for a short business visit.

NATE SIMONS has resigned as supervisor of Long Island theatres for Skouras Theatres Corporation to form Morgan Personnel, a licensed New York employment agency specializing in theatre personnel on a national basis.

ERNEST V. HEYN has been appointed editor of *The American Weekly*, WILLIAM RANDOLPH HEARST, JR., publisher, announced in New York last week. Mr. Heyn, formerly vice-president and editor-in-chief of McFadden Publications, replaces KENNETH MCCALEB, who continues as editor of the *Sunday Mirror Magazine*.

CLARENCE KOLSTER, film editor on the color musical, "She's Working Her Way Through College," now in work, is celebrating his thirtieth year with Warners.

JACK KIRKLAND, who wrote the screenplay for "The Amazing Monsieur Fabre," returned to Paris from New York last week to prepare the screenplay for the new Edith Piaf film.

HORACE MCMAHON, featured in Paramount's "Detective Story," will make an eight-city personal appearance tour on behalf of the picture beginning October 29. He will visit Pittsburgh, Washington, Cleveland, Chicago, Buffalo, Boston, New York and Philadelphia.



Elmer C. Rhoden, president, Fox Midwest Amusement Corp., Kansas City, Mo.

Set COMPO ElectionPlan

Initial arrangements to gear the election machinery of the Council of Motion Picture Organizations were made this week when each of the 10 charter member organizations was asked to appoint a member to the nominating committee. It will be the committee's job to select a slate of officers for 1952.

It is expected that the committee will be required to meet a number of times before the selections are finally made. Among the most important of these is the successor to Arthur L. Mayer, who has stated he is resigning from his post of COMPO executive vice-president in order to devote himself to personal business matters.

The executive board of COMPO is scheduled to meet in the middle of December to elect the officers. It is probable that strong efforts will be made to have Ned E. Depinet continue as COMPO president, and Robert W. Coyne, COMPO counsel, will retain his position.

Herman Robbins is currently treasurer, replacing Robert J. O'Donnell, who resigned to take over the national direction of Movietime U. S. A.

RCA Reports Five Types Of Color Tubes Ready

The Radio Corporation of America this week disclosed that its engineers had developed at least five types of tri-color tubes, each capable of operating in the framework of all known television systems, including the RCA compatible all-electric system. Said Dr. E. W. Stuart Engstrom, vice-president in charge of the RCA Laboratories Division: "As an objective for a good color reproducer we aimed at a tube which would give us good color, would perform on any known color system, and would also reproduce pictures in black-and-white from present television broadcasts."

Drive-In Open All Year

The Elinda Ann drive-in theatre, Whitesburg, Ky., will remain open all year, its owner, William Wright, has announced. It is only a block from the town center, has an enclosed walk-in-section with 360 regular theatre chairs and steam heat.

Intl. Producers Group In First Joint Move

ROME: In their first successful joint move, producers in the U. S., Britain, France, Spain, Italy and Israel have agreed not to participate in the Indian Film Festival unless the competitive formula under which it is to be held is changed in line with a resolution passed in Venice this year. The Festival is scheduled for January 24, in Bombay. The joint action was initiated by the International Federation of Producers Association which the Motion Picture Association of America joined this year.

Rank's Men In Meeting

by PETER BURNUP

LONDON: In the Victorian elegance of Harrowgate, Yorkshire has concluded what has been the finest ever convention of theatre managers.

From every part of Scotland and the North of England, John Davis, managing director of the Rank Organization, summoned the managers of his Gaumont and Odeon Theatres with their wives. In all, 300 theatre-men and one woman manager assembled for discussion and pep talks from show business experts.

First speaker was Darnley Smith, managing director of Rank's Cinema-Television outfit, who said TV was no menacing bogey but something to be harnessed to the future of their theatres. One of Mr. Smith's most applauded aphorisms was his reference to the bulwarks of safety which some theatre men seemed to discern in sales of candy and the like. He counselled his audience to leave the bulwarks and get out on the ramparts and fight.

Al Daff, manager of world sales for Universal, who had flown in specially for the occasion, had a similar theme. Like homilies came from newspaper men, publicists, producers and from people like Mary Field, the lately appointed director of production for the Children's Film Foundation.

U. A. Signs Pact With National Films Service

United Artists has signed with National Film Service Corporation of New York, film carriers and inspectors, under which product scheduled by the defunct Eagle Lion Classics will be brought into the same shipping contract that covers UA product.

This was disclosed this week by Albert E. Bollengier, UA treasurer, who refused to comment on a Cleveland report that the distributor was guaranteed to receive $35,000 between now and January 1, 1952. The report further said the sum would accrue from discounts on UA's weekly film service bills of five per cent and 20 per cent.

Refusing to verify the figure, Mr. Bollengier did say that, with ELC no longer existing, "we have merely verified a deal under which we bring the product of both companies under one contract."

Ebersons Win Army Contract

John and Drew Eberson, theatrical architects, have been awarded a contract by the Office of the Chief of Army Engineers to draw up standard plans and specifications for the erection of numerous camp theatres of varying sizes.

Branch for United World

United World Films, Inc., of New York, has opened a southwestern branch in Dallas, with E. E. Grindstaff as manager. The company distributes educational, religious and non-theatrical films.

ALLIED, TOA UNITS' OFFICERS



NEW OFFICERS, for the Mid-South Allied, and for the TOA's Tri-States organization, both units meeting in Memphis last week. Above is the Allied group. Seated: Lyle Richmond, vice-president; T. M. Jourdan, director; John Mohrstadt, president; Roy L. Cochran, vice-president; C. W. Tipton, director; Tom Ballas, director. Standing; Dwight Blissard, secretary-treasurer; Guy B. Amis, director; Robert West, director; J. A. West, director; Arthur Rush, chairman of the board. Other officers not in the photograph are Whyte Bedford, Grady Cook, and Edward Cullins, vice-presidents; and Mrs. Clara M. Davis, Lawrence Landers, and Gene Higginbotham, directors.



THE TOA GROUP. Seated: Mrs. H. A. Fitch, director; Max Connett, national secretary of the TOA; Gael Sullivan, executive director of the TOA; M. A. Lightman, Jr., president; W. F. Ruffin, Jr., national representative to the TOA board; Louise Mask, director. Standing: T. L. Jordan, director; Nathan Flexer, vice-president; Roy L. Cochran, director; R. B. Cox, vice-president; K. King, retiring president; T. E. Williams, regional vice-president and representative to the TOA board; and N. B. Fair, director. Officers not in the photograph are Gordon Hutchings, vice-president; Leon Roundtree, secretary-treasurer; and Don Landers, Mrs. Jessie Howe, E. W. Clitin, Earl Elkins, Charles Eudy, and E. P. Sapinsley, directors.

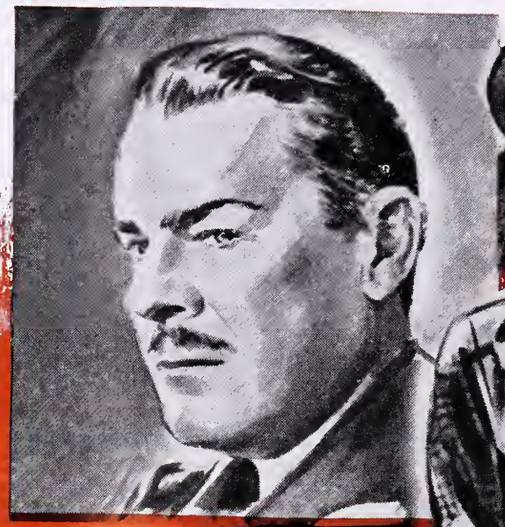
SMPTE Had Record Attendance on Coast

HOLLYWOOD: A record attendance of well over 600 made the recent 70th semi-annual convention of the Society of Motion Picture and Television Engineers the largest Hollywood meeting ever, William C. Kunzmann, convention vice-president, said last week. A total of 65 papers were delivered. Mr. Kunzmann said that the 71st convention will be held at the Drake Hotel in Chicago from April 21 to 25, 1952.

At one of the final sessions Raymond Spottiswoode, of Middlesex, England, envisioned three-dimensional films as the most promising theatre entertainment of the future, provided the resources of the motion picture industry are offered to support the work along these lines.

Mr. Spottiswoode, technical director of the Festival of Britain earlier this year, told of how the stereoscopic films drew capacity audiences and he wondered what would be the effect should Hollywood start making these pictures. He saw electronics solving the problem of optics, which requires the viewer to wear glasses.

A NEW KIND



A SENSATIONAL INNOVATION IN ACTION ENTERTAINMENT! . . . Music, songs and ballads pacing terrific thrill drama ! . . Songs include that top hit tune "I WISH I WUZ"

A ROARING SAGA OF RED-SKIN VENGEANCE . . . AND OF THE TINY CAVALRY OUTPOST THAT DEFIED IT!

OF WESTERN!!

RKO presents

"SLAUGHTER TRAIL"

Color by CINECOLOR

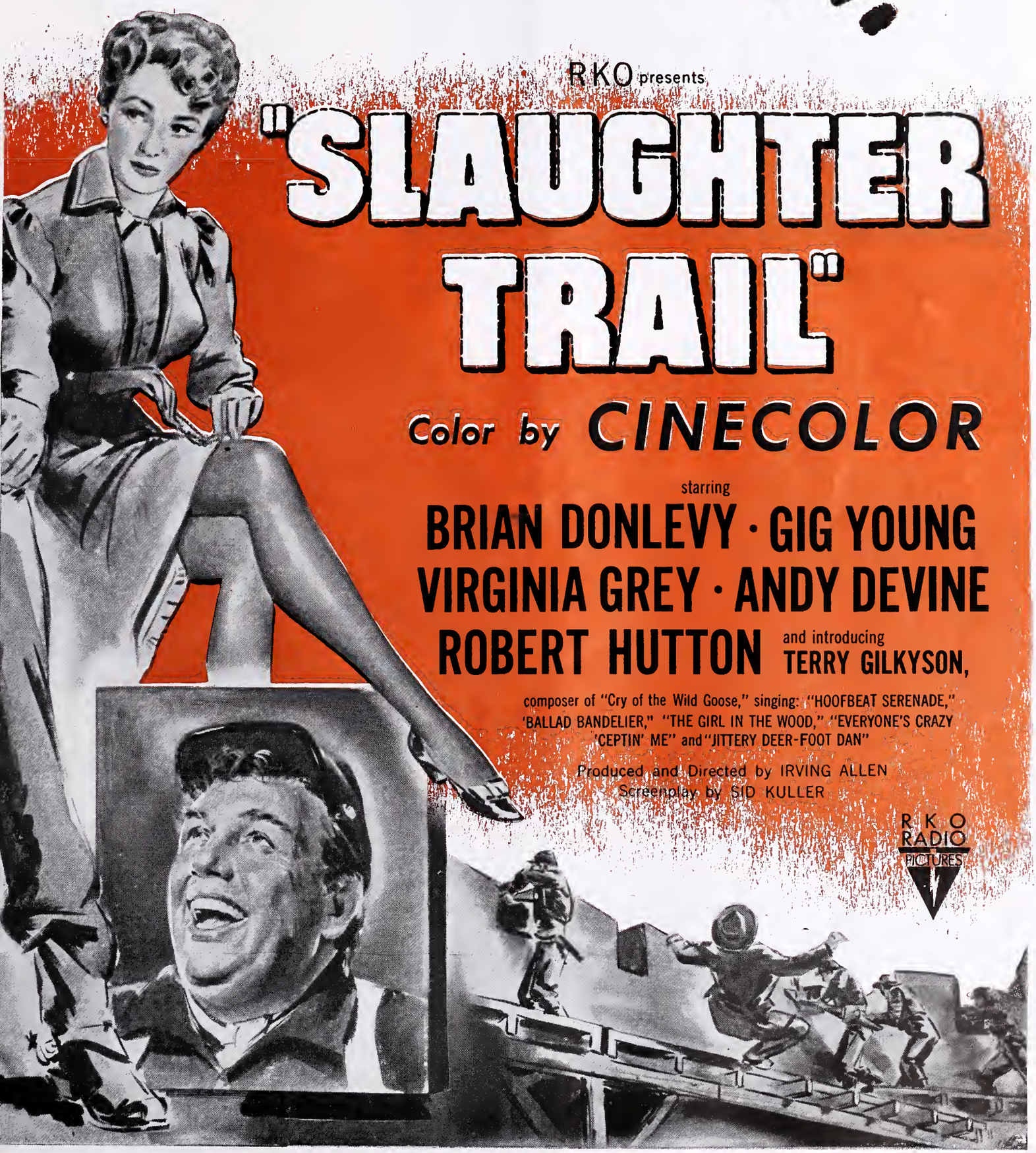
starring

BRIAN DONLEVY · GIG YOUNG
VIRGINIA GREY · ANDY DEVINE
ROBERT HUTTON and introducing **TERRY GILKYSON,**

composer of "Cry of the Wild Goose," singing: "HOOFBEAT SERENADE," "BALLAD BANDELIER," "THE GIRL IN THE WOOD," "EVERYONE'S CRAZY 'CEPTIN' ME" and "JITTERY DEER-FOOT DAN"

Produced and Directed by IRVING ALLEN
Screenplay by SID KULLER

RKO RADIO PICTURES



SCHARY SEES BRIGHT YEAR



HEAD MEN. The scene on the dais as the MGM sales conference opened in Chicago. In left to right order are Silas F. Seadler, Rudy Berger, Burtus Bishop, Jr., Dore Schary, keynote speaker; William F. Rodgers, Charles Reagan, Howard Dietz, John Maloney and George Hickey.

CHICAGO: Seventy-five MGM home office and studio executives, sales managers, district and branch managers, and publicity, advertising and exploitation personnel, met at the Hotel Ambassador here this week in annual sales conference and heard Dore Schary, production vice-president, declare that the company faces the brightest sales prospects in its history.

Mr. Schary said that out of 117 films announced by MGM during the past 32 months, a record number of features, 82, had been delivered, 13 were finished, five are in production and eight will be started in the near future. As likely box office successes, Mr. Schary listed: "The Wild North," "Westward the Woman," "Callaway Went Thataway," "Belle of New York," "When in Rome," "Singing in the Rain," "The Merry Widow," "Scaramouche," "Lovely to Look At" and "Skirts Ahoy." These are either completed or in production.

Rodgers Presides

Presiding at the meeting was William F. Rodgers, vice-president and general sales manager. The main speakers included Howard Dietz, vice-president and director of advertising, publicity and exploitation; John Joseph, head of publicity; Dan S. Terrell, promotion manager; Silas F. Seadler, advertising manager; E. M. Saunders, assistant to Mr. Rodgers; Charles M. Reagan, sales executive, and Henderson N. Richey, exhibitor relations head.

Mr. Dietz and his aides discussed plans for the promotion of "Quo Vadis," described as the biggest venture in MGM history, which is scheduled to open in New York and some other spots within the next few weeks. Mr. Dietz said of the nation's 20 top-grossing films, MGM had eight, and then he added:

"We at MGM have never made a bad picture. The picture may not have done as expected at the box office, but it was not a bad film. Sometimes it is the public that is the flop."

Mr. Joseph discussed MGM lineage in national magazine advertising; Mr. Terrell dealt with promotion of "Quo Vadis," and Mr. Seadler spoke on the tieups for this and other important pictures.

Other Important Films

Mr. Schary also announced what he considered one of the most important films on the MGM schedule: "The Making of a Marine," which he will produce personally with William A. Wellman directing. Mr. Schary listed the following films in preparation which, he said, would be excellent sales bets: "The Student Prince," "Pat and Mike," "Mr. Congressman," "Carbine Williams," "Plymouth Adventure," "Eagle on His Cap," "Mexican Village," "Young Bess," "Mogambo," "Three Love Stories," "Years Ago" and "Brigadoon."

The delegates—who participated in discussions under the headings of "Mighty MGM's Mightiest Year" and "Our Mightiest Promotion Plans"—were scheduled to attend a screening of "Quo Vadis." Mr. Schary, who was to leave for New York, where he will address the Allied States Association convention, was accompanied by Howard Strickling, studio publicity head.

Mr. Rodgers also announced that MGM will end the current calendar year with three releases: "The Light Touch," with Stewart Granger and Pier Angeli, to be released December 7; "Calling Bulldog Drummond," Walter Pidgeon, December 14; "Callaway Went Thataway," Dec. 28.

On Wednesday Mr. Rodgers disclosed that selling plans for "Quo Vadis" would be announced to the general trade on or about November 15, the first time in the history of the company that such a merchandising announcement will be made in ad form.

Telemeter Brochure Withdrawn

A spokesman for Paramount Pictures said in New York this week that the brochure "The Story of Telemeter" had been withdrawn "because it doesn't represent Paramount's views." He said distribution of the booklet was unauthorized and that all copies had been ordered destroyed. A new brochure will be made up.

Only a limited number of the eight-page piece had been sent out to editors. It describes the Telemeter "pay-as-you-see" system, with emphasis on the advantages to the producer. Telemeter was conceived and developed by David Loew and Carl Leserman. Paramount purchased a 50 per cent interest in the device and International Telemeter Corporation was established last May.

In praising Telemeter, the booklet said its introduction was as important as the movie projector and the TV tube and that it would "effect the marketing of entertainment as drastically as it was the day that Thomas A. Edison introduced the first motion picture projector."

Of theatre television the brochure held that it was "bad for motion picture producers because it calls for substitute products . . . on theatre screens. Theatre TV has none of the conveniences of Subscription TV," and it said subscription TV did not have a high overhead.

The booklet leaves many practical questions unanswered, but declares among other things: "Telemeter will be good for the motion picture business as it will enlarge the market enormously and make possible a much greater percentage of return to the producer.

Kramer and Foreman Dissolve Partnership

HOLLYWOOD: Stanley Kramer and his associate, Carl Foreman, reached a parting of the ways this week. At board meetings earlier in the week, Stanley Kramer Company and Stanley Kramer Productions, Inc., reached an agreement with Mr. Foreman under which the latter will sever his connections with both companies, in which he was partner and treasurer. The only continuing link between Mr. Foreman and his former corporate associates will be an undisclosed formula governing the ultimate payment for his share in earnings of films produced by Mr. Kramer and distributed by United Artists. This involves pictures still in distribution. Severance of Mr. Foreman's connection with the Kramer companies was decided following his appearance before the House Un-American Activities sub-committee. On Wednesday, Mr. Foreman announced Robert L. Lippert will finance and distribute three pictures to be made by him independently.

We hope you were at the Trade Shows of Warner Bros. **"Close to my Heart"**

Everyone who attended knows this one is a big one — — You'll feel great because it will make your audiences feel great!

National Release

November 3rd!!!



STARRING **RAY MILLAND** and **GENE TIERNEY**

WITH FAY BAINTER

DIRECTED BY WILLIAM KEIGHLEY

PRODUCED BY WILLIAM JACOBS

Written by JAMES R. WEBB From his story in Good Housekeeping Magazine • Music by Max Steiner

It's 'Movietime U.S.A.'—Now and Every Day!

SUGGESTS UNIT FILM PROGRAM

Klieman, Circuit Executive, Offers Plan to End Duals, Boost Business

A radical revision in the whole concept of motion picture programming has been suggested by Paul Klieman, general manager of the W & R Theatre Enterprises in Philadelphia. Mr. Klieman's suggestions came as the climax to a lengthy statement which criticized exhibition, distribution and production executives for their alleged lethargic policies during the years of prosperity.

Mr. Klieman's four-point program calls for the elimination of double feature programs as quickly as possible, to be replaced by well-balanced unit show "developed to provide two and a half hours of variety and wide appeal material". Speaking specifically, Mr. Klieman outlined the unit show to consist of the following:



PAUL KLIEMAN

Calls for "Grade A" Feature

1. A top "Grade A" feature with at least two or more established stars with good marquee strength, the running time of this film to be between 75 and 90 minutes.

2. A featurette of opposite appeal to the feature. (If the main film appeals particularly to women, the shorter film should be of interest to men, and vice-versa.) The featurette should also have at least one star of marquee strength, have in its cast one or more new or potential stars, thus aiding in the promotion of "new faces", and run between 30 and 40 minutes.

3. A 15-20 minute short subject along public relations lines, whose subjects could include racial or religious subjects along positive lines, short stories, biblical stories, human interest experiences, "or any subject which may have personal interest to at least 10 per cent of the population".

4. Rounding out this package would be a color cartoon whose comedy material would be suitable to audiences of all ages.

Sees Patronage Widened

Mr. Klieman supports his proposal for this revised programming which, he says, would:

1. Establish quality and quantity programs simultaneously for the patron.

2. Eliminate the "double feature evil that only breeds inferior pictures which is a deterrent to audience building. Lengthy doubles have further discouraged the patron whose available entertainment time is limited, particularly to people over the age of 30. Double features are costly to the exhibitor and additionally are a poor substitute for aggressive showmanship"

3. Widen the scope of patronage. "A top feature of a dramatic nature which may have great male appeal need not be handicapped in audience limitation, as a featurette with great woman's appeal is part of the show, thus attracting and pleasing both sexes. A Western coupled with a love story; a musical with a dramatic featurette, etc., provides the variety most people seek.

4. "The public relation subjects will be the additional method of recapturing the lost audience and create avenues to the vast untapped new audiences who are awaiting subject material of interest to them."

Mr. Klieman expressed his optimism as to the future of the film business providing the industry puts its house in order by creating more per unit patrons for its product, and whetting the appetite of its customers with more quality product.

Scores "Take" Attitude

Mr. Klieman took to task producers, distributors and exhibitors for their "take, take, take" attitude which he said was a good deal responsible for the public's eventual resistance to motion pictures after the lush war years.

"The producers and distributors flaunted fair play . . . the exhibitor reaped a golden harvest, becoming greedier and greedier, and only taking from his theatre, not returning. . . . The public-be-damed spirit flourished. Why should producers invest heavily when reissues could be as profitable as new pictures? Why should distributors be fair and reasonable when theatres must buy or else close? Why should exhibitors remodel and reinvigorate their community with the movie spirit and habit when the public was foolish enough to sit in bad seats, uninviting and old fashioned atmosphere?"

That was the attitude, said Mr. Klieman, but fortunately, the important industry men saw the light and have come forward with renewed vigor, showmanship and top product. Reorientation of programming is the next step, he said.

Bigger and Fewer, Wald Krasna Plan

Jerry Wald and Norman Krasna, producing team now the mainstay of the RKO studios, announced in New York Monday a revision of their producing plans. Instead of making 12 pictures per year, they will make four to six top budget films, concentrating on quality in production values, and star and technical talent. They said they had the concurrence of Howard Hughes, principal stockholder in RKO Radio Pictures.

The producers prefaced the disclosure with a lengthy discussion of today's trends in public taste. That taste, they asserted, because of the impact of television has become extremely selective. The "average picture" public, they said, is captured by television. The "exceptional picture" public will continue to be attracted by pictures.

Both men declared exhibitors favored long run pictures, and they predicted a cycle of long runs. They also pointed out the advantages of concentration on quality pictures. The advantage to the exhibitor will be not merely a picture's reputation built upon word of mouth, but the ability to presell thoroughly and then exploit thoroughly.

They complained that heavy production schedules caused haste in assembling talent, both performing and technical; and that the result too often has been mediocrity. Such mediocrity was being displayed on television, exhausted by the necessity for continual new shows, they added.

"There is room for about 100 good pictures coming out of Hollywood a year," Mr. Krasna said.

They see theatres in the future running single bills and many more first runs, and Mr. Wand remarked: "How this will affect real estate we don't know." The industry should cease making "timidly budgeted" pictures and emulate producers like Samuel Goldwyn and Cecil B. DeMille, they concluded.

They came to New York for the world premiere of their "The Blue Veil" Friday at the Criterion theatre.

Wald and Krasna Announce Awards for College Films

The producing team of Jerry Wald and Norman Krasna, currently making films for RKO distribution, have announced that awards will be bestowed on the producers of the best films turned out by college film classes. The awards will take the form of gold statuettes, with duplicate awards going to the colleges. A board of 10 judges composed of leading film producers will screen the entries and pick the winners in the seven following categories: best production, best director, best writer, best actor and actress, best cinematographer, and best film editor. Film production students of any American university are eligible.

U.S. Loses in RKO Circuit Board Fight

The Justice Department's attempt to unseat J. P. Dreibelbis from the RKO Theatres board of directors failed last week when a New York Statutory Court denied the Government's claim that the board member unofficially represented Howard Hughes. Harold J. Lasser, Government attorney, said this week he "didn't know" if an appeal is intended.

In handing down a unanimous oral decision, the three-man court comprising Judges Augustus N. Hand, Henry W. Goddard and Alfred C. Coxe, also rejected another Justice Department motion to curb the voting rights of the Irving Trust Company, which is the trustee for Mr. Hughes' 24 per cent RKO Theatres controlling stock until it is disposed of in a prescribed time.

The Government wanted the Irving Trust to be required to act "impartially" in voting as the controller of 920,000 shares, and that it be denied the right to vote for any director having financial ties with Mr. Hughes.

The court's ruling also proved a defeat for a group of minority stockholders headed by David J. Greene, Wall Street financial adviser. It was admitted to the court that it was Mr. Greene's group that brought a complaint to the Justice Department. The complaint was that Mr. Hughes, despite the anti-trust consent decree ending his activities with the new theatre company, was still exercising influence on the theatre board through unofficial representatives. Two of these directors allegedly connected with Mr. Hughes—Maurice H. Bent and James T. Brown — have already resigned and the fight is now on to remove Mr. Dreibelbis.

MAYER SEES MOVIETIME AS MASTER GOOD WILL BUILDER

The industry's biggest production to date —the Council of Motion Picture Organizations—after its first year's run may be considered to be an unqualified success in terms of good will created.

That was the substance of an unofficial report issued this week by Arthur L. Mayer, executive vice-president of COMPO, which has been responsible for the planning and implementation of the organization's biggest venture, Movietime U.S.A.

In taking inventory of the public relations stock, Mr. Mayer said that enormous strides had been made in this respect, and that this was especially obvious within the last six months. As for Movietime, Mr. Mayer said that this project could be considered directly responsible for the fact that the newspapers in recent months have shown an attitude decidedly in favor of the industry.

Mr. Mayer said it was important for everyone in the industry not to relax their Movietime effort, adding, "We must keep pressing, keep putting new and constructive ideas into force." As for the "new ideas," Mr. Mayer would not give any details in view of past experience where embarrassment was created when these ideas could not be put into effect. He would rather, said Mr. Mayer, wait until these ideas are matured and ready to be put into effect before announcing them.

Meanwhile, Movietime continued to draw excited interest as an aftermath of the star caravans, publicity which kept hitting the newspapers and periodicals, and the daily broadcasts over hundreds of stations on the Liberty radio network. Exhibitors, generally, reported the personal appearances of prominent picture personalities had aroused enthusiasm and good will. In one spot, Albany, where the stars did not appear, there was a possibility a tour would be arranged in the near future.

In other Movietime developments the series of 12 shorts, "The Movies and You," were made available to exhibitors for $100 for the 12, according to the Motion Picture Association of America; tieups were made with 18 Scripps-Howard newspapers for a series of film exploitation stunts and contests; and in a joint venture theatre owners of Dallas, were signed as sponsors of the Liberty network radio series which is heard over Dallas station KLIF.

Mr. Mayer was this week scheduled to address the annual convention of the Motion Picture Exhibitors of Florida in Jacksonville.

Over 300 participants in the star tours—actors, directors, writers, producers and company and exhibition executives—were scheduled to attend a banquet celebrating the success of the caravans, Thursday night in Hollywood. Planning to be present was Robert J. O'Donnell, Movietime national director, who will be tendered a luncheon in his honor next Thursday in New York by the Associated Motion Picture Advertisers.

Court Orders Revision of Paramount Trust Decree

The New York District Court, in an order signed by Judge Augustus N. Hand, has ordered the following modifications in the provisions of the Paramount anti-trust consent decree governing the acquisition and disposition of some Georgia theatres: United Paramount Theatres cannot acquire the interest of partners in the Ritz, Bijou and Roxy in Brunswick; the Royal, Ritz, Roxy and State in Gainesville; the Grand, Capital, East Macon, Rialto and Ritz in Macon; and Carver, Ritz, Lyric and Drive-in in Waycross.

The circuit, however, may acquire partner interests in the Palace and Ritz in Athens; the Imperial and Rialto in Augusta, and the Bradley and Georgia in Columbus.

The company may retain the Columbus drive-in if it shall show that such retention shall not unduly restrain competition three months after acquisition. It may acquire in Columbus co-owners' interest in the Springer, Village and Rexview in addition to the drive-in. In the event United Paramount shall retain less than two of these, it may, upon application to the court, secure an additional theatre in Columbus, contingent on the approval of the U. S. Attorney-General.

Should the circuit dispose of all its interests in theatres in Macon, the company may acquire an existing theatre in that city with the Government's approval.

Dipson Asks Supreme Court To Review Trust Ruling

The Supreme Court was asked this week by Dipson Theatres, Inc., to review a New York Circuit Court of Appeals decision which quashed a trust suit against the Buffalo Theatres, Inc., and six major distributors: Loew's Paramount, RKO, Warners, United Artists and 20th Century-Fox. In a strongly-worded petition to the high court, Robert L. Wright, former Government trust attorney who led the fight in the trust case against the majors, said in behalf of the Dipson interests that "the end result of the Circuit Court's opinion is to deny recovery to persons injured by anti-trust law violations, no matter how explicitly the accused's conduct may have been condemned as illegal by this court.

Nathan and Baron Sell All Coast Properties

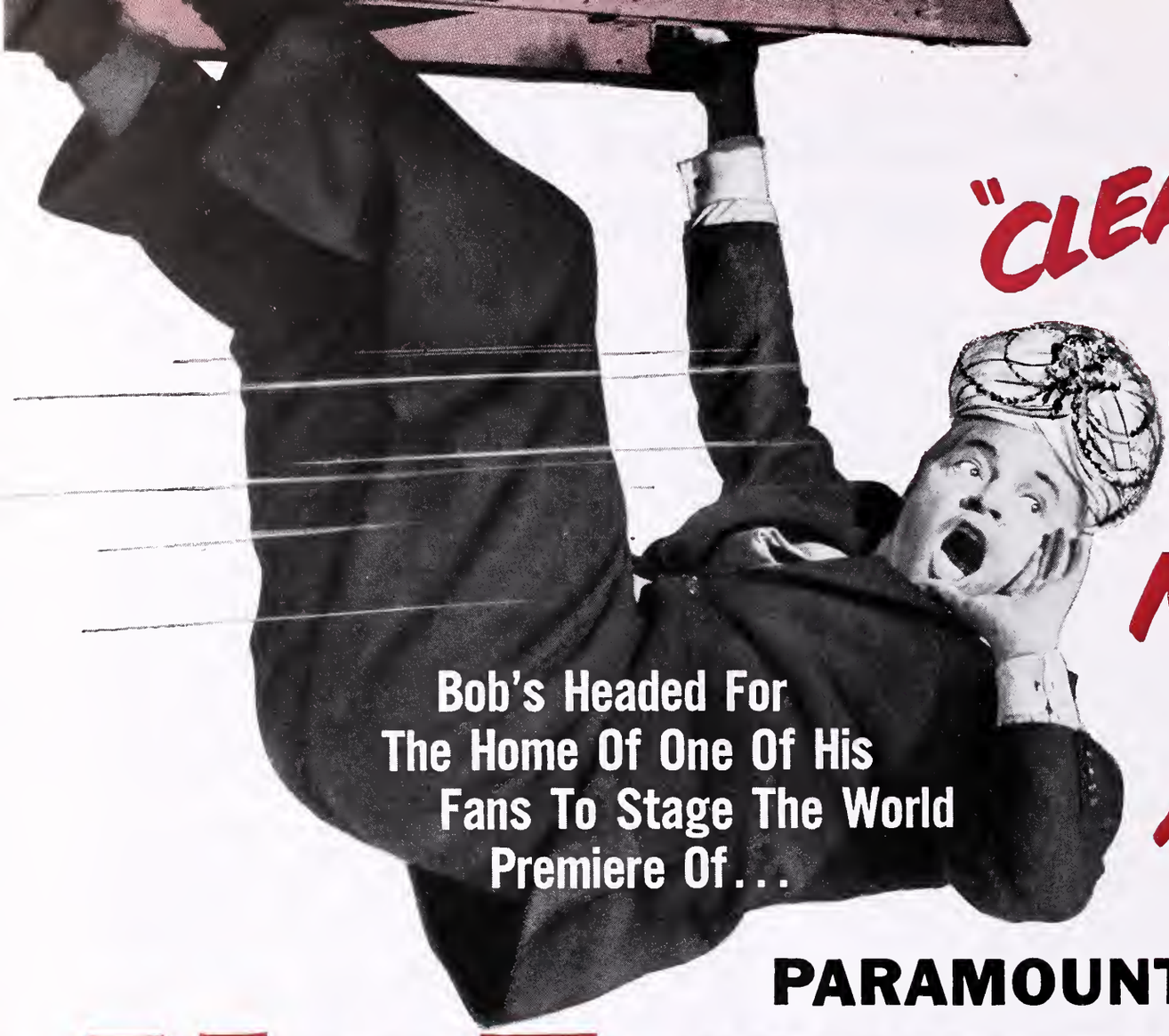
SAN FRANCISCO: Carol Nathan and Edward Baron, exhibitors since 1928, have retired from theatre operation and disposed of all their properties, totaling close to $500,000.

Louis Kaliski, owner of the Grand Lake in Oakland (now leased to Fox West Coast Theatres) purchased the properties consisting of a post office building, the Marina theatre building, 11 stores and El Presidio theatre building.

Mr. Kaliski has leased the Marina (958 seats) and El Presidio (850 seats) to Westland Theatres (Gerald Hardy, president and Rotus Harvey, secretary-treasurer). Westland will remodel both houses. Vince Rainey, architect and Harvey Theatres Construction Company have contracts for this work estimated to be $80,000. Nathan Grossman, who has managed the Marina the past five years, will remain to supervise both houses.

Warner Meeting Set

The annual meeting of all Warner South American sales executives will take place in Buenos Aires during the week beginning November 18, Wolfe Cohen, the company's general foreign manager, has announced.



"CLEAR THE SHOW MY NATION IS 4 AS A 4

Bob's Headed For
The Home Of One Of His
Fans To Stage The World
Premiere Of...

PARAMOUNT'S

MY FAVORITE

starring

BOB HOPE

You'll tingle when they tangle in Tangiers!

HEDY LAMARR

with

FRANCIS L. SULLIVAN · ARNOLD MOSS · JOHN ARCHER

Produced by PAUL JONES · Directed by NORMAN Z. McLEOD

Story and Adaptation by EDMUND BELOIN and LOU BRESLOW

Screenplay by EDMUND HARTMAN and JACK SHER

Additional dialogue by HAL KANTER



Paramount Pictures

WAY, MEN! TICKET-SELLING WIDE CONTEST TIMES AS HOT -ALARM FIRE!"

Millions Hear Bob's NBC Plugs For

Best Letter Contest:

"Why I Want 'My Favorite Spy' World-Premiered In My Own Home"

This terrific space-grabber puts Bob's great comedy in the headlines just before its big Christmas play-off. Bob's plugging it on NBC all thru October—and he's waxed a special record about it for 800 disc-jockeys all over the country to play: Listen to NBC's Hope Show on November 13th for the winner, the location and the date of the premiere.



IT'S MOVIETIME, U.S.A.

BOOK REVIEW

SHOW BIZ, from Vaude to Video—by Abel Green and Joe Laurie Jr. A survey and reminiscence of the show world for about 46 years as reported in the pages of *Variety*, with some biographical attention to the late Sime Silverman, the founder. Extensively indexed. No illustrations. 613 pages, weight 2 pounds. Cloth. Henry Holt and Company, New York. $5.00

by TERRY RAMSAYE

A BRACE of muggs have written a book from and about *Variety* and its forty-six years. Both that fact and the book are remarkable. It purports to be biographical as to Sime Silverman, the founder, and historical as to the show world.

It is the assertion made in semantic self-consciousness, that this book is written in Varietyese. That is incorrect. It is in precise truth a decidedly euhemeristical presentation of its subjects. It adumbrates an ecumenical authority pertaining to the taxonomy and ecology of the arts and industries concerned. It is eclectic as to facts, cryptonymous as to sources, often esoteric in its ratiocinations. All for five bucks!

The authors are identified as Abel Green, editor and a proprietor of *Variety,* and Joe Laurie, Jr., of fame, from vaude to video, etc. Apparently they know a lot, some of which isn't so, being well meant the while. They have depended so much on what they have read in their paper.

Rich as Fruit-Cake

This expansive volume is as rich as a fruit-cake with nuggets of reminiscence. But look out for nut shells.

Before the persiflage gets too lightsome, let us pause to share in the appreciative memory of Sime Silverman, so long a force and factor in his chosen sphere, and so poignant a personality. It is recorded with understandable devotion at the opening of this book that there is an annual pilgrimage of muggs and showfolk of Broadway and Hollywood to his grave in Brooklyn's Salem Fields, now after all the years that have passed since he died September 22, 1933. It is on the Wednesday, *Variety's* day-off, most adjacent to the date.

If it might be read with a competent perspective this book could be of large reference value in areas remote indeed from the periphery of its direct interest. Some two decades ago Dr. Howard T. Lewis, Harvard economist, expert on film finance, wrote: "... New York City is an artificial environment so far as the bulk of American people are concerned, and Broadway is the most artificial thing in New York." This "Show Biz" documents the summation neatly.

Laughs and Tears

The best of this work is its super-abundant presentation of names and anecdotes. There are laughs and tears in them.

There are just under four thousand two hundred names in the index, which is handy for reference. But such "hep" authors ought to know the show world enough to realize that a name index is bad for sales. It is forecast that 3,185 of the persons named will borrow the book to check on their mentions. This writer speaks from experience. He wrote a two-volume book once and Lewis J. Selznick asked him to negotiate with Max Schuster for the purchase of an armload of the second volume only. That was where L. J. came in.

Abstracted History

Speaking of history, "Show Biz" is strictly an abstracted history of what *Variety* said. For serious use that can take some checking every now and then. For example. Just opening at random, page 175: "He (Chaplin) had arrived on the screen by the simple process of walking into Mack Sennett's office and asking for a tryout in Keystone comedies. . . " The fact: Chaplin was hired by a wire to a Philadelphia theatre by Adam Kessel who had caught an act entitled, "A Night in an English Music Hall" at Hammerstein's in New York. It is also recorded that Chaplin was signed by the Mutual Film Corporation for $670,000 a year plus a bonus of $150,000, "paying $75,000 to his brother Syd Chaplin for arranging the deal."

The figures are in error by $150,000, and Charlie paid Syd $75,000 to keep a competitive Chaplin name off the screen. The writer was an officer of the Lone Star Corporation and had the checks in hand. It is set down that Mary Pickford left Adolph Zukor's Famous Players to go to Artcraft, presented along with some exceedingly erroneous figures. The fact: Mr. Zukor, faced with rising top star salaries, devised Artcraft as a new brand name for a new selling approach. Another: *Variety* sensationally discovered in 1918 that the real inventor of motion pictures was one Muybridge, and that he showed them at the Columbian Exposition in Chicago, 1893. All that was wrong with that is everything but the spelling of the name, which was a phony anyway, since it really was Ed Muggeridge. *Variety* could have had a good time with the only real pioneering Muybridge did. He got an "unwritten law" acquittal after shooting a San Francisco market reporter because a blonde had crossed him up. Perhaps these seem small matters in the long perspective of the years, but there has been a contention about history.

Varietyese Outgrown

One could wish for more of that boasted Varietyese, with direct quotation of choice passages. The touches of their lingo are sprigged into the saga about as sparingly as Cuban Vuelta leaf in a machine-made panatella from New Jersey. The patois, derived from carnival argot, is preserved only for trademark values. It is fossiliferous and archaic in the parlance of the amusement world of today. It is being outgrown, even as Time-style's antic smart-aleck jargon has been outgrown in that newsmagazine.

IATSE Office Moves

IATSE has announced the moving of its general offices to Suite 1900, RKO Building, 1270 Sixth Avenue, New York.

"Miracle" Ban Upheld On Appeal

ALBANY: The New York Court of Appeals last week upheld the authority of the Board of Regents in banning "The Miracle" as sacrilegious, and in revoking a license granted by the Motion Picture Division of the State Education Department.

The five-to-two decision, generally considered the most important rendered in recent years on the exhibition of films in New York State, also ruled that motion picture censorship is constitutional, and that freedom of the press is not involved since films are a completely separate medium.

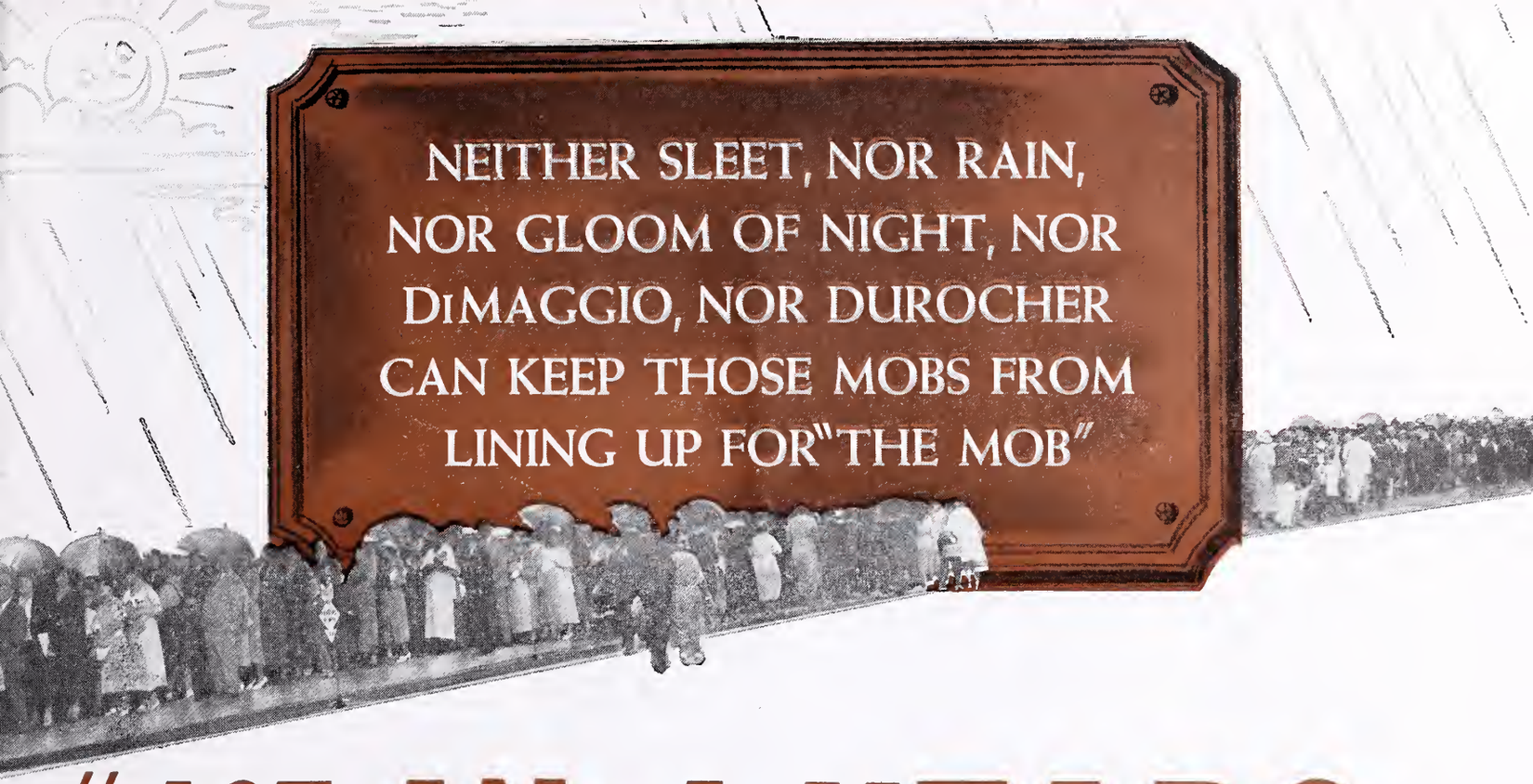
The majority opinion of the state's highest court, written by Judge Charles W. Froessel, held against Joseph Burstyn, Inc., the American distributor of the Italian trilogy, "Ways of Love," of which the "The Miracle" is a part, on all points. The dissenting opinion, drafted by Judge Stanley H. Fuld and concurred in by Judge Marvin R. Dye, said the action of the Regents in revoking a decision of the Motion Picture Division was without warrant. Judge Charles S. Desmond agreed with the four other justices in a separate opinion.

Ephraim London, Mr. Burstyn's attorney, said the case would be taken to the U. S. Supreme Court. The Metropolitan Committee for Religious Freedom and other groups will join in the appeal, he said.

In a 16-page opinion, Judge Froessel denied Mr. Burstyn's claim that the Regents lacked the power to review. If that interpretation were adopted, he wrote, "it would mean simply that this statutory plan to protect the public from films forbidden to be licensed for general exhibition rests entirely upon the judgment of one or two persons . . . whose favorable determination . . . is irrevocably binding upon the people of the State of New York. Such intention upon the part of the legislature would seem to be so utterly unreasonable and out of harmony with basic public policy in these matters as to be unthinkable."

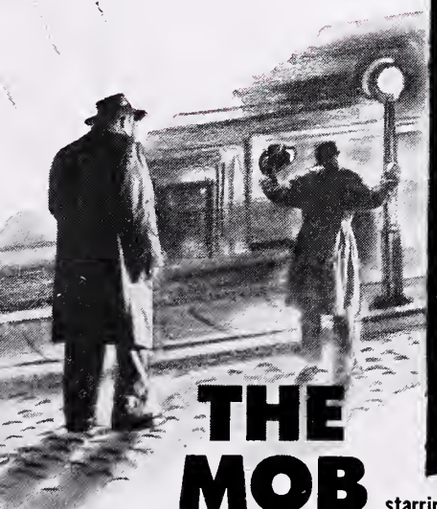
Snader to Release One Film Every 3 Weeks

Snader Productions plans to release a new film every three weeks and has reached agreement with Chet Ross of National Film Carriers to handle the physical distribution of nine British pictures currently available. Oliver A. Unger, national sales director, also revealed the appointment of Peter Horner as his executive assistant. Charles Rich was named sales representative for the Cleveland territory; Abe and Charles Teitel for the Chicago and Milwaukee area, and Edward Ruff and Mack Farber for the Boston-New Haven area. The pictures are Korda productions and the Snader company expects to handle the entire Korda output for some time to come.



"1ST IN 4 YEARS TO BE HELD FOR 3rd WEEK!"

STANTON, PHILADELPHIA



THE MOB

HOTTEST HIT SINCE KEFAUVER FROM *Columbia!*

THE MOB starring **BRODERICK CRAWFORD** with **Betty Buehler · Richard Kiley · Otto Hulett · Matt Crowley**

Screen Play by WILLIAM BOWERS • Based on the Collier's magazine story, "Waterfront" by Ferguson Findley • Produced by JERRY BRESLER • Directed by ROBERT PARRISH

The National Spotlight

ALBANY

Warner's shifted the engagement of "A Street Car Named Desire" from the Ritz to the first-run Strand and set back the opening date to October 31. The picture is scheduled to play for two weeks at $1.20 top. . . . Local industry circles are divided on the wisdom of increased prices for special films, of which the area is witnessing the largest number in recent years. . . . Decision of the Variety Club to split its Heart Fund and Denial Drive into two sections was made after long deliberation. Second assistant chief barker Harold Gabrilove has been appointed chairman of the Big Brother campaign set to start November 1. . . . The Asylum of Horrors traveling spook show has been booked for a midnight performance at the Strand November 2. . . . Fabian closed the Saratoga and Auto-Vision drive-ins for the season, but kept the Mohawk open.

ATLANTA

Trade in most theatres and drive-ins about average. . . . Playing are: Art, "Tales of Hoffmann"; Fox, "Love Nest"; Loew's Grand, "Saturday's Hero"; Paramount, "The Day the Earth Stood Still"; Rialto, "Drums in the Deep South"; Roxy, "Dillinger" and "Great Jewel Robber." . . . On the row visiting were: Paul Englar, Famous, Birmingham, Ala.; Hugh Martin, Martin Theatres in Florida; Geo. Oldham, Cleveland, Tenn.; Margaret Story, Warrenton; L. Morgan, Union Springs, Ala.; A. E. Basley and J. R. Robinson, Headland, Ala. . . . The Martin Theatres circuit has started work on the 400-car drive-in at Washington, Ga., with the opening date set for early in 1952. . . . The Martin Theatres has been denied permission by the NPA to build a drive-in near Valdosta, Ga. . . . C. K. Hammon's application for a $81,000 drive-in at Gainesville, Fla., was approved. . . . Curtis H. Mees has been named manager of the Fox theatre. Van Atkinson will continue as the assistant manager and treasurer.

BALTIMORE

"Across the Wide Missouri" doing top gross business at Loew's. "Day the Earth Stood Still" doing the same at the Hippodrome. Stanley with "Come Fill the Cup" rounds out the top trio in town. . . . "The Sea Hornet" at the Mayfair, "The Desert Fox" and the New, "Drums in Deep South" at Town and "Lost Continent" at Keith's all doing slightly better than average. . . . Variety Club is planning its annual banquet on November 17. . . . Oscar Homand's Lord Calvert theatre is ready to reopen after a new face lifting and refurbishing. . . . Dick Worman is reopening the Eureka theatre on November 15. . . . K. B. Duke, St. Mary's Theatres, Leonardtown, Md., has been appointed chairman of the Armistace Day parade. . . . Josephine Baker scheduled for a one-nighter at the Coliseum on October 25. . . . Fred Perry, now operating the Madison in addition to the Edgemere.

BOSTON

The double bill of "Texas Carnival" and "Red Badge of Courage" at Loew's State and Orpheum proved so attractive that it will be held over. At the Keith-Boston, "The Day the Earth Stood Still" also drew well enough to hold. . . . After complete redecorating with all new Krohler push-back seats added, the Morton theatre, Dorchester, operated by American Theatres Corp., will reopen November 9. It has been closed since last spring. . . . The Newington Outdoor theatre, a 500-car drive-in near Portsmouth, N. H., was opened October 14 by Owner James Nadeau. . . . The Hamilton theatre, Dorchester, closed its doors for an indefinite period. Frank Lydon is the operator of this theatre which had been in continuous operation for 36 years.

BUFFALO

An extensive advance exploitation campaign is being down for the world premiere here on Tueseday, November 6, of Paramount's "When Worlds Collide," with E. J. Wall and Ben Babb assisting Harold Krolick and Charles B. Taylor on the various activities. . . . Elmer F. Lux spoke on Movietime U. S. A. at the weekly Ad club luncheon the other day, with more than 50 representatives of distribution and exhibition present and Jane Powell and Carleton Carpenter, MGM stars, as guests. . . . "It's 'Movietime U. S. A.' in Buffalo" was the title of a two-page splash in the Courier-Express roto section last Sunday. . . . The Andrews Sisters are appearing in person at the Paramount theatre. . . . The Variety club staged a farewell testimonial luncheon for Chuck Harter, who has resigned as booker at Columbia. . . . James Michaels, manager of the Mercury, had the advisory council of the Albright Art Gallery sponsor the premiere of "The River," in his house. . . . Milt Harris is presenting "Tales of Hoffmann" at popular prices in the Cinema, following its advanced price run in the local Erlanger. . . . David Zachem has sold the Artistic theatre and the building housing the theatre is being dismantled. . . . Robert Eckhardt and Fred Fischer have taken over the May theatre in Mayville. The house formerly was owned by the Blatt Bros. . . . Robert Van Maaren, formerly assistant manager of the Grand Theatre in Rochester, now is manager of the West End.

WHEN AND WHERE

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

November 5, 6: Convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri & Southern Illinois, Chase Hotel, St. Louis, Mo.

November 6: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward hotel, Toronto, Canada.

November 6, 7: Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13, 14: Fall meeting, Independent Theatre Owners of Montana, Finlen hotel, Butte, Mont.

November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

November 26, 27: Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn hotel, Pittsburgh.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

CHICAGO

Several new films bowing in at the first runs have gotten off to good starts: "A Place in the Sun" at the Chicago and "Crosswinds" (plus "New Mexico") both had sidewalk holdouts their opening days; and "Tony Draws a Horse" racked up an excellent first week at the Surf, as did "No Highway in the Sky" at the Ziegfeld with a first session of over $6,000. "The Day the Earth Stood Still" is reported to have topped $20,000 in its opening stanza at the Grand and is doing well in the second week. With The United Artists experiencing better than average grosses on the run of "Golden Horde" and "Basketball Fix." "Bright Victory" is at the Woods and "Saturday's Hero" (plus "The Strip") at the State Lake. . . . Milton Officer, winner of the $1,000 B. & K. managers' competition last year, has been transferred by B. & K. from the United Artists to the Nortown, where he is inaugurating a series of kiddie shows with the cooperation of the schools and the PTA. One of the main gimmicks is a cut-rate series ticket for all six shows. . . . The Electric Institute reports that there were 969,243 TV sets in the Chicago area August 31.

CINCINNATI

Theatre business, in some spots, is showing improvement, and exhibitors generally are considerably optimistic for the months ahead, particularly with respect to the better product. Current attractions include: "Come Fill the Cup," RKO Albee; "Mr.

(*Continued on page 42*)

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

Corky of Gasoline Alley

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Family Comedy

CAST:
Scotty Beckett as Corky
Jimmy Lydon as Skeezix

RUNNING TIME:
70 minutes

HIGHLIGHTS:
Pre-sold to 42 million readers of 300 newspapers. Syndicate has alerted its member papers to co-operate all the way. Second and funniest hit about America's best-loved funnies family.

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



(*Continued from page 40*)

Imperium," RKO Palace; "The Adventures of Captain Fabian," dualed with "The Sea Serpent," RKO Grand; "Painting the Clouds With Sunshine," moveover at the RKO Lyric, following opening week at the Palace; "People Will Talk," Capitol; "The Desert Fox," Keith's and "Oliver Twist" at the Guild. . . . To honor the memory of the late Robert (Bud) Libson, vice president of Midstates Theatres, who passed away recently, the Cincinnati Variety Club, Tent No. 3, is soliciting contributions from members for the Damon Runyon Cancer fund. . . . Milton H. Gurian, who resigned as Monogram manager here some 18 months ago to take over management of the local Lippert exchange, again has joined Monogram in a managerial capacity, following the company's acquisition of the franchise from George H. West and W. Ray Johnston. Gene Tunick, formerly local film salesman, later Lippert manager, in Indianapolis, has returned here to succeed Mr. Gurain. . . . A new outdoor theatre is under construction at Follansbee, W. Va., by John De Angelis, formerly co-owner of the Moonlite Drive-in, at Wellsburg, W. Va.

CLEVELAND

"American in Paris" in its third week at Loew's Stillman at $1 top and "Golden Horde" at the Hippodrome made a better than average showing. "The River" opened at the Lower Mall under a reserved seat $2.40 top policy to only moderately good attendance. . . . Since September 1, five pictures have been presented here at advanced admission scales. They are: "Tales of Hoffmann" reserved seats, $2.40 top; "The River" reserved seats, $2.40 top; "David and Bathsheba," continuous, $1.19; "An American in Paris," conitnuous, $1; "Bright Victory," continuous, $1; "Street Car Named Desire' opens October 31 in Warner's Allen at $1.19. . . . Sandor Klinger, onetime owner of the Ritz and Ambassador theatres, Cleveland, retired for the past ten years, died of a heart attack. Two daughters survive. . . . M. B. Horwitz, head of the Washington circuit, is offering money back to dissatisfied patrons at his Falls theatre, Cuyahoga Falls. . . . Regular Sunday morning church services in the Beachcliffe theatre is building more goodwill than any amount of advertising, manager John Newkirk reports. . . . "David and Bathsheba" is set to play one-week runs in eight deluxe first run suburban houses starting October 31 at $1 top.

COLUMBUS

"Texas Carnival" and "The Red Badge of Courage" at Loew's Ohio proved to be the big boxoffice attraction of the week. The Palace had a good attraction in "Painting the Clouds With Sunshine" with the Broad showing "The Prince Who Was a Thief" and the Grand screening "Tomorrow is Another Day." . . . First local color TV demonstration was held Saturday in 12 dealers' showrooms. Telecast was of the North Carolina-Maryland game. . . . Central District Parking committee has recommended two downtown parking garage sites to city officials. One would be on E. Town Street in the rear of the Hartman, Grand and Ohio theatres. The other would be on E. Long Street in heart of shopping district. Total capacity of the two garages would be nearly 1,000 cars.

DENVER

"Desert Fox" and "Corky of Gasoline Alley" rated a moveover from the Denver and Esquire, where they turned in a good week, to the Rialto. Otherwise all first runs get new bills. "Rich, Young and Pretty" and "A Place in the Sun," are just finishing their third week at the Broadway and Denham, respectively. Other first runs include "Adventures of Captain Fabian" and "Sea Hornet" at the Aladdin, Tabor, Webber; "The Strip" and "Red Badge of Courage" at the Orpheum; "Man With My Face" with "Three Steps North," Paramount, and "Tony Draws a Horse" at the Vogue, where it ran two weeks. . . . Geo. (Scotty) Allan, who quit National Screen Service several months ago to go into other business, is now selling for RKO, handling the northern territory. He succeeds Frank Sheffield, who recently resigned. . . . Blackstone, the magician, goes into the Orpheum for a week. First vaudeville the city has seen in a first run house in many months.

DETROIT

Boxoffice business is about normal. United Artists is featuring a double bill, "Across the Wide Missouri" and "Red Badge of Courage." Fox is doing well with "The Desert Fox" and "The Son of Dr. Jekyll." "Texas Carnival" is at the Adams. A double bill at the Palms offers "Painting the Clouds with Sunshine" and "Three Steps North." "A Place in the Sun" and "Two Dollar Bettor" are average at the Michigan. "David and Bathsheba" is going into a fifth week at the Madison. . . . "A Streetcar Named Desire" is due at the Madison. . . . Dillon Krepps, manager of the United Artists, spoke on "Research as It Applies to the Motion Picture" at the October meeting of the Greater Detroit Motion Picture Council.

HARTFORD

Downtown first-runs included "Painting the Clouds with Sunshine," Warner Strand; "Let's Make It Legal," Loew's Poli; "The Desert Fox," Allyn; "Little Egypt," E. M. Loew's. . . . Burt Jacocks, who resigned recently as chief film buyer for the Warner Bros. Theatres' New England Zone, has been named head of the newly-opened Daytz Theatre Enterprises office in New Haven. The film buying and booking service is operated by Al and Mickey Daytz. . . . Irving Lashin has reopened the 289-seat Devon theatre at Devon, Conn. . . . Edgar Lynch, manager of the Roger Sherman theatre, New Haven, a Warner Bros. house, is in Florida on a sick leave. . . . Mrs. Nathan Pritzker, 68, mother of Barney Tarantal, partner, Burnside theatre, East Hartford, is dead. . . . Hartford visitors: Arthur Moger, Warner Bros. exploitation department; film players Macdonald Carey, Joyce MacKenzie, Robert Wagner, here in conjunction with opening day of "Let's Make It Legal," at Loew's Poli.

INDIANAPOLIS

"Across the Wide Missouri" was the big money picture here, taking a fine $12,000 at Loew's. "David and Bathsheba" fell off in its second week at the Circle, but still finished with a smash $32,000 for the engagement. Maurice Brazee, the Greater Indianapolis Circuit, announced that big-screen television will be installed at the Indiana within 30 days. . . . Greater Indianapolis is redecorating the Lyric at an estimated cost of $50,000, besides installing new concession counters in all its houses. . . . Indianapolis Tent No. 10 of Variety voted its first annual good fellowship award, honoring the non-member who has done the most for the club, to Bill Coons, whose drug store is a film row institution. . . . William Brower, former U-I booker here, has returned to civilian status after two years overseas in the Armed Forces. . . . Visitors on the row this week: J. Griffis, Boswell; William Studebaker, Logansport; Walter Weil, Greenfield; Forrest Sanger, Veedersburg.

KANSAS CITY

"The Desert Fox" is at the Fox Midwest four-theatre first run group: Esquire, Fairway, Granada, Uptown. The Esquire and Granada also have "Pride of Maryland." The Paramount had a big first week with "A Place in the Sun" and is holding it over. . . . "Texas Carnival" is at the Midland with "The Strip." "Tales of Hoffmann" is in its fifth week at the Kimo. . . . The new art theatre in Kansas City, the Vogue, is showing "Faust and the Devil" at 85 cents, children 25 cents, students 65 cents. . . . "People Will Talk," after a big week at the four Fox Midwest firstruns, has moved over to the Tower for another week. . . . "Painting the Clouds with Sunshine," new at the RKO Missouri, is accompanied by "Jungle Manhunt." . . . The Kansas-Missouri Theatre Association's board of directors approved at its recent meeting the featuring of a panel discussion at its approaching convention.

LOS ANGELES

It was almost a clean sweep for new product at the local first-runs, with "Mr. Imperium" and "The Man with a Cloak" at Loew's State and the Egyptian, "Detective Story" at the Fox Wilshire, "The Desert Fox" at the Los Angeles and Chinese group, "Reunion in Reno" at the United Artists circuit, "The Family Secret" and "Sunny Side of the Street" at the two Paramounts, "Saturday's Hero" at the Pantages and Hillstreet, and "Come Fill the Cup" at the three Warner houses. . . . At Warner's Beverly Hills, "A Streetcar Named Desire" ran into its eighth week, while "David and Bathsheba" wound up a long run at the Vogue and Globe, and the Orpheum and Hawaii held "On the Loose" and "Slaughter Trail" for a second week. . . . It was a third week for "Kind Lady" at the Four Star theatre, with the Fine Arts showing "The River" on a two-a-day policy. . . . The Washington theatre was closed down by Harry La Seff. . . . Off to New York on business went Sherman theatre owner Jack Grossman. . . . Assigned to the Arizona territory by United Artists was salesman W. W. McKendrick, formerly of Salt Lake City. . . . In from New York for meetings with Monogram Pacific Coast division manager Harry Werthein was general sales manager Morey Goldstein, prior to a sales meeting. . . . Earl Collins and Associates have opened their Town theatre in San Fernando following a complete renovation. Hugh Prince will be their manager. . . . Booking and buying were Lloyd Miller of the 99 drive-in at Bakersfield,

(*Continued on page 44*)

Your First Big Dividend

on that

MONOGRAM ALLIED ARTISTS Guarantee

of a

TOP COLOR HIT EVERY MONTH!

Exhibitors Insurance Policy

IN COLOR BY Cinecolor





"Excellent. Rich in action. Its commercial success appears guaranteed." ...MOTION PICTURE DAILY

Allied Artists presents

The Highwayman

Based on the Immortal Classic by ALFRED NOYES

starring

PHILIP FRIEND · CHARLES COBURN · WANDA HENDRIX

co-starring CECIL KELLAWAY VICTOR JORY

with Scott Forbes · Virginia Huston · Dan O'Herlihy · Henry Morgan · Albert Sharpe · Alan Napier

Color by CINECOLOR

A JACK DIETZ Production

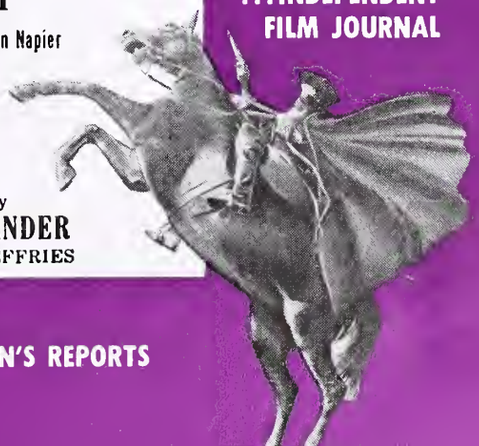
Produced by HAL E. CHESTER

Directed by LESLEY SELANDER

Screenplay by JAN JEFFRIES

"Jam-packed with action, duels, stagecoach holdups, romance. Looks like strong business getter." ...SHOWMEN'S TRADE REVIEW

"A moneymaker... loaded with exploitation angles. Should click off neat grosses in all situations." ...INDEPENDENT FILM JOURNAL



"Tops all the swashbuckling stories produced in color lately."...HARRISON'S REPORTS

(Continued from page 42)

Wade Loudermilk of Buckeye, Arizona, and Mr. and Mrs. Ernie Harper of the Fontana theatre in Fontana.

LOUISVILLE

In the offerings in the first run theatres here, the Rialto brought in "A Place in the Sun" and "Deal Me In," with the Strand featuring "No Highway in the Sky" and "In Old Amarillo." At the Scoop was "Suicide Attack" and "Jungle." The Mary Anderson offered "Come Fill the Cup," and at Loew's was "Across the Wide Missouri" and "The Strip." "His Kind of Woman" and "Yes, Sir, Mr. Bones" moved to the Brown for a further run following a previous week at the Rialto, and the Kentucky held "People Will Talk." . . . W. E. Carrell, owner of the Falls City Theatre Equipment Co., here has returned from Los Angeles, where he attended the TESMA-TEDA convention. . . . In the taking over of the operation of the Towers theatre, a subsequent run neighbodhood house, by the Settos Theatres of Indianapolis, the name is slated to be changed to the New Knox theatre. A general remodeling has been scheduled. . . . J. B. Minnix, of London, Ky., advises he now has under construction and going into the finishing stages an approximate 400-car drive-in theatre which will replace the old Southland theatre, an indoor house, destroyed by fire a short time back. The new drive-in will be called the Ronnie and formal opening has been set for approximately two weeks away. . . . Out of town exhibitors seen on the row recently included: Homer Wirth, Crane, Crane, Ind.; Jay Burton, Rex, West Liberty, Ky.; Morris Smith, Valley, Taylorsville, Ky.

MEMPHIS

First runs reported increased attendance as Movietime U. S. A. got under way officially following last week's launching at the joint Mid-South Allied and Tri-States Theatre Owners Memphis convention. . . . Malco held over "People Will Talk" for a second week. Strand held over for a second week "A Place in the Sun." Warner reported a strong opening with "Come Fill the Cup." Loew's State opened well with "Across the Wide Missouri," and Loew's Palace brought "The Mob" to its screen with full houses. . . . Mid-South exhibitors booking and shopping on film row included J. C. Mohrstadt, Hayti; E. G. Vandiver, Kenneth; L. J. Denning, Bemis; W. F. Ruffin, Jr., Covington; Amelia Ellis, Mason; Louise Mask, Bolivar; B. F. Jackson, Ruleville; Fred Crawford, Ashland; Mrs. Grady Green, Grenada; J. R. Adams, Booneville; J. C. Bonds, Hernando; Leon Roundtree, Water Valley; Harold Jamerson, Little Rock; Tom Ford, Rector; Don Landers, Harrisburg; Douglass Pierce, Pocahontas; Mrs. J. D. Lowrey, Russellville; J. W. Parham, Forrest City; Roy Bolick, Kaiser; Mr. and Mrs. Howard Sanders, Marshall; J. T. James, Cotton Plant; Mrs. J. R. Keller, Joiner; and Mr. and Mrs. Roy Cochran, Little Rock.

MIAMI

"Crosswinds" was held over in its Florida premiere at the Embassy, Variety; "Kind Lady" had a first Beach showing at the Flamingo; "The Desert Fox" was at the Carib, Miracle, Miami; "Adventures of Captain Fabian," Florida, Sheridan; "St. Benny the Dip," Lincoln, Town; "Skipalong Rosenbloom" and "Congolaise," a double feature first run at the Trail; "Across the Wide Missouri," Paramount, Beach; and "Here Comes the Groom," Olympia, with Billy Gilbert topping the stage bill. Mayfair Art showed "Kind Lady." Midnighters had choice of "Come Fill the Cup" at the Paramount or "Pickup" at the Town. . . . With the six hour parade as the highlight, the national convention of the American Legion, with General Douglas MacArthur as honored guest, was definitely the week's attractions. Newsreels of the parade were quickly processed and were being shown at several theatres while the Legionnaires were still in town.



MOTION PICTURE HERALD

"Oh, that's okay. I got the measles."

MILWAUKEE

Mayor Zeidler vetoed a common council resolution opposing an educational TV station here. . . . As of August 1, 1951, there are 251,389 TV sets in Milwaukee. . . . Xavier Cugat appeared in person on the stage of the Riverside theatre. . . . Also in town last week for one day were Charles Boyer, Agnes Moorehead, Sir Cedric Hardwicke, and Charles Laughton. They appeared in "Don Juan in Hell" at the Auditorium. . . . "Texas Carnival" played at the Towne, while at the Warner "Painting Clouds with Sunshine" was viewed.

MINNEAPOLIS

"No Highway in the Sky" is at the State; "The Day the Earth Stood Still" has been held over for a third week at the Gopher; "Painting the Clouds with Sunshine" is at Radio City; "The Mob" at the RKO-Orpheum; the Lyric is playing "Sunny Side of the Street" and "The Big Gusher," and the Pan has "Drums in the Deep South" and "Jungle Manhunt." . . . "The River" was to have its northwest premiere at the World October 23. . . . John Derek made several personal appearances at the RKO-Orpheum in connection with the showing of "Saturday's Hero." . . . George Grim, widely read Minneapolis *Morning Tribune* columnist, under the title of "I Like It Here," recently devoted one of his entire columns to describe the pleasures he enjoyed by attending a neighborhood theatre. The subhead was: "TV Fan Rediscovers Charm of Neighborhood Theatre." A reprint of the column was published as an ad in the Minneapolis *Star* as a Movietime U. S. A. promotion.

NEW ORLEANS

"Across the Wide Missouri" at Loew's State; "The Lady and the Bandit" at the Center; "No Highway in the Sky" at the Joy; "Here Comes the Groom" at the Saenger; "Pickup" and "Son of Dr. Jekyll" at the Orpheum; "Missing Daughters" and "Under Age" at the Liberty; "East Side of Heaven" at the Avenue; "Captain Horatio Hornblower" at Tudor; "Man of the Forest" and "Forlorn River" at the Globe, and "Isle of Sinners" at the Civic. . . . Exhibitors making the rounds were: J. M. Gauthier, White Castle, La.; L. M. Watts, Oil City; Nick Lamantia, Bogalusa; Doyle Maynard and Don George, Don George Theatres, Shreveport, La.; Max Connett, Newton, Miss.; Ed Delaney, Pike, Magnolia, Miss.; Ernest Drake, Ideal and Pix, Ponchatoula, La.; Vic Smolcich, Roxy, Biloxi, Miss.; Warren Salles, Covington, La.; Jack Pope, Rayville, La.; J. P. Guitreau, Gonzales, La.; Arthur Lehman, Jackson, Miss.; C. H. Crossley, Laurel, Miss., and Ann Molzon, Labadieville, La.

OKLAHOMA CITY

First run downtown theatres were showing: Midwest, "Across the Wide Missouri"; Center, held over for a second week, "His Kind of Woman"; State, "Lost Continent"; Warner, "The Red Badge of Courage," and Criterion, "A Millionaire for Christy." . . . At Little Rock, Ark., volun-

(Continued on opposite page)

(*Continued from opposite page*)

tary petition of bankruptcy was filed in the District Court by the Liles Wonder State Motion Picture Company, Inc. The firm which has been producing "Seven Wonders of Arkansas" at Cave Springs, filed a debtors' petition. . . . The Imperial theatre, at Wynne, Ark., was robbed at $1,043 when the safe was opened with an acetylene torch.

OMAHA

The Council Bluffs, Ia., drive-in theatre, which lost $500 to a safecracker last May, was again burglarized last week by a thief who hid in the concessions building when it closed and smashed open the vending machine coin boxes. . . . John Derek made a personal appearance to open "Saturday's Hero" at the Brandeis. The film went about $1,000 over average. . . . A good week's program also included "Fabiola" at the Omaha, "The Golden Horde" at the State and "The Day the Earth Stood Still" at the Orpheum. . . . Very good business was done by the Paramount with "A Place in the Sun." . . . A. E. Thacker, Sr., of the South Sioux City, Neb., State theatre is handling publicity for the Micros-Midget Racing Association program at the City Park. . . . Jules Gerelick, Universal salesman at Omaha for two years, will go to Los Angeles November 1 as city salesman with Universal.

PHILADELPHIA

Joseph A. Forte, with Warner Theatres for 25 years and formerly managing the Waverly, Drexel Hill, Pa., moves into the city as manager of the circuit's Circle, succeeding Al Blumberg, who resigned from the company. At Warner's Cross Keys, Chet Woerner, also a circuit veteran of 21 years, moves into the city to manage the house from the suburban Lansdowne, Lansdowne, Pa. . . . Amusement taxes for the first nine months of the year, it was reported this week by the city treasurer, amounted to $2,554,507—the ten per cent levy on admissions representing a decline of $353,412 over the collections for the same period last year. . . . Frederick Goldman adds a new independent film exchange to the town's movie row, trading as Exceptional Films, with offices at 124 No. Fifteenth Street. . . . Ted Vanett tied in with all good-will, religious and racial organizations in the community to stir up a great deal of advance interest, as publicity and advertising director for the Goldman Theatres, for the opening of "The Well" at the Goldman theatre. . . . Warners' Aldine goes on a reserved seat basis at a $2.40 top for the two-a-day showing of "The River," opening November 1. . . .Annual election meeting was held at the Variety Club at their Bellevue-Stratford Hotel quarters.

PITTSBURGH

Newcomers here are "Across the Wide Missouri" at Loew's Penn, "Here Comes the Groom" at the Stanley, and "The Desert Fox" at the J. P. Harris, and all got away to excellent openings. Grosses still are running strong here. "Streetcar Named Desire" is now in its fourth week in the Warner, and "The Day the Earth Stood Still" was held over for a second week in the Fulton after it did better than $12,000 for its first week. . . . In the Art Cinema "Tales of Hoffmann" still is going strong for a seventh week, and "A Place in the Sun," which turned in excellent grosses for two weeks in Loew's Penn, moved over to the Ritz. . . . The Harris newsreel theatre has gone into a first run policy. The small house, which seats 350, started out with "The Mob." . . . The Tent No. 1 Variety Club annual banquet has been set back from December 16 to January 20. . . . Forney Bowers has resigned as assistant manager of the Fulton. . . . Joe Hiller has been named chairman of the committee to run the Variety Club's farewell dinner for Tom Troy, manager of the William Penn Hotel.

PORTLAND

New this week are "A Place in the Sun" at the Orpheum and Oriental; "Texas Carnival" at the United Artists; "He Ran All the Way" at the Broadway; "The Adventures of Captain Fabian" at the Mayfair and "Manon" at the Music Box. . . . "The Tales of Hoffmann" continues to break all roadshow records at the Guild and is being held for a second week at advanced prices. . . . "People Will Talk" is also being held at the Paramount for a second week. . . . Pacific International Livestock Exposition advertised "Dagwood and Blondie" in person.

SAN FRANCISCO

Top money-maker in first week bracket was "People Will Talk" at the Fox, followed closely by "Saturday's Hero" at the Orpheum. . . . New product on the street includes "Come Fill the Cup" at the Fox, "Drums in the Deep South" at the Golden Gate, "Submarine Command" at the Paramount, and "The Well" at United Artists. . . . Jack Allen, Stage Door manager, has turned the house over to the Indian Famine Relief Benefit Committee for Sunday matinee, November 18. . . .Among San Francisco Theatres, Inc., managerial changes are: Russell Wheeler, former chief of the closed Coliseum, now manager of the Harding, replacing Jack Brittain, who took over management of the Metro. Lester Dewitt, former Metro manager, now manages the Amazon for Golden State Theatres. . . . Visitors to the row the past week were: Mr. and Mrs. Alvin Hatch of the Patio theatre at Half Moon Bay, and Al Adolph of Klamath Falls, Oregon.

TORONTO

"Streetcar Named Desire" opened at advanced prices at the Victoria theatre. Other openings included "Jim Thorpe—All American" at the University and Nortown, "Behave Yourself" at Shea's and Eglinton, "Mr. Imperium" at the Uptown, "Blackmailed" at the Savoy, and "The Strip" on the same bill as "Road Block" at the Downtown, Glendale, State, Scarboro, Mayfair and Crest. . . . "No Highway in the Sky" stayed for a fourth week at the Hyland, "Tales of Hoffmann" at the Towne Cinema, and "Laughter in Paradise" at the International Cinema continued for a third week, while remaining for a second week were "A Place in the Sun" at the Imperial, "The Desert Fox" at the Odeon Toronto, "Angels in the Outfield" at Loew's, and "Il Trovatore" at the Studio. . . . "Mr. Belvedere Rings the Bell," in its second showing at the Tivoli and Capitol, is supported by "Kiss of Death," while "Margie," in its subsequent run at the Danforth, Fairlawn, Humber and Christie, is billed with "Manilla Calling." . . . Dick Haymes heads has own revue on the stage of the Casino theatre. . . . Clare Appel resigns November 5 as publicist for Loew's local theatres to succeed Fred C. Dillon as executive secretary of the Canadian Motion Pictures Distributors Association. . . . John J. Fitzgibbons, president of Famous Players Canadian Corporation, has been named general chairman of Brotherhood Week to be observed from coast to coast February 17-24 under the sponsorship of the Canadian Council of Christians and Jews. . . . Variety Club of Toronto is bringing Betty Hutton in person to the Imperial January 10 to headline their special program in aid of Variety Village here, it was revealed by J. J. Chisholm, chief barker. . . . Gurston Allen, Premier Operating Company, Reuben Bolstead, vice-president Famous Players Canadian Corporation, and Charles S. Chaplin, United Artists Canadian general manager, are representing the film industry in the current Community Chest Red Feather Campaign of Greater Toronto.

VANCOUVER

"Bitter Rice," after a six weeks' run at the Studio, was replaced by "Laughter in Paradise." . . . "A Place in the Sun" at the Capitol; "The Strip" and "Rich, Young and Pretty" at the Cinema, and "The Prowler" plus "The Macomber Affair" at the Plaza all did well. Also playing: "A Millionaire for Christy" at the Orpheum; "The Law and the Lady" at the Strand; "Here Comes the Groom," a moveover, at the Dominion; "Queen for a Day" plus stage show at the Hastings; "White Corridors" at the Vogue; "Sidewalks of London" and "Paris Underground" reissues at the Paradise, and "Thieves' Highway" at the New State. . . . Stuart Keate, publisher of the Victoria *Daily Times,* was elected to the nine-man board of the National Film Board of Canada for a three-year term. . . . Projectionists for Famous Players voted overwhelmingly to strike in a government supervised vote. The ballot followed rejection by 69 projectionists of the Famous Players' offer of a 28-cent-an-hour wage boost. The booth workers are asking for 50 cents an hour.

WASHINGTON

New openings included: "Painting the Clouds with Sunshine," at the Warner; "Abbott and Costello Comin' Round the Mountain," at the Capitol; "Don Quixote," at the Little; "Lovers of Verona," at the Pix. Holdovers included: "Streetcar Named Desire" at the Metropolitan; "Texas Carnival" at the Palace; "The Day the Earth Stood Still" at RKO Keith's; "Place in the Sun" at the Trans-Lux; "No Highway in the Sky" at the Playhouse; "The Wooden Horse" at the Dupont; "Minnie" at the Plaza, and "Mr. Drake's Duck" at the National. Carryover for the week was "People Will Talk" at the Columbia, after a final week of "David and Bathsheba." . . . Ray Milland and Sid Caesar were in Washington for a special broadcast making the anniversary of the Dept. of Defense Show, "Time for Defense," at Lisner Auditorium. . . . K-B Theatres' newest, the Ontario, which opens on November 1, will be a first run house, opening with "Rhubarb."

MPEA MAY BE DISCONTINUED

Expect Unit Will End Its Export Operation, Stay as Liaison Abroad

With the film companies taking over in Japan on an individual basis starting January 1, 1952, the future of the Motion Picture Export Association is in doubt. It is thought likely that, as a practical, functioning export arm of the industry, it will be discontinued next year. This would not, however, affect the over-all status of the MPEA which, as the agent of the major companies in dealings abroad, is to be continued indefinitely.

No decision has as yet been reached as to the precise future of the export group, but an official of the Motion Picture Association of America conceded recently that, when MPEA gives way to individual operations in Japan, "the presidents most likely will have another look at the setup."

Maas Prepares Report

It is understood that Irving Maas, vice-president and general manager of the MPEA, is currently preparing a report covering the six-year period of his stewardship of MPEA affairs. Mr. Maas refused to disclose this week whether he would submit his resignation from the MPEA along with his report to Eric Johnston, MPEA president, but he indicated that it would contain several specific recommendations pertaining to the association's future conduct of affairs.

Formed in 1945 under the Webb-Pomerene Act and activated in 1946, when Mr. Maas took over after resigning as vice-president of the international company of Twentieth Century-Fox, the Export Association has been instrumental in the remittance of more than $10,000,000 from the 13 territories where it operated. Additional millions of dollars earned by MPEA-distributed films are currently blocked in the various countries and will be remitted sooner or later.

In Japan alone, the American companies have in excess of 3,500,000,000 yen (more than $10,000,000), and substantial sums are frozen also in Germany.

No Czech, Polish Offices

At present, the MPEA is functioning in Austria and Yugoslavia and is winding up its affairs in Japan. At one time, MPEA product was being shown in Poland, Czechoslovakia, Roumania, Hungary, Bulgaria, Yugoslavia, Austria, Germany, Japan, Holland, Korea and Indonesia. Russia was included in the MPEA orbit, but no deal to import American films there was ever set.

At present, MPEA pictures are theoretically still in circulation in Poland and Czechoslovakia, but whether they are actually being shown is open to conjecture, the MPEA having no longer an office in Czechoslovakia or in Poland. The MPEA contract with Poland runs to the end of 1951, and the Poles at times have indicated a desire to extend it. The Czech contract is up at the end of 1952 and provides that six new pictures be put into distribution.

The Yugoslavs now take 35 American films a year under a contract which has just gone into effect recently. The Austrian contract still has another year to go.

The talks with the Russians last week were described by Mr. Maas as being "in a state of suspended animation." A deal with Moscow was originally set by Mr. Johnston during a personal visit there. It called for the Russians to buy 20 pictures for $1,000,000. Last year, Soviet authorities were shown some 60 pictures in 35mm.—they refused to look at 16mm prints—but couldn't decide on more than just a handful. There have been no screenings lately.

Service Organization

In Roumania, where the MPEA had its own office, it ceased to function in 1948. The same year saw operations suspended too in Hungary, which attacked individual stars and impounded the MPEA prints. Bulgarian authorities destroyed the MPEA prints under proper supervision after their contract with the Association expired.

In Indonesia, Holland and Germany, MPEA continued to act as a service organization after the companies entered the market on their own, but these setups too have been disbanded. In Japan, MPEA was able to do an extensive and thorough job in selling Hollywood pictures not only for their entertainment, but also as "visual textbooks" for those anxious to learn about democracy and the ways of the West. The association also has been responsible for considerable improvement in the physical maintenance of the Japanese theatres.

The MPEA was part of the film industry's effort to recapture its pre-war markets. The basic idea of meeting foreign competition with a "united front" organization has existed since the early thirties. After the war, with the emergence of the state-controlled film monopolies in the Iron Curtain and other countries, and with the problem of supplying occupied areas with product, the MPEA setup was created as the most efficient to meet a difficult situation.

Picked for Suitability

For the most part, films were picked by Mr. Maas on the basis of their suitability for the countries concerned. The major companies and a number of the independents pooled their product for the purpose, but some of the independent producers, like Samuel Goldwyn, for instance, refused to participate in the arrangement, preferring to make local sales. Other independents at times complained over the basis on which MPEA profits were divided.

The scope of the MPEA was never expanded beyond the 13 original territories, but at times there have been suggestions that it extend its operations to other difficult markets. Even if the functional part of the MPEA is dissolved—its staff already has been reduced to the bare minimum—the MPEA as such, representing the major companies in dealings abroad, will continue.

M-G-M TRADE SHOW—NOV. 8th

"CALLAWAY WENT THATAWAY"

ALBANY	20th-Fox Screen Room	1052 Broadway	11/8	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/8	10 A.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/8	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/8	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/8	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	11/8	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	11/8	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/8	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/8	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/8	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	11/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/8	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/8	2:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/8	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	11/8	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/8	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/8	1:30 P.M.
MINNEAPOLIS	Paramount Screen Room	1201 Currie Avenue	11/8	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/8	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/8	1:30 P.M.
NEW YORK - N.J.	M-G-M Screen Room	630 Ninth Avenue	11/8	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/8	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/8	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/8	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/8	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/8	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/8	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/8	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/8	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	11/8	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	11/8	2 P.M.

M-G-M presents FRED MacMURRAY • DOROTHY McGUIRE • HOWARD KEEL in "CALLAWAY WENT THATAWAY" • Written, Produced and Directed by Norman Panama and Melvin Frank • An M-G-M Picture

Open Fort Lee House

B. S. Moss Theatres this week formally opened its new Lee theatre, Fort Lee, N. J., with a cocktail party and buffet supper in the theatre lobby.

The Hollywood Scene

Studios Weigh Effects Of Decision, Wage Rise

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood got dealt with from three quarters and in three different ways last week. Only time will tell whether the motion picture came out better off or *vice versa,* but it was a week of vital events.

The Society of Motion Picture and Television Engineers dealt thoroughly and constructively with the physical aspects of the motion picture, its production and its exhibition, in a week-long convention at the Hollywood Roosevelt Hotel. There isn't the shadow of a doubt that the results of the delivery of 65 learned papers, the demonstrations of many items of equipment and the numerous discussions of methods and processes, will be beneficial to the motion picture and its industry.

Film-Television Relation Affected by Decision

Federal Judge Peirson M. Hall on Thursday handed down a decision in the long-running case of Roy Rogers *versus* Republic Pictures, in which he granted the Rogers petition for a permanent injunction restraining Republic from making any of the pictures he made for the studio available for television exhibition. This decision, covered in full on page 13 of this edition, covers a question never before answered in a court of law and has to do with the immediate and distant relationship between the motion picture industry and the television business with respect to the flow of old films from theatres to television stations.

The IATSE studio unions and the major studios found agreement on a new wage level, to prevail over a two-year period, which increases the major companies' labor bill an estimated $11,000,000 per year, a sum which the studios must get from somewhere, and where else but from the exhibitor who will have to get it from the customer? Whatever compensatory revenues the major studios might have got from the sale of old films to television, if they had decided under pressure to sell some down that river, appear to have vanished with the announcement of the Rogers-Republic decision.

That same decision, if it leads to elimination of theatrical films from television and thus ends the condition in which exhibitors have found themselves virtually competing with their own wares, presumptively could result in the sale of even more than the required additional $11,000,000 worth of admission tickets per year.

If the preceding paragraph appears abstruse—and it certainly does—that is because the decision in the Rogers case and the IATSE wage adjustment had combined to have Hollywood in general rather completely confused at the weekend. The never even tenor of Hollywood ways had been violently disrupted, and it would be a while before the experts and the prognosticators, aided and abetted by their analysts, their statisticians and their attorneys, could pull the new picture of Hollywood affairs into clear focus. Nobody was very sure about anything, save the bromidic truism that there's never anything the matter with the business that good pictures can't cure, and that reliable old saw is in dire need of sharpening.

Five Pictures Started

But five pictures were started during the week.

Philip Dunne started "The Way of a Gaucho," Technicolor, for 20th-Fox, with Jacques Tourneur directing Gene Tierney, Rory Calhoun and others.

"The Girl Next Door," Technicolor, is being produced for 20th-Fox by Robert Bassler, with Richard Sale directing June Haver, Dennis Day and Dan Dailey.

"Hear No Evil" is being directed by Joseph Pevney for U-I, with Tony Curtis and Jan Sterling in leading roles and with Leonard Goldstein credited as producer.

Wallace MacDonald rolled "Okinawa" for Columbia, with Pat O'Brien, Richard Denning and others directed by Leigh Jason.

Jerry Thomas began filming "Hold That Line," Monogram, an item in the Leo Gorcey-Huntz Hall series, with William Beaudine directing.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
Okinawa

MONOGRAM
Hold That Line

20TH CENTURY-FOX
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)

UNIVERSAL-IN'TL
Hear No Evil

FINISHED (5)

MONOGRAM
Whip Law

REPUBLIC
Hoodlum Empire

WARNER BROS.
Where's Charley (Technicolor)
Room for One More
The Lion and the Horse (color)

SHOOTING (37)

COLUMBIA
The Marrying Kind
Fourposter (Kramer Prod.)
The Sniper (Kramer Prod.)
The Mother
My Six Convicts (Kramer Prod.)

INDEPENDENT
The Tightrope (Aspen Prod.-UA; Reno)
Without Warning (Allart Prod.)

MGM
Lovely to Look at (Technicolor)
The Hour Of Thirteen (London)
The Merry Widow (Technicolor)
Skirts Ahoy (Technicolor)
Young Man in a Hurry
The Invitation
Scaramouche (Technicolor)

PARAMOUNT
This is Dynamite
Los Alamos (Santa Fe, New Mexico)
Sailor Beware (Hal Wallis Prod.) (formerly: "At Sea With the Navy")
Somebody Love Me (Perlberg-Seaton Prod.; Technicolor)
Shane (Technicolor)

REPUBLIC
An Old Spanish Custom (formerly: "Girl From Panama")
Bal Tabarin (Paris)

RKO RADIO
Tarzan, the Hunted (Sol Lesser Prod.)
Clash by Night (Wald-Krasna Prod.)
The Korean Story
Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
The I Don't Care Girl (Technicolor)
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNITED ARTISTS
High Noon (Kramer Prod.)

UNIVERSAL-INT'L
Oh Money, Money (Technicolor)
Steel Town (Technicolor)
The World in His Arms (Technicolor)

WARNER BROS.
San Francisco Story (Fidelity Prod.)
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)
Crimson Pirate (Technicolor)

Sidney Clift Dies at 66

LONDON: Funeral services for Sir Sidney Clift, one of the best known exhibitors in the United Kingdom, took place Tuesday at the Parish Church of King's Norton, Birmingham.

Sir Sidney, who was 66, collapsed and died at the Birmingham railway station October 18. He had been in London that day on business concerned with his considerable holding in Film Classics (Great Britain) Inc. The seizure occurred as he was leaving the train on his way home.

The veteran exhibitor, chairman and managing director of 33 theatres in the Midlands and one time president of the Cinematograph Exhibitors Association, is survived by his widow, Lady Gertrude Clift, and two daughters, both of whom are married to directors of the Clift companies.

Sir Sidney practiced law before entering the motion picture business. He headed the CEA from 1944-45 and was chairman and president of the Birmingham and Midland Trade Benevolent Fund. Reputedly a very rich man, his benefactions in the film trade and other circles had become legendary. He was knighted in 1947.

James Zanias, 72, Veteran Wisconsin Exhibitor, Dies

James Zanias, 72, died suddenly of a heart attack at his home in Janesville, Wis., October 6. An immigrant from Greece, Mr. Zanias opened his first theatre, the Lyric, in Janesville in 1908. The next year he purchased a second, the Nickelodeon. He also managed the Appolo and Jeffris theatres there for Saxe Brothers of Milwaukee. He retired from the theatre business in 1939 because of a heart condition. At the time of his death he owned a restaurant. Mr. Zanias was active in civic and charitable affairs in Janesville.

MPAA Offers 12 Industry Short Subjects for $100

The series of 12 industry shorts, released under the general title, "The Movies and You," and prepared by the Motion Picture Association of America is now available to any theatre or group of theatres for exhibition and general promotion. The 12 subjects, produced at a cost of $300,000, can be had for $100 from Taylor Mills, MPAA, New York.

HENRY R. ARIAS



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Short Product in First Run Houses

NEW YORK—Week of Oct. 22

ASTOR: Pilgrim Popeye ***Paramount***
Feature: Here Comes the Groom Paramount

CAPITOL: Danger Is My Business ***Warner Bros.***
That's What You Think ***MGM***
Magical Maestro ***MGM***
Feature: Angels in the Outfield MGM

CRITERION: Art of Archery ***Warner Bros.***
The Stupid Cupid ***Warner Bros.***
Feature: Mr. Imperium MGM

PARAMOUNT: Double-Cross-Country Race ***Paramount***
Way Out West in Florida ***Paramount***
The Willie Hoppe Story ***Columbia***
Feature: The Mob Columbia

RIVOLI: Pastry Panic ***20th-Fox***
Fetaure: David and Bathsheba 20th-Fox

ROXY: The Helpful Geni ***20th-Fox***
Football Winning Ways ***20th-Fox***
The Grand Design ***United Nations***
Feature: Anne of the Indies 20th-Fox

WARNER: Tweety's S.O.S. ***Warner Bros.***
World of Kids ***Warner Bros.***
Feature: A Streetcar Named Desire . Warner Bros.

CHICAGO—Week of Oct. 22

ROOSEVELT: Hoppy in Hoppyland .. ***Columbia***
Feature: Crosswinds Paramount
Feature: New Mexico United Artists

SURF: Room and Bird ***Warner Bros.***
Rocky Eden ***Warner Bros.***
Feature: Tony Drawss a Horse Fine Arts

WOODS: Haunted Cat ***20th-Fox***
Feature: Bright Victory Universal-Int.

ZIEGFELD: Harvest Festival ***20th-Fox***
Feature: No Highway in the Sky 20th-Fox

Theatres in Milwaukee Raise Admission Prices

A general wave of increased admission prices has made itself felt in Milwaukee, with some first run prices going up to $1.10 and road-show engagements at $2.40. The Fox Wisconsin. Palace and Riverside (latter with stage shows) have a top of $1.10 for Saturday and Sunday, including tax. The Warner and Towne theatres have a weekday top of 95 cents. The Warner has eliminated the until-1 P.M. admission of 44 cents and charges 65 cents from opening until 6 P.M. The three Fox downtown houses charge 70 cents to 6 P.M. and 98 cents thereafter, on weekdays. The Riverside has raised its stage show prices, but retained its admission of 65 cents to 1 P.M., 74 cents to 6 P.M., and 98 cents to closing. First-run suburban Fox houses have an 85-cent top on week nights, but 92 cents Saturday and Sunday after 2 P.M.

Legion Approves Two; Puts Three in Class B

The National Legion of Decency approved two new films this week and put three others in Class B, morally objectionable in part for all. "Tom Brown's School Days" was placed in Class A-1, morally unobjectionable for general patronage. The Legion gave "Meet Danny Wilson" a Class A-2 rating, morally unobjectionable for adults. It put the following films in Class B: "Adventures of Captain Fabian," because of a "low moral tone"; "The Family Secret" because it "tends to condone immoral actions," and "The Man With a Cloak," because it "tends to portray suicide sympathetically."

Documentary Pictures Blind Child Training

"I See the Wind," a documentary on the nursery school of The Lighthouse of The New York Association for the Blind, was shown in New York this week. Produced by Victor D. Solow of Unity Films, the 20-minute picture is a moving, excellently photographed report on how the Lighthouse helps blind and partially-blind children of pre-school age and how the nursery section prepares them for the difficult years ahead. The film stresses the positive approach throughout, showing children in various stages of their training. Mr. Solow manages to indicate some of the mental torment and the initial helplessness of the blind, and his picture shows how, step by step, their self-confidence is built up. Burgess Meredith is the narrator. The film was originally made for the Army for distribution in Japan. The two-reeler is available free, in both 35mm and 16mm, through the Lighthouse.—F. H.

Feldman Distribution Head in Rogers Drive

Composition of the national distribution committee for the 1951 "Christmas Salute" to the Will Rogers Hospital was announced this week by Robert J. O'Donnell, president of the Variety Clubs-Will Rogers Memorial Hospital. Charles J. Feldman of Universal is national distribution chairman with A. Montague of Columbia and Robert Mochrie, RKO, vice-chairmen. The 1951 "Christmas Salute" whereby everyone in the amusement industry is asked to contribute to the Hospital Fund, will open nationally November 1.

Universal Sets Dividend

The board of directors of Universal Pictures Company, Inc., last week declared a quarterly dividend of $1.0625 per share on the company's 4¼ per cent cumulative preferred stock. It is payable December 1, 1951, to stockholders of record November 15.

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MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

This Armistice Day Is One To Think About

UNITED STATES NEWS, in its issue of Oct. 5th, says: "Here's why Korea is so embarrassing to officials trying to forget it. Casualty rates are skyrocketing. War losses, relatively, are high. In World War II, in the first 15 months, losses were 80,620 with 6,860 killed. In Korea, called a 'police action,' losses to date are 85,469 Americans, with 14,280 killed in action. Casualty rate in Korea for 15 months exceeds World War II for the comparable period."

An older brother in Korea is quoted by the *Saturday Review* editorially, as saying: "Just a cozy little police action—but they've got some live ammunition out here, and these kids are catching it. We don't want to have this party all by ourselves. Tell me I should feel all connected up with people at home, and they with me, and I'll laugh in your face."

Escapist entertainment is our proper business. Film industry functions best when it entertains the soldier in service and the family at home. But the manager of the neighborhood theatre has another responsibility, to the family, and the community of families that are his audience.

We need, on this Armistice Day, to bring to mind the solemn fact that we are fighting a major war, and not so much by any program of "message films" either at home or abroad, as by real community service, for the benefit of our own friends and neighbors. Your theatre must take its place in such community affairs.

Cooperate with your American Legion. Conduct drives for blood donors, and display your showmanship by stimulating this lagging public service. Arrange for the right treatment of draftees and recruits on leave. Recognize the fact that we're at war, but don't be lachrymose about it. Provide for Trans-Pacific telephone conversations from your stage with boys in Korea and their families in your vicinity. Lift the spirits of those nice kids, so far from home, and their parents, in your neighborhood. Hail the lads in service; pray for their safe return; contribute your share.

GETTING NEW IDEAS

A frequent phrase in our Round Table mail is when a member says he got a new idea from something that he's seen in our showmanship pages. And usually he has improved upon it, or at least, he has used it in his own way, displaying his personal flair for originality, within the limitations and scope of his situation.

We seldom expect a Round Table idea to be followed as exactly as a recipe for angel food cake. It isn't necessary, and we don't have an association of amateurs who must follow a formula so implicitly to obtain a successful result. It's good to see the initiative, the variations, the differences that spring up from a suggestion.

For instance, consider Jack Matlack's swell idea for "Wives Day" as described in a recent issue. In this case, two words to the wise were sufficient. The name itself told the whole story for a majority of showmen, and they've put it into effect, across the nation. It will be a new national holiday, but oftener than once a year. Even Jack himself didn't plan it that way; others do it more frequently, because it is a natural business builder.

¶ The McGraw-Hill Book Company have a new 16-millimeter film issued by their text-film department on "Disaster Control," which describes for industry the techniques of forming the necessary organization to function in time of catastrophe. It stresses self-help, important when agencies will be overwhelmed with calls for assistance, and recommends a careful study of personnel resources. Theatre managers should look well in this direction, even to the extent of obtaining and showing this film for local industries and applying its lessons to theatre management. Our industry needs a 35-millimeter version for public relations activities in civilian defense.

¶ One of the best films ever offered for the benefit of the Family theatre on Main Street is the first release of a new series of 30-minute featurettes from 20th Century-Fox,—the personal inspiration of Mr. Spyros Skouras, president of the company. The picture is "The Guest"—a religious film for any average audience, and most acceptable in small situations.

Get your churches behind this picture, and you'll have them with you, in community affairs. The film is based on Leo Tolstoy's inspiring story of faith in God. It's dramatic, moving, thrilling, and you'll be proud to present such an unusual experience on your screen. Use this opportunity to lift your theatre on a community level.

Al Sherman, who has his own advertising and publicity office in Washington, D. C., takes credit for the excellent Georgetown Theatre News, *house program for the Georgetown theatre, out on Wisconsin Avenue, and says he's happy to report that the Georgetown has recaptured the loyal "lost" audience of oldsters, who live out in Drew Pearson's neighborhood, past* 35. *He says, if we ever want a story of a press-agent who turned a near-bankrupt theatre into a money-maker, just say the word! It's a deal and a dare! Copy coming up?*

¶ Just as we were discussing the stuff that double bills are made of, the Brooklyn Paramount comes up with "A Place in the Sun" and "The Emperor's Nightingale" on the same program. That's certainly shooting for the dissimilar. But, it practically guarantees that everybody will like one, or the other.

Mr. Bennett Cerf, a prominent prestidigitator with humorous material, quotes a lady from Biloxi, on the best way to enjoy a "whodunit." She says, "Begin it plumb in the middle. It doubles the suspense, for you have to dope out not only how it's going to end, but how it began." Devotees of double bills in picture houses have been doing that sort of thing for years. —*Walter Brooks*

Visitors At Point of Sale



Ted Barker of Loew's Cleveland theatres arranged this piquant street ballyhoo for "An American in Paris" at the Stillman, and it was very Parisian (left)!



Nice night shot of the front display at the Trans-Lux theatre, Washington, D. C., for the gala premiere of "A Place in the Sun," with distinguished guests (right).



Jerry Zigmond, manager of the Paramount theatre, San Francisco, had the interesting box office front at right, to intrigue customers.



Her Royal Highness, Princess Elizabeth, and the Duke of Edinburgh, pay an official visit to the Famous Player Capitol theatre in Brantford, Ontario, and who could ask for more?



John C. Vlachos, manager of the Flatroc theatre, Flat Rock, Michigan, will long remember the visit of Yvette Guday, Universal starlet, and author-director Stephen Longstreet, to his town of 1,800 population.

IN NEWSREELS

MOVIETONE NEWS, No. 85—Ten-car crash in race. American Legion hails Gen. MacArthur. Taft throws his hat in the ring. Czech miners escape from Reds. Navy launches deadly sub. Paris styles.

MOVIETONE NEWS, No. 86—UN artillery blasts Reds. First Korean war bride comes to U. S. Duke of Windsor visits Germany. White House is renovated. Gene Tierney in Argentina. Canadian west hails Princess. Maryland tops North Carolina. Penn triumphs over Columbia.

NEWS OF THE DAY, No. 215—Taft's hat in the ring. Vino time in Italy. Colorado River marathon. New role for President Truman. Spotlight on diamonds. Legion convention cheers MacArthur.

NEWS OF THE DAY, No. 216—Korea Reds blasted in operation killer. Seeing Canada with the Princess and Duke. Reunion for a famous trio. California upset. Maryland trounces North Carolina. Tokyo welcomes U. S. baseball stars.

PARAMOUNT NEWS, No. 18—"Legion Week" in Miami. Mrs. K. L. Williams wins home snapshot national award. Senator Taft announces his candidacy. Sports report: Ten cars pile up in flames.

PARAMOUNT NEWS, No. 19—DiMaggio and company in Japan. El Alamein vets hear Ike. Gen. Clark named envoy to Vatican. Princess greeted western style. First war bride arrives from Korea. Korea: Battle roars on. Football upset, California vs. Southern California.

TELENEWS DIGEST, No. 42-B-Germany—Operation combine. UN: Iran vs. Britain. Sir Gurney assassinated. Ali Khan assassinated. Taft in the running. Tokyo strike. Anniversary of Columbus' birth. Italy: land reforms. New sub. American Legion meeting.

TELENEWS DIGEST, No. 43-A—Marines take hill in Korea. Pakistan mourns Liaquat Ali Khan. Baseball stars arrive in Japan. First Korean war bride gets welcome in Seattle. British royalty attends wedding of Marquess of Blandford. New York: sweater fashions. New Orleans: Adam and Eve on a raft, a social experiment. Football Spartans still on top.

UNIVERSAL NEWS, No. 501—Taft hat in the ring. Truman breaks ground at Murphy, N. C. American Legion holds convention. Diamond fashions. Sports: football, auto racing.

UNIVERSAL NEWS, No. 502—Dock strike. Reds blasted in Korea. First Korean war bride arrives. Japs hail baseball stars. Seasickness home grown. Northwestern vs. Navy. Maryland vs. North Carolina.

WARNER PATHE NEWS, No. 20—Auto race. Taft hat in ring. American Legion convention. Murphy, N. C., dedicates 10 Commandments Mountain. Atomic weapon to fight cancer. Sweater girls. Australia semi-symphony.

WARNER PATHE NEWS, No. 21—Korea: News from the front. Baby sitters caught after $18,000 spree. First Korean war bride arrives in U. S. Ike, Winnie, Monty remember El Alamein. Royal couple heads west on Canadian tour. Piper cub in highest take-off from Mount Blanc, the Alps. Crack-up champ in Canada. U.S.C. vs. California. Maryland vs. North Carolina.

San Francisco Tent Wins Variety Charity Award

The annual Charity Citation Award of Variety Clubs International was presented to the San Francisco Tent at ceremonies in the tent's clubroom this week. Marc J. Wolf, international chief barker, presented the award, which San Francisco won at the Philadelphia convention last spring for its Blind Babies Foundation. The foundation provides home instruction for some 150 blind babies and their parents. Actor Robert Young was on hand for the occasion.

Variety Club Elects

The Pittsburgh Variety Club has elected William Finkel its chief barker. Carl Doser was named first assistant and Norman Mervis second assistant. Sam Speranza was elected dough guy. Al Weiblinger was retained as secretary-treasurer. The board members are: Bob Kimmelman, Harold Lund, Elmer Ecker, Mannie Trautenberg, Dave Silverman and Joe Hiller.

ROBERT HOFF, TESMA HEAD, A LEADER IN COMMUNITY

The vital statistics concerning J. Robert Hoff, newly-elected president of the Theatre Equipment and Supply Manufacturers Association, are that he is 42 years old, married, has two children, and at the moment occupies the position of sales manager with the Ballantyne Company, one of the most important theatre equipment dealers in the country.

Mr. Hoff was elected at the TESMA convention last week in Hollywood, succeeding Oscar Neu to the post. A resident of Omaha, Neb., the new president is a participant in community affairs, a joiner of civic organizations, and a member of a number of industrial groups.

Mr. Hoff pointed up the gregarious aspect of his personality during his university days as a member of the Psi Upsilon college fraternity, and the Phi Alpha Delta, the legal fraternity. He received his bachelor of arts degree in 1930 at the University of Illinois, and graduated as a Doctor of Jurisprudence from the John Marshall Law School in 1934.

Admitted to legal practice by the Illinois bar in 1935, Mr. Hoff was part of the law firm of Hoff-Collis in Chicago until 1942, at which time his career was interrupted by military service with the United States Naval Reserve. He was on active duty from November, 1942 until August, 1945, when he was released with the rank of lieutenant commander.

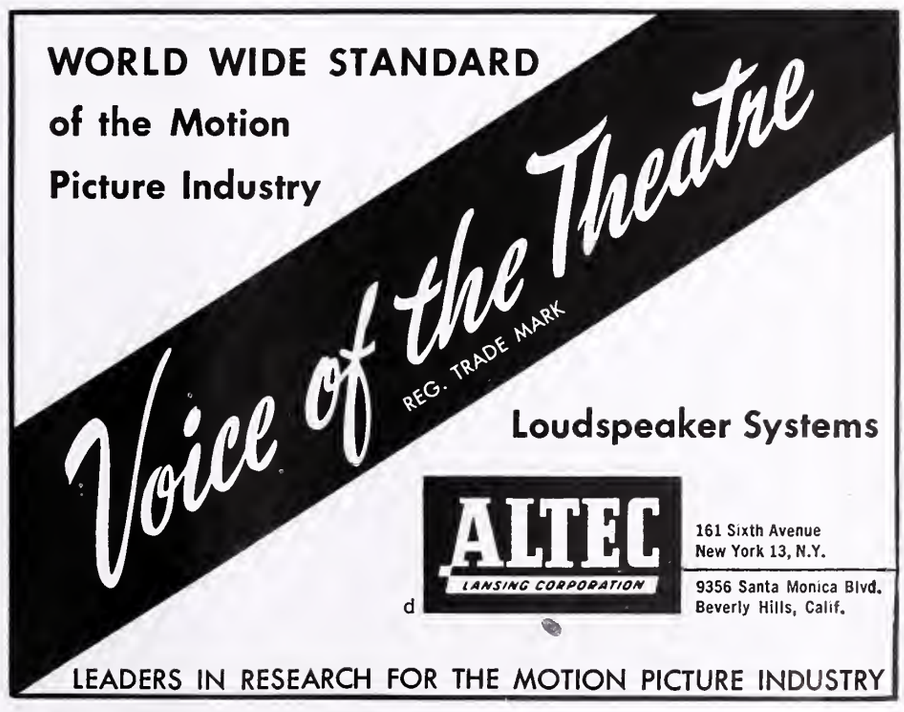


J. ROBERT HOFF

Following his discharge, he joined the Ballantyne Company as sales manager. He was a member of the board of directors of TESMA from 1947 to 1949, and from 1949 until this year was vice-president. He is married to Beverly Ballantyne, daughter of R. S. Ballantyne, president of the company.

Vote on Sunday Films

Citizens of 49 communities in 31 Pennsylvania counties will vote on the issue of Sunday motion pictures when they go to the polls November 6. The popularity of drive-ins has been a leading factor in raising the issue of the Sunday operation of theatres. The Lord's Day Alliance of Pennsylvania, headed by the Rev. Melvin M. Forney, has formed local committees to fight the Sunday showing of motion pictures in the local theatres.



INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 4,965 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	–	10	25	19	17
Along the Great Divide (W.B.)	1	7	29	18	5
Angels in the Outfield (MGM)	–	7	9	1	1
Apache Drums (U.I.)	–	10	36	10	2
Appointment With Danger (Para.)	–	8	48	44	13
As Young As You Feel (20th-Fox)	–	–	8	22	16
Best of the Badmen (RKO Radio)	–	9	23	28	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	–	2	13	20	34
Brave Bulls, The (Col.)	–	–	1	11	25
Captain Horatio Hornblower (W.B.)	17	20	16	10	–
Cattle Drive (U.I.)	10	2	5	8	6
Cavalry Scout (Mono.)	–	5	9	3	–
Comin' Round the Mountain (U.I.)	12	21	25	15	–
Cyrano de Bergerac (U.A.)	16	11	7	6	2
David and Bathsheba (20th-Fox)	7	3	1	1	–
Day the Earth Stood Still, The (20th-Fox)	–	4	6	6	–
Dear Brat (Para.)	–	2	37	19	22
†Disc Jockey (A.A.)	–	–	–	1	4
Excuse My Dust (MGM)	1	16	55	22	1
Fabiola (U.A.)	–	6	6	10	4
Fat Man, The (U.I.)	4	–	4	4	3
Fighting Coast Guard (Rep.)	–	1	30	32	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	5	14	4	3	–
Force of Arms (W.B.)	–	1	11	5	2
Fort Worth (W.B.)	9	32	31	9	2
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	29	6	4	–
Frogmen, The (20th-Fox)	21	13	58	17	3
Go for Broke (MGM)	12	54	37	13	3
†Golden Horde, The (U.I.)	–	2	4	2	1
*Goodbye, My Fancy (W.B.)	–	9	11	24	10
*Great Caruso, The (MGM)	37	21	47	17	3
Guy Who Came Back, The (20th-Fox)	–	–	7	22	6
Half Angel (20th-Fox)	2	39	43	9	1
Happy Go Lovely (RKO Radio)	–	1	15	8	1
Hard, Fast and Beautiful (RKO Radio)	–	2	–	14	9
He Ran All the Way (U.A.)	–	–	2	28	3
Her First Romance (Col.)	–	3	2	–	2
Here Comes the Groom (Para.)	7	18	11	1	2
His Kind of Woman (RKO Radio)	3	6	6	3	–
Hollywood Story (U.I.)	–	–	4	1	2
*Horsie (Formerly Queen for a Day) (U.A.)	–	1	3	2	10
House on Telegraph Hill (20th-Fox)	–	–	2	15	6
Hurricane Island (Col.)	–	–	2	4	–
I Was a Communist for the F.B.I. (W.B.)	2	25	39	25	3
*I Was an American Spy (A.A.)	–	2	3	2	1
In Old Amarillo (Rep.)	–	–	2	1	1
Inside the Walls of Folsom Prison (W.B.)	–	7	7	11	5
Iron Man, The (U.I.)	1	2	3	7	1
Jim Thorpe—All American (W.B.)	–	–	14	8	5
Jungle Headhunters (RKO Radio)	–	–	2	1	5
Katie Did It (U.I.)	2	8	21	10	–
Kind Lady (MGM)	-	–	8	4	12
Last Outpost, The (Para.)	1	9	32	14	6
Law and the Lady, The (MGM)	–	1	1	6	22
Lemon Drop Kid, The (Para.)	4	56	40	42	4
Let's Go Navy (Mono.)	3	8	1	–	–
Little Big Horn (Lippert)	–	4	8	4	5
Little Egypt (U.I.)	1	1	8	5	1
Lorna Doone (Col.)	–	6	18	9	3
*Man from Planet X, The (U.A.)	–	2	7	1	11
Mask of the Avenger (Col.)	–	–	7	1	5
Meet Me After the Show (20th-Fox)	3	16	35	7	1
Millionaire for Christy, A (20th-Fox)	–	3	4	14	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	15	27	21	5
†Mr. Imperium (MGM)	–	–	1	3	2
†Mob, The (Col.)	–	1	3	4	1
My Forbidden Past (RKO Radio)	2	18	20	29	27
New Mexico (U.A.)	–	–	7	5	1
Night Into Morning (MGM)	–	11	7	16	6
No Questions Asked (MGM)	–	–	6	10	15
On Moonlight Bay (W.B.)	44	52	9	8	1
On the Riviera (20th-Fox)	12	15	33	47	4
Painted Hills (MGM)	–	15	29	11	17
Painting the Clouds With Sunshine (W.B.)	–	3	5	6	–
Passage West (Para.)	9	2	32	16	15
Peking Express (Para.)	1	4	6	7	14
People Against O'Hara (MGM)	–	3	2	19	6
People Will Talk (20th-Fox)	1	3	11	12	–
Pickup (Col.)	–	7	6	2	2
Place in the Sun, A (Para.)	3	1	–	–	–
Prince Who Was a Thief, The (U.I.)	1	9	27	16	–
Prowler, The (U.A.)	2	2	4	3	4
Raton Pass (W.B.)	–	7	24	39	8
Rawhide (20th-Fox)	8	22	47	11	1
Rhubarb (Para.)	–	2	–	5	1
Rich, Young and Pretty (MGM)	2	26	43	17	–
Saturday's Hero (Col.)	–	4	2	–	3
Sealed Cargo (RKO Radio)	–	3	10	14	15
Secret of Convict Lake, The (20th-Fox)	3	12	7	2	1
Show Boat (MGM)	104	19	14	–	–
Sirocco (Col.)	–	8	8	10	20
*Smuggler's Island (U.I.)	2	6	18	12	11
Strangers on a Train (W.B.)	3	38	24	21	4
Strictly Dishonorable (MGM)	–	3	2	14	42
Strip, The (MGM)	–	–	6	9	2
Take Care of My Little Girl (20th-Fox)	10	59	43	6	–
Tall Target, The (MGM)	–	–	2	2	9
Teresa (MGM)	–	7	10	18	10
Texas Carnival (MGM)	1	1	3	–	–
†Texas Rangers (Col.)	1	5	6	3	7
That's My Boy (Para.)	43	25	11	3	–
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	–	1	3	3	3
Tokyo File 212 (RKO Radio)	–	–	1	13	6
Try and Get Me (U.A.)	–	–	2	1	6
Two of a Kind (Col.)	–	–	5	14	3
Up Front (U.I.)	3	37	58	13	24
Warpath (Para.)	–	2	26	14	4
When the Redskins Rode (Col.)	–	3	3	–	5
†Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
†You Never Can Tell (U.I.)	–	–	1	2	4

Block Party Best Bet for 'Movietime'

When the "block party" was outlined in COMPO's Movietime pressbook, we didn't go into stitches about it, for the very good reason that the block party idea has often been mentioned in dispatches from this desk. In conjunction with square dancing, it is a well known factor in showmanship.

Now comes word of the fine success which Charlie Jones, Round Table member at the Dawn theatre, Elma, Iowa, population 1000, has had with the block party idea. Charlie is one of our favorite people and a member of Iowa Allied, whom we hope to see here in New York next week. He promoted a block party with practically everybody in Elma attending. Charlie sent out his nice staff to personally invite everybody in town, on a person-to-person basis, and then followed through by greeting and entertaining them, in a Main Street party.

What we want to point out, particularly, is that the block party works so well in a very small town, and it works just as well for Alice Gorham, in Detroit. Alice has been holding block parties in the block adjoining the Majestic theatre, downtown, for several years now, and it goes over like it does in Elma, Iowa, with the Mayor of Detroit leading the square dancing. You can't beat it, as a community and neighborly gesture of good will.

Hall Baetz, district manager for Fox Intermountain theatres in Denver, and Frank "Rick" Ricketson—best writer on the subject of theatre management in book form—are responsible for the block parties which are held up as examples in the Movietime pressbook. The whole story of how to do it is in the pressbook and we suggest you read it over, again and again. It's a sure-fire, sure-sales approach, which can't miss, for Movietime or anything. And don't say your town is too large or too small to put it over.

Filmack Follows Pattern Of Movietime Pressbook

As an added aid to exhibitors planning to utilize the numerous promotional and exploitation ideas and stunts listed in the Movietime pressbook, Filmack Trailers of Chicago and New York announce that special trailer copy on all the events and special activities in the pressbook has been prepared and will be available to managers. In particular, Irving Mack cites the "block party" idea for which he has special material for promotion and screen advertising.

Cooking In Canada

Bill Burke, manager of the Capitol theatre, Brantford, Ont., made a Presto Pressure Cooker tieup, which paid off handsomely as promotion for the run of "Teresa" at his theatre.

SHOWMEN IN ACTION

News from Nicosia, capital city of Cyprus, is received from our Round Table member, Andrew W. Loucas, manager of the Cinema theatre, who says 95% of all pictures shown are American, with Greek translation, and that they held over "Joan of Arc" 12 days.

▼

Chris Casper, manager of John Hamrick's Music Box theatre, Seattle, designed a marquee that was a stopper for "The Sinners," using only the name of the picture in oversized letters, with strong lighting.

▼

Dan Dandrea, formerly of the Stanley theatre, Bridgeton, N. J., has joined the Skouras Theatres circuit in New York, and takes their two houses at Ossining for a stretch.

▼

Pearce Parkhurst, manager of the Lansing Drive-In, Lansing, Mich., says he's flying in to attend the National Allied Convention at the Biltmore in New York, next week.

▼

Leonard Utecht, long-time Round Table member, who suffered a heart attack a year ago and must go easy, is devoting all his time to his own mail order business in Chicago.

▼

Managers wanting tieup material and advertising accessories, for Paramount's "Rhubarb"—cost-free, write or wire the American Feline Society, 41 Union Square West, New York 3, N. Y.

▼

Bill Howard, manager of the Plaza theatre, Windsor, Conn., tied up with the Police Mutual Benefit Association as sponsors of the annual children's party at the theatre.

▼

A 24-sheet posted on the lobby floor where patrons had to walk over it, proved an effective advertising medium for "David and Bathsheba" at Walter Reade's Carlton theatre, Red Bank, N. J., according to Bob Hynes, city manager.

▼

Adam Goelz, manager of the Hippodrome theatre, Baltimore, had a newspaper contest and a special race at Laurel track, as exploitation for "The Mob"—with a screening for the Police Department.

▼

Al Hansen, manager of the Atlantic theatre, Atlantic, Iowa, put out 6,000 copies of a special eight-page, two-color, tabloid herald in celebration of Movietime, U. S. A.

▼

Sid Kleper, manager of Loew's College theatre, putting on a terrific campaign for "Texas Carnival" deep in the heart of New Haven, Conn.

▼

"The James Family Album"—a 32-page magazine, is published quarterly by the Betty Grable-Harry James Fan Club—"a family affair" for private circulation only.

Jack Farr, owner-manager of the Trail Drive-In, Houston, Texas, and the Skyway Drive-In, Bryan, Texas, puts out a handbill with strong arguments for buying tickets.

▼

Phil Katz, one of our best, and long-time manager of Warner's Enright theatre, biggest neighborhood theatre in the country, moved downtown as assistant advertising director for Warner's Pittsburgh theatres.

▼

Jim O'Laughlin, manager of the Port theatre, Newburyport, Mass., had a fine co-op page from local paint dealers on "Painting The Clouds With Sunshine."

▼

Thomas Lee, manager of the Harris Warren theatre, Warren, Ohio, gets up some intriguing heralds as part of his special promotion for current pictures.

▼

Bill Burke, manager of the Capitol theatre, Brantford, Ont., had a special preview of "Nature's Half Acre" for principals and teachers in public and parochial schools, with front-page news of the picture.

▼

Seymour Morris, director of publicity for the Schine theatres at Gloversville, putting out a special brochure of help for managers in the $15,000 showmanship contest on "The Day the Earth Stood Still"—with the query, "How big a slice can you cut?"

▼

Bing Crosby sings "In the Cool, Cool, Cool of the Evening, with 'Slikum' on my hair. . . ." And Arnold Van Leer found there really was such a drug store product and it's a tieup!

▼

Sol Sorkin's herald on "Cyrano de Bergerac" at RKO Keith's theatre, Syracuse, was headlined "Follow the Nose to RKO's Show of Shows."

▼

J. H. Watts, manager of the Watts theatre, Osage, Iowa, pleased with the Movietime visit of Macdonald Carey to his small town; says the Hollywood star made a lot of friends for the movies.

▼

Alice Gorham doing a bang-up job with displays for "Captain Horatio Hornblower" at the Michigan theatre, Detroit, to capture all the nautical appeal.

▼

Jack Matlack greeting one of the authentic chariots used in "Quo Vadis" as preballyhoo for the picture at the Oregon State Fair and at the trotting races.

▼

Tars from H. M. C. S. York were visitors at Shea's theatre, Toronto, and were greeted by Mr. Le Bishop at the Canadian premiere of "Captain Horatio Hornblower."

▼

Local WAC recruiting station set up in the lobby of the Kentucky theatre, Lexington, Ky., for the exploitation of Warner's "Force of Arms" seemed to have special appeal to the ladies.

Campaign Catalog

BING & BOB REALLY AGREE

Since Bing Crosby's new comedy, and Bob Hope's, as well, are both Paramount Pictures, it is likely that many theatres throughout the country will be playing them, one after the other, and that prompts the notion that managers can build up the phoney feud these two fast friends have been cultivating on their radio programs, as a promotional idea. We pick up a bit of persiflage on this page to point the way.

We Recommend 'Em

These are pretty swell comedies, and we say that without reservation, because we've seen them both. Managers can go out on the end of a limb to praise them, but a bit of banter, the light approach, may prove better selling than anything serious. And playing one against the other, for laughs, may be exactly the right way to prove your point. We recall, out in Elko, Nevada, at the world premiere of "Here Comes the Groom" that a downtown store got a laugh by displaying Bob Hope's picture.

There are many ways in which the playdates for the two pictures may be tied together to accumulate advertising value, and if not spaced too far apart, the memory of one will hold over to benefit the other. Contest ideas to clock laughs might be a stunt, with rewards out for the patron who counts the most laughs in which picture. It would accent the fact that this requires a careful study of both pictures, and winners would be paid off after they had completed their research on what makes an audience laugh.

The Fans Will Agree

Rival fan clubs might be encouraged, and given some helpful hints as to how to promote their favorite, with no holds barred, within reasonable limits. Both Bing and Bob would like it if two student bodies started fighting over their fame. And a little prodding would probably have the feud really rolling in teen-age territory. It's election time, and with some encouragement, your rival groups could elect their candidate as the best comedian.

"Here Comes the Groom" has already shown a line of tieups and logical sponsorship by local merchants. Naturally, "Here Comes the Groom"—with candy, flowers, gifts from local stores. Whitman's Candy, across the nation, is a national tieup. Jane Wyman's wedding dress, in the picture, can be had from the Belle Brides Dress Company, known to the retail trades. One hundred leading department stores have already given this a play, and there are others, waiting. The manufacturers of Feature Lock Rings have a national tieup, and over 250,000 personal letters from Jane Wyman, in her own hand-writing, have been sent to jewelry store customers in New York city, with more going out to other cities, addressed and mailed from Hollywood. Ask for this from your area Paramount exchange, as a local promotion in your town.



MR. HARRY LILLIS CROSBY
Says: "'My Favorite Spy' Is Bob Hope's best picture in five years."



MR. LESLIE TOWNES HOPE
Says: "'Here Comes the Groom' is Bing Crosby's best picture in five years."

There's a big contest on for "My Favorite Spy" and between now and December 1st, Louella Parsons and other judges will decide the best of some 25,000 entries in a contest to decide which town or family, as listeners on the NBC network, would like to have the premiere of the picture in their own neighborhood. The best letter explaining "Why I would like to have 'My Favorite Spy' in my hometown . . ." will get a bundle of prizes, including the premiere itsel, in their own front yard. The contest is open to everyone, and if a service man wins, it will be held wherever the winner is stationed, here or overseas.

Eight hundred disc jockeys are jockeying and as many radio commentators are commenting on the contest, with additional plugs for the picture, music-wise and for laughs, through the next sixty days, and this can be continued in your town, on your local radio station, just as if it had never been heard before on the air. You can always pick up a national contest and hold it all over again in your own bailiwick, and with your own sponsored prizes.

If there is any special merit or suggestion in this piece, along local lines, we would like to know how *you* did it, at your own point-of-sale. As usual, the manager does his own job in each local situation, and it depends entirely on him, how he works out the personal slant, the special adaptation to fit his needs. If management could be prescribed by formula, there would be very few *managers*—any second lieutenant could call the shots.—*W. B.*

National Pre-Selling

A special Technicolor film strip showing 72 highlight scenes from "David and Bathsheba" will be widely used as a visual education aid in the nation's 10,000 *Sunday schools this fall, reaching an estimated audience of* 15,000,000 *children and adults. The colored slides from the film have been endorsed by church groups as dramatic illustration of a famous Bible story. Particularly strong approval has come from the Jewish Education Committee, which has made arrangements to use the film strip in its* 550 *religious schools throughout the country, and are additionally distributing* 500,000. *"David and Bathsheba" brochures to children and parents through their member organizations.*

Field Men In Action

Paramount's field exploitation men are spread across the country, with fifteen on assignments in the current week. Walter Hoffman, in Seattle and Portland; Gabe Sumner, in New York City and Edward J. Wall, in Albany, are laying the ground work for the national release of "When Worlds Collide" in November. Robert Blair, in Los Angeles, is first to get behind the release of "Detective Story" in the field. Leonard Allen, in Atlanta and Jacksonville, is devoted to "Crosswinds" and Everett Olsen, in Charlotte, is handling "Peking Express" in a local situation.

Robert Bixler, of the Dallas, Oklahoma City and Little Rock area, is in Corpus Christi, Texas, for one of the Navy premieres of "Submarine Command." Pete Bayes in Denver, has "Darling, How Could You" while Arthur Leazenby, in Detroit, gets "Crosswinds." "A Place in the Sun" occupies others of the staff, with Ralph Buring in Cincinnati, Pittsburgh and Indianapolis, James Castle, in Kansas City and Des Moines; E. G. Fitzgibbons in Chicago, Milwaukee and Minneapolis; Arnold Van Leer in Boston and New Haven; Mike Weiss, in Philadelphia, Washington and Lancaster and Win Barron in Canada, all at work on the same picture.

▼

Phil Engel, 20th Century-Fox exploitation representative in New England, is touring with film stars Macdonald Carey, Joyce McKenzie and Robert Wagner, who are making personal appearances in connection with the saturation premiere of "Let's Make It Legal." Cities on the itinerary are Boston, Hartford, Lawrence, Concord, Dover, Keene, New Bedford, Providence and Worcester.

Eddie Yarborough is in San Francisco preparing for the world premiere of 20th's "Golden Girl," the musical biography of 'Frisco's own Lottie Crabtree. Jimmy Gillespie is in New Orleans handling the world premiere of "Anne of the Indies" with Jean Peters, who plays the title role, and Louis Jourdan, who is co-starred, in town for a three days festival of exploitation. Sol Gordon, in Lincoln, Nebraska, is conducting a test campaign on "Decision Before Dawn" which will be pre-released in that city.

National Pre-Selling

Success of the "pin-point" promotion campaign in Kansas City for "Behave Yourself" has prompted Jerry Wald and Norman Krasna to repeat this type of advertising in Los Angeles and subsequently in Boston, Washington, Columbus and Atlanta. The campaign concentrates all advertising, exploitation and publicity guns in one area.

●

American Youth Institute has given RKO's "On the Loose" a special citation for "excellence in faithfully mirroring one of the symptomatic causes of teen-age problems." The picture, produced by Filmakers, co-stars Joan Evans and Melvyn Douglas, and tells a story of parental neglect. The Institute, a non-profit organization set up to study youth problems, makes an annual selection of motion pictures that reflect the most honest representations of the American scene.

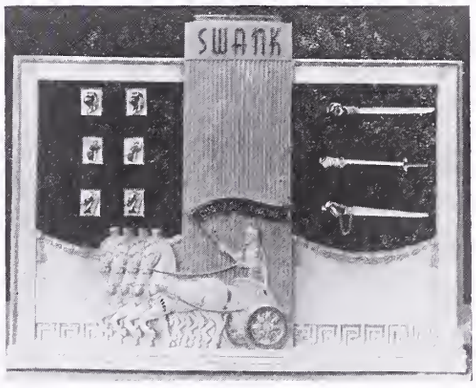
IN A SPECIAL TRAILER HURRY?
WE'LL GIVE YOU F-A-S-T-E-S-T SERVICE
FINEST QUALITY
1327 S. Wabash Chicago, Illinois FILMACK 630 Ninth Ave. New York, N. Y.

"QUO VADIS" TIEUPS FLOOD THE STORES













The Chinese, with their ancient slogan, "One picture is worth 10,000 words" might have something, at that; or so we decided when we received a bundle of tieups on "Quo Vadis" from Dan Terrell's eager beavers at Metro-Goldwyn-Mayer. So, here are only six pictures and considerably less than 60,000 words to tell you that there are many, many tieups, all over the map for the film. Metro always leads with national tieups, such as the Quality Bakers, who really advertise and exploit motion pictures, as part of their terrific campaigns, involving thousands of 24-sheets and hundreds of newspaper pages. But it is in the line of merchandise tieups that we offer evidence here.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE EXECUTIVE PRESENTLY EMployed desires change. 20 years experience, go any place. Complete knowledge all types operations. Salary open. BOX 2609, MOTION PICTURE HERALD.

CLASS-A MANAGER, GENTLEMAN, WORKER, available. BOX 2613, MOTION PICTURE HERALD.

HELP WANTED

WANTED: MANAGERS AND ASSISTANTS FOR small Virginia towns. Give experience, salary expected, marital status, and photo first letter. Immediate openings. Write STATE THEATRE, Harrisonburg, Va.

WANTED: FEBRUARY 1ST, A MAN FOR drive-in theatre, year round position and vacation, in New York State. Working indoors in the cold season and outdoor seven months a year. Good salary. Send all data and photograph, salary expected in first letter. BOX 2615, MOTION PICTURE HERALD.

WANTED: A GOOD PRESENT ASSISTANT manager to act as a manager of a night house in New York State. Send references, salary expected, photograph, and all communication in first letter. Year round job with vacation. BOX 2616, MOTION PICTURE HERALD.

THEATRES

NEW JERSEY THEATRE FOR RENT, 750 seats, excellent opportunity, populated area, reasonable. Telephone: ESSEX 3-1158.

FOR SALE: GROUP OF 4 DELUXE THEATRES in active southern California city of 25,000. No competition. Includes all equipment, leaseholds and large equity in one theatre building. 1951 estimated net $75,000. Should greatly increase in 1952. Extensive realty developments in surrounding areas. City within mile of one of the largest permanent Naval Reserves in the United States. Due to illness, present owner since 1950, forced to sell this lucrative business. Complete records to capable buyers only $150,000 cash, balance to be arranged. SAMUEL KLEIN, owner's representative, 1914 Vermont Ave., Room 11, Los Angeles 7, Calif.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

THEATRE FOR SALE—TOWN 2500, NEW YORK State—Terms. BOX 2608, MOTION PICTURE HERALD.

WANTED: THEATRE (600-1000 SEATS) WITHin hundred mile radius New York City. Details please. BOX 2611, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

PAY OUT OF INCOME. COMPLETE PROJECtion and sound outfits from $1,595 available on time payments. Send for equipment list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED 1200 S. E. 7587 MOTIOGRAPH SPEAKERS, $3.00 each. 600 S. E. 7581 Motiograph junction boxes (lights), $2.50 each. Good condition. All or part. F. O. B. Los Angeles, PACIFIC DRIVE-IN THEATRES, 143 South Robertson, Los Angeles 48, California.

ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

PRINTING SERVICE

WINDOW CARDS. PROGRAMS. HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

FOR SALE: ROBIN—IMPERIAL BALL-BEARing generators, 50-100 amp 42 volt, ballast resistors and control panel. 5 hp—1740 rpm—220 volt—3 phase—60 cycle. Guaranteed perfect. Any reasonable price considered. STATE THEATRE, Walker, Minn.

HOLMES SWEET HOLMES! EDUCATORS (Mazda lamps) $6.05; with W. E. Soundheads, baby Strong arcs, rectifiers, special $995. All rebuilt like new dual outfits with amplifier and speaker. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SEATING

CHAIRS—UPHOLSTERY—PARTS. HEYWOOD—American—Ideal—International. Get our prices and photos. State the amount needed. ALLIED SEATING CO., 234 W. 44th St.. New York City.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair Bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUSINESS BOOSTERS

GIVEAWAYS KIDDIE MATINEES — 20 ASsorted foreign stamps—2½c package. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

"MOVIESTA" UNLIMITED POSSIBILITIES FOR smart promoter. Copy $5.00. BOX 692, Paonia, Colo.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERED Masonite marquee letters 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

BUSCH OPTICAL PICTURE REDUCTION printer, rebuilt $3,250; Auricon professional sound camera $495; Micop Hispeed 90 fpm printers, 16/35mm, $1,650 plus tax; 16mm Animation stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell & Howell Specialist outfit, originally $2,350, $1,495; Micro synchronizer 4 way 16/35mm $195; 500W Sunspots on stands $77.50; New Bridgamatic Jr. 16mm automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

"Hollywood Newsreel" to Be TV Film Promotion

HOLLYWOOD: Starting early in November, Screen Gems, Inc., will bring out a weekly "Hollywood Newsreel" to acquaint television viewers with the goings-on in the film capital, it was announced recently by Will Baltin, sales manager of the TV department of Screen Gems. Erman Pessis, veteran Hollywood publicist and producer, will produce the 15-minute film which is to be air expressed to TV stations. Audition prints of the feature newsreel have been shipped to all stations. Paul Ivano has been signed to photograph the series for Screen Gems, the television subsidiary of Columbia pictures.

Dezel Acquires 10

Albert Dezel announced in New York last week the acquisition of 10 Pine-Thomas pictures formerly released by Paramount. The deal was arranged with Jules Weill, representing Specialty Pictures Corporation. Mr. Dezel will distribute the pictures in the Chicago, Detroit, Indianapolis and Milwaukee territories.

Always the first to help others...

IT'S TIME TO HELP OUR OWN!

The Foundation of the Motion Picture Pioneers has been organized by a group of industry leaders to assist pioneers who are in need of financial aid, medical care or temporary subsistence during periods of unemployment.

The whole industry is uniting in the greatest benefit show ever staged—a benefit for our own. Do your share. Buy tickets today.



USE

STANDEES

to SELL your

BIG

MOVIETIME, U.S.A.

HITS!



FIVE FEET TALL!

SPLASHED WITH COLOR!

FLUORESCENT LIGHTED BASE!

Ask your NSS salesman about these beautiful, cut-out displays!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

NOVEMBER 3, 1951

MOTION PICTURE HERALD

ALLIED

seeks answers to:

COMPETITIVE BIDS

ARBITRATION

HIGH FILM RENTALS

REVIEWS *(In Product Digest)* — STAKLIFT, I WANT YOU, THE BROWNING VERSION, A CHRISTMAS CAROL, THE LIGHT TOUCH, CAVE OF OUTLAWS, THE TANKS ARE COMING, UNKNOWN WORLD, THE STRANGE DOOR, SOUTH OF CALIENTE, UTAH WAGON TRAIN

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company.*

TO THE EXHIBITORS OF AMERICA

from the Chicago Meeting of
the Friendly Company

Thanks for your loyal support and your confidence.

Thanks for your encouragement that inspires us to create for you attractions of the magnitude that makes M-G-M symbol of the Biggest.

Thanks for the showmanly effort, skill and enthusiasm with which you have assisted us in the promotion of our product.

Thanks because all of these are wrapped in the precious bond of friendship.

HIGHLIGHTS

of the Meeting Oct. 22-24
of M-G-M Representatives
in Chicago

"QUO VADIS" *(Technicolor)*

Giant promotion plans blanket the nation. Display of showmanship materials; ad campaigns; massive accessory arsenal; tremendous exploitation tie-ups.

"AN AMERICAN IN PARIS" *(Technicolor)*

Thrilling report: Boston (*2 theatres*) best in 5 years. Providence, Syracuse, Akron, Pittsburgh best in 5 years except "Battleground." Frisco, New Orleans, Evansville top "Battleground." 5th week Frisco and Cleveland. Tops "Show Boat" nationally by 15%.

"ACROSS THE WIDE MISSOURI" *(Technicolor)*

Reports of outstanding business everywhere for this truly gigantic Technicolor outdoor adventure drama.

"CALLAWAY WENT THATAWAY"

Trade Shows Nov. 8 will acquaint industry with M-G-M's sensational comedy that will delight the nation in its gala Christmas-New Year's engagements.

"WESTWARD THE WOMEN"

Announcement of unprecedented advertising campaign. Long-range national saturation to launch another M-G-M Big One, a showmanship Giant.

GREAT PRODUCTION NEWS!

The product announcement confirmed this forecast in Hollywood Reporter: "The high confidence of M-G-M and their bankers in the sound outlook for motion pictures is demonstrated by their all-time record investment." Among just a few of the Big Ones discussed were "The Wild North" (*Ansco Color*), "Ivanhoe" (*Tech.*), "Belle of New York" (*Tech.*), "Singin' In The Rain" (*Tech.*), "The Merry Widow" (*Tech.*), "Scaramouche" (*Tech.*), "Lovely To Look At" (*Tech.*), "Skirts Ahoy" (*Tech.*), "The Student Prince" (*Tech.*) and many more

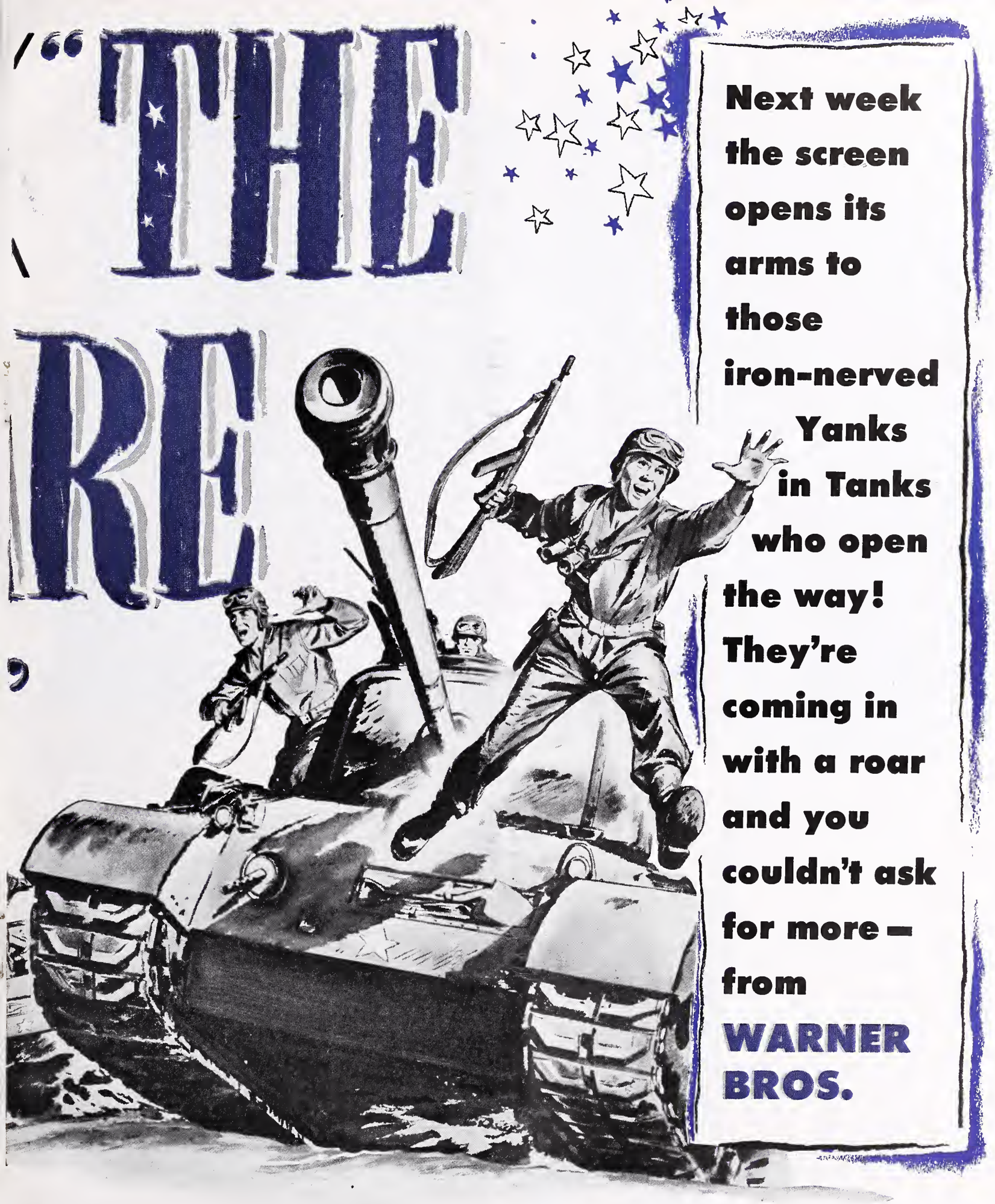
NEXT WEEK

TANKS A COMING



"THE TANKS ARE COMING" STARRING STEVE COCHRAN ☆ PHILIP CAREY ☆

"THE RE

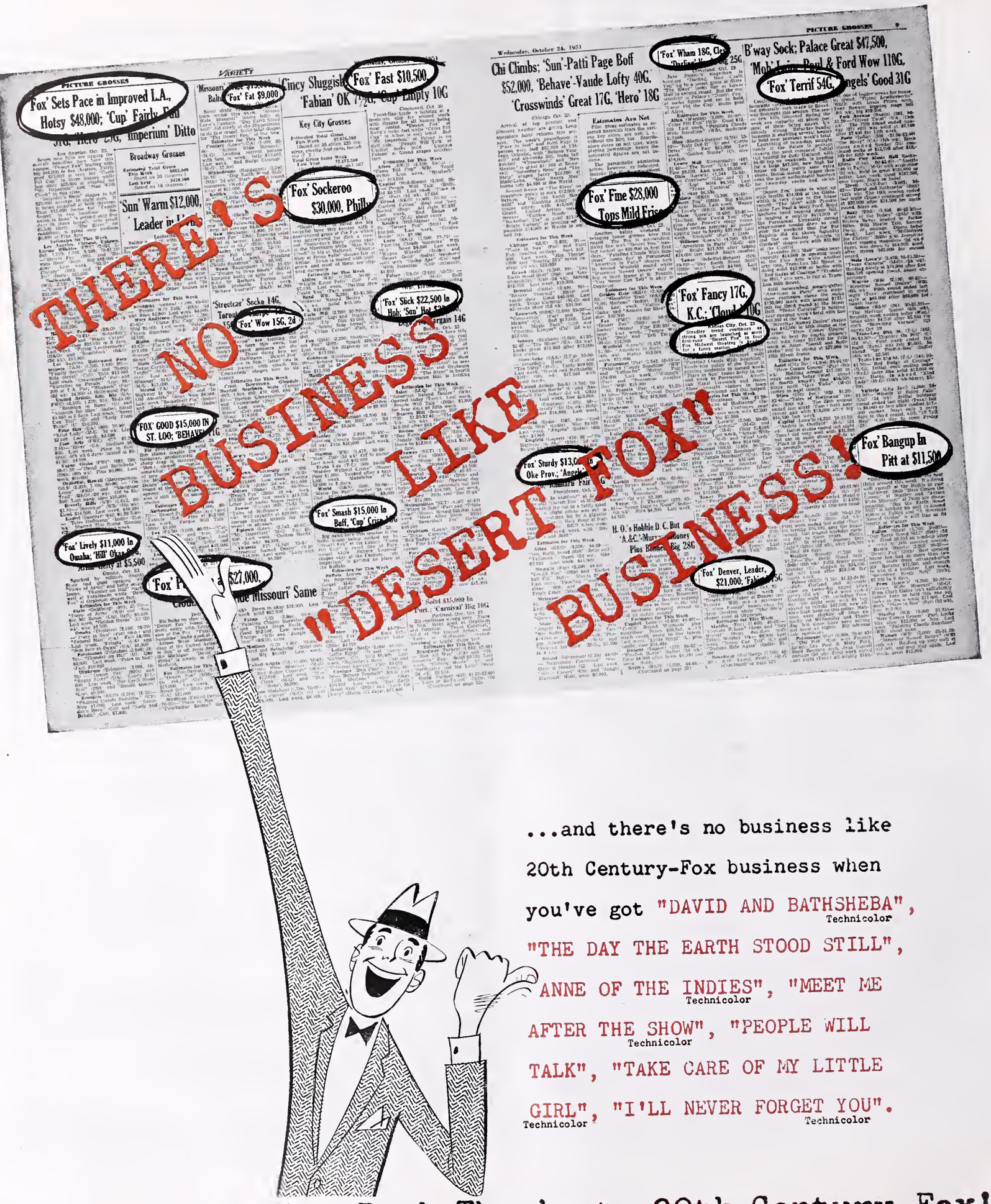


Next week the screen opens its arms to those iron-nerved Yanks in Tanks who open the way! They're coming in with a roar and you couldn't ask for more — from

WARNER BROS.

☆ MARI ALDON Screen Play by ROBERT HARDY ANDREWS • Directed by LEWIS SEILER • Produced by BRYAN FOY

It's 'Movietime U.S.A.'—Now and Every Day!



...and there's no business like 20th Century-Fox business when you've got "DAVID AND BATHSHEBA", Technicolor "THE DAY THE EARTH STOOD STILL", "ANNE OF THE INDIES", Technicolor "MEET ME AFTER THE SHOW", Technicolor "PEOPLE WILL TALK", "TAKE CARE OF MY LITTLE GIRL", Technicolor "I'LL NEVER FORGET YOU". Technicolor

The Crowds Are Back Thanks to 20th Century-Fox!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 185, No. 5 — November 3, 1951

The Allied Spirit

ASSEMBLED in New York this week for what was heralded as the largest gathering of exhibitors in many years, delegates to the Allied States Association of Motion Picture Exhibitors tackled three major problems: competitive bidding, arbitration and high film rentals.

No one should be disappointed that the convention could not find completely satisfactory answers to those problems. No one of them lends itself to easy solution. However, the constructive discussions of the delegates have not only been of service to themselves by providing an exchange of information but also the forums contributed to industry enlightenment on exhibition conditions throughout the country.

Those who have followed closely the history of exhibitor organizations may properly continue to be pleased at Allied's growth in size and widening industry vision. For instance during the time COMPO was first being planned, chief anxiety centered on the question, "Will Allied go along?" Although Allied's endorsement of COMPO initially was on a rather tentative basis and still is subject to year-by-year review, the Allied officials and other members of COMPO have been in the very forefront of those working for COMPO. Allied not only has "gone along" but now calls out to others to equal its record in support of COMPO and its work for the betterment of the industry as a whole.

The new outlook of Allied is by no means restricted to COMPO and the Movietime U.S.A. campaign. Allied convention speakers manifested a healthy, though realistic, optimism about the future of the motion picture business in general and exhibition in particular. In the words of the keynote address of Mr. Abram F. Myers, Allied chairman of the board and general counsel, "The spirit of the industry has been revived by those who must save it." No one would question the fact that the first line of the industry for defense and attack is the individual theatre owner, operating in the community where he lives.

ALLIED, of course, plans to continue its traditional, vigorous activities on behalf of the welfare of its members. But it is likely that more and more attention will be given to topics on which a common ground can be found with other organizations and other branches of the industry. As Mr. Myers said, "We have only begun to scratch the surface of our opportunities in the matter of beneficial cooperative undertakings." He made it clear that, in his view, industry public relations can be enhanced and threats of Government controls avoided only if everyone recognizes his responsibilities.

In a departure from former practice, the Allied board voted before the convention opened to submit for general discussion trade practice problems prior to taking any action. In this way resolutions passed by the convention could be considered at a special board meeting the day after the convention adjourned instead of postponed for several months until the next regular board session. Having board meetings both before and after the convention should tend to make national Allied more immediately responsive to the views of members of individual regional units.

It would be appropriate for all members of the industry to join in the salute to the men honored at the Allied convention banquet: Mr. Adolph Zukor for years of distinguished service to the industry; Mr. Robert J. O'Donnell and Col. H. A. Cole for their work on the Movietime U.S.A. drive and Mr. Trueman T. Rembusch for contributions to exhibitors' information in the field of electronics.

For the success of the convention, chief credit is due Mr. Wilbur Snaper, president of New Jersey Allied, the host unit, Mr. Rembusch, Allied president, Mr. Myers and to the hundreds of exhibitors who took part in the discussions. It is to be hoped that on their return home the exhibitors will talk over with other showmen their impressions. After all a convention best serves its purpose when it stimulates thinking and acting not only during the short sessions but in the weeks and months ahead.

■ ■ ■

Fight Local Taxes

WHILE the next national campaign to persuade Congress to remove the tax on theatre admissions must be put off until the next general tax law is under consideration, exhibitors everywhere should be alert to the threats of increased pressures for local and state admission levies. Whenever such taxes are proposed the officials concerned, and the local citizenry must be made to realize that theatrical entertainment is not a luxury but a necessity today.

Under the labors and stresses of modern life, theatrical entertainment is recognized by all moral and social leaders as a necessity for the people. No legislator in his right mind would think of a tax on bread, yet there is an element of necessity that is present both with respect to food and entertainment.

In the price scale, motion picture entertainment is by no means a luxury item. It is the biggest amusement value obtainable by the public. A tax on movie tickets very closely approaches the worst possible form of taxation in the public interest because, in the main, it places a financial burden on the small wage earner. It is this group that is most in need of assistance rather than discriminatory handicaps imposed by any governmental body.

■ ■ ■

¶ "Previews of Entertainment Through June, 1952" is the title of a new Bantam Book by Mr. Gilbert Seldes. The first section of the book deals with motion pictures and it is evident that the author intended to be helpful in guiding potential patrons to attractions that would please them. Yet the very first sentence of introduction of the film section is misleading: "The kinds of pictures you will see next year depend to a degree on where you live." The greatest asset of the motion picture is its universality. With rare exceptions all Hollywood pictures are played in theatres accessible to all regular patrons. Mr. Seldes asserts that "two kinds of pictures are being made," one for "big downtown palaces" and the other for "neighborhood theatres and small towns." The writer attempts to prove his thesis with a citation of the success of the "Ma and Pa Kettle" films. It would seem that Mr. Seldes does not attend enough theatres to know that, generally speaking, a successful film does well in all types of situations, here and abroad. The exceptions to this rule are few.

Letters to the Herald

Stereoscopic Films

To the Editor:

With great interest I always read your articles about new processes and theatre installations in Motion Picture Herald and the *Better Theatres* section.

To create new interest in the motion picture theatre there is no doubt that stereoscopic pictures are the only means (next to the perfect extra large screen projection of "flat" films) to do so.

But, emanating from the theatre owners or from the film producing companies, in any case stereo has to use the best processes now available because every deviation from the high standards created by the "flat" film will hamper its introduction. It finally is the public which has to be wooed back to the theatres and the public will not stand for less brilliant projection, less good definition, or eye strain. The furthest it will condescend to go is to wear pola-spectacles, but this too has to be solved as soon as possible by the utilization of an autovision stereoprojection system.

Work Now Going On

It is a fact that very serious research work on stereofilm production and autovision projection systems is going on in England, France, Belgium, Holland and Western Germany, and that the most important advances in the subject have been made in Europe. There is to my mind no doubt that these very important problems have been solved:

1. The fundamental formula for making stereopictures in such a way that there is no eye strain and full, true-to-life depth in all pictures, whether closeup, medium shot or long shot.

2. A universal 35mm single stereofilm camera, enabling the simultaneous photography on a single film of left and right images (alternate frame method), each of full standard dimensions, suitable for any existing or future stereo method.

3. Single 35mm film stereofilm projection without the use of Vetograph film or lenticulated film.

4. Long strides have been made in England, Belgium and Holland toward the solution of the only remaining problem, that of autovision.

Until problem number 4 is solved the polarized light method has to be used and it is very gratifying that at the stereofilm showings at the recent Festival of Britain about 600,000 visitors, paying 80 cents for a one-hour program of which 20 minutes was uninteresting television, were quite content to wear spectacles.

Now, although it is gratifying to read in your paper that a company is considering the use of Vectograph film and/or lenticulated film for stereofilm projection, there is reason to doubt that the firms planning such production are sufficiently informed about the advantages and possibilities of what I should like to call Minibase Stereotaking.

It is due to Mr. F. H. Reijnders of Holland that a minibase, miniangle stereotaking formula was found (part of a method patented in many countries) under which stereofilms can be taken of any subject, long shot or closeup. This formula requires a camera having a continuously variable adjustment of the stereobase according to the distance from the camera to the subject, the focal length of the lens in use being a factor of importance.

The difficulty then was to build a single 35mm stereocamera which would provide this variety of stereobases. It was only this year that I found a solution to this problem, which solution now is the subject of patent applications in various countries. The camera is called the Verivision (registered trade mark) and was demonstrated for the first time to the experts responsible for the Festival of Britain programme. These experts, notably Mr. Raymond Spottiswoode, are rather enthusiastic about it.

The main characteristics of the camera are: It can be built from any standard motion picture camera, provided the film pull can be doubled so that two standard frames pass the enlarged gate at the same time. Special double lens objectives are used. The camera speed is 24 double frames per second. Since the left and right images are photographed simultaneously, no "time-parallax" occurs and the images are rock steady in position against each other, which never is the case with a double stereofilm camera. The thus modified camera is placed on a special tripod which allows regulation of the stereoangle and of the stereobase by adjustment of one of the two front aluminized mirrors against a scale which is calibrated in feet for the distance from camera.

Automatically in Position

The two images are automatically in the right alternating positions on the negative film so that by the usual printing process a single stereofilm positive is obtained. Of course, it is also possible to print separate positives by alternate printing.

In addition to this camera, through the efforts of E. H. Wright of England and F. B. A. Prinsen of Holland there is now available also a single theatre projector which projects a single stereofilm with alternate images by using a double gate and a polafilter and prism attachment. Special positives, Vectograph or lenticulated, are not needed. It gives perfect stereo.

In my opinion, these inventions solve the important points. The only point remaining is autovision. At the moment it is not even theoretically clear whether it is possible to find a solution for autovision commercially acceptable to theatres. . . . It is therefore wise to base all present stereofilm production plans on the use of polaried light. Is this such a drawback? A Gallup poll found that in the U. S. one-third of the population always wears spectacles and another one-third now and then. Is it therefore risky to surmise that these two-thirds would not be against using a lightweight polaspectacle in a theatre provided they see something out of the ordinary? In my opinion it is not.

In the interests of stereofilm in general I am willing to answer any questions and also to describe more fully any points in this letter which may be of interest.—*DR. F. A. WEBER, Mech. Eng., Ruychrocklaan* 153, *The Hague, Holland.*

HIGHEST STANDARD

To the Editor:

It gives me very great pleasure to submit to you my completed application form for membership in the Managers' Round Table.

I am already a member of one or two British Showmanship Guilds but, after reading several Motion Picture Heralds I am convinced that you set the very highest standard in every aspect of Showmanship and film exploitation. Your candid and forthright articles have helped a great deal in planning my own compaigns and, by taking note of your suggestions, I have avoided the pitfalls which I might otherwise have fallen into.

I look forward to receiving my membership card so that I may then forward to you details of my recent campaigns and I hope that I may soon be among the contenders for the Annual Quigley Awards.—*T. A. JACKSON, Odeon Theatre, Leeds* 1, *Yorkshire, England.*

MOTION PICTURE HERALD

November 3, 1951

ALLIED, in convention, seeks answers to major exhibitor problems Page 12

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

AUTRY sues Republic to prevent use of his films on television Page 18

ROTUS HARVEY scores companies' failure to consider "Main Street" Page 19

NPA approves 10 construction permits but denies six others Page 19

TOA panel to hear grievances of exhibitors sets opening sessions Page 20

MOVIETIME continues to roll, as star tours get attention Page 20

DAFF tells British exhibitors new ideas are essential to success Page 21

BRITISH election leaves two film men with seats in Commons Page 21

SAM SWITOW, circuit operator, also a leader in his community Page 24

20TH-FOX plans 18 Technicolor pictures during coming year Page 24

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REPUBLIC reports net profit for 39 weeks of $728,270 Page 35

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ What to produce and how much is a question occupying the major attention of Hollywood and home office executives to an extent and in variations not noticeable since the days of the transition to sound. The tenderness and unexpected turns of the box office since its late summer recovery have made the producers more conscious than ever of the problems of both the quality and quantity of studio programs.

▶ The annual Academy Oscar fever is beginning to raise Hollywood's temperature. This week the Academy announced that the awards would be held March 20 at the Pantages theatre. There will be the usual scramble for bookings of pictures into Los Angeles theatres to meet the December 31 Academy deadline.

▶ The debate, discussion and examination of the competitive bidding situation will continue for a long time. In spite of the airing the problem has had, no satisfactory alternative proposal for selling in certain areas has as yet been proposed.

▶ The star tour idea, given its greatest impetus by the Movietime junkets, in spite of some disappointments, was so generally successful that there are certain to be more and more of them. Exhibitors generally were pleased and gratified and Hollywood, somewhat to its surprise, found that it liked the idea.

▶ The National Association of Radio and Television Broadcasters recently endorsed a code of ethics for television and the Association's board is expected to approve it in Washington next month. The Code provides for a "watchdog" committee to sift programming and hear complaints, but the document has no teeth to enforce its provisions. An attempt will be made soon to put power behind the Code.

▶ The British election results will mean no immediate change in the American motion picture industry's present monetary agreement with that country, but a considerable change in the atmosphere of the negotiations can be expected when the representatives get together next year to renegotiate the pact. The Conservative Chancellor of the Exchequer, Richard Austen Butler, may be a tougher trader than was Hugh Gaitskell, the last Labour member to fill the post.

▶ The number of low-cost theatre television systems exhibited at the Allied convention indicates the manufacturers' realization of the importance of bringing out large-screen units within reach of the small-town theatre operator. If enough of these units are sold, it may have a decided effect on the price asked by RCA for its large-screen equipment. One unit advertised at the Allied show cost only $3,750, with one-third down and the balance payable in 18 months. Altogether, four large-screen systems were represented at the convention.

▶ The pick-up of ABC-TV's "Crusade in the Pacific" by the Guild newsreel theatre in New York, simultaneous with the premiere of the new series for the home, may set an important new pattern in relations between exhibition and television. The house on Wednesday carried the entire broadcast on its large screen, including the commercials. There appears to be increasing sentiment among exhibitors in favor of carrying important television programs, even if it means inclusion of commercial plugs. It is reasoned that patrons may come to the theatre if they can see both a film and a TV show which they might not want to miss.

▶ The threatened cut-back on production of black-and-white television receivers may well reverberate in exhibition. If set production is limited, the government is certain to clamp down also on materials that go into the making of large-screen television projector-receivers. And that may stop the expansion of theatre T-V for the duration of the emergency.

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This week in pictures



Photos by the Herald

OPENING, of the Lee Theatre, Fort Lee, New Jersey, last week, accompanied by cocktails and a buffet supper for friends and business associates of owners B. S. Moss and his son, Charles. At the right, Charles, directing the circuit, poses in the outer lobby with architect Max Roche, center, and consultant Ben Schlanger, right.





By the Herald

PLANNING the December 12 amusement division dinner for sale of Israel Bonds: the New York luncheon last week. In array are William Morris, Jr., Martin Levine, Herman Gelber, Max A. Cohen, and David Kluger.



By the Herald

JACK LEVIN, right, was host to editors and writers of trade journals at a Hotel Astor, New York luncheon last week. He has established Jack Levin Associates, research organization. With him is Richard Malkin, assistant. Mr. Levin formerly was executive vice-president of Confidential Reports.

ANATOLE LITVAK, right, producer-director of 20th-Fox's "Decision Before Dawn" in Germany, said in New York last week that Germany is becoming an important market, and that the European public is as wise as the American in shopping for pictures.



By the Herald



JACK COHEN, left, Columbia executive vice-president, receives at a Mexico City ceremony a diploma from Mayor Gonzales Cardenas naming him a "distinguished guest."



TYRONE POWER receives last minute instructions from director Roy Baker before a scene with Ann Blyth in "I'll Never Forget You," romantic Technicolor drama by 20th Century-Fox for December release.



THAT "PICK-UP" GIRL, Beverly Michaels, is back in "The Girl on the Bridge," Hugo Haas production which goes to theatres next month. Haas, above, co-stars in his film.



JEAN PETERS' philosophy is that the sword is mightier than the skirt, left, in 20th Century-Fox's "Anne of the Indies," Technicolor swashbuckler of 18th Century piracy, currently in release with Louis Jourdan and Debra Paget also starred.



JAUNT IN GERMANY is taken by Richard Basehart and Hildegarde Neff after completing 18 months of location filming for "Decision Before Dawn," 20th Century-Fox's epic drama directed by Anatole Litvak. Gary Merrill and Oskar Werner are co-featured with the strolling players.

(Advertisement)

ALLIED TACKLES BRACE S: RENTALS, BIDDING

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Allied Rocky

release policy which, speaker after speaker charged, was a disguise for obtaining higher admission prices. The issue also was pictured as an injustice to competitive-run houses which are not given a chance to bid on the films.

Theatre TV Systems Dominate Trade Show

Between sessions, the Allied members spilled out into the rooms accommodating the trade show which this year was dominated by various systems of low-priced theatre television.

The meeting differed in several important aspects from prior Allied conventions, not only because of the calmness of its deliberations, but also because of the shift of emphasis which transferred the burden of decision from the Allied board to the convention itself.

The board, meeting in pre-convention session, decided to let such prime issues as arbitration, competitive bidding, film prices, print shortages and incentive selling go to the floor for determination. Abram F. Myers, Allied's dynamic board chairman and general counsel, gave two reasons for this change.

"First," he said, "exhibitors in the convention should share in the responsibilities for

Mountain Association.

4. Received reports on television, but took no action.

5. Discussed Movietime U.S.A. and felt, despite some serious complaints, that it would be a good idea to do the whole thing over again next year.

The board was told that, with the exception of reissues, most of the prints now are on safety stock.

Mr. Myers refused to comment on discussions between national Allied and Eastern Pennsylvania Allied with a view to reinstatement of the unit in the national organization. Sidney E. Samuelson, head of the regional group, attended the board meeting and later met with the finance committee, presumably to bring the unit up to date on dues payments. Mr. Samuelson would not comment, but Mr. Myers pointed out that, at the time the suspension notice was sent out, it included an invitation for an Eastern Pennsylvania unit to come and confer with the Allied board on the occasion of the convention.

The convention got off to an impressive start at a luncheon which was attended by a number of company presidents. They and the Allied speakers stressed the broad common interests of exhibition and distribution, a note which was to ring through most of the convention.

The tone for the meeting was set in the pre-convention messages received by Wilbur Snaper, convention chairman and head of New Jersey Allied. Mr. Myers reminded Allied members that the organization had "never relaxed its efforts in behalf of the exhibitors." This he preceded with the suggestion that "in their preoccupation with other matters, exhibitor organizations seem to have lost some of their aggressiveness in protecting the interests of their members."

Trueman T. Rembusch, Allied president, came out for incentive selling and said: "Allied believes that there are broad areas



CHARLES NILES, Trueman Rembusch and Abram F. Myers



BEN MARCUS, Nate Yamins and Jay Wooten



WALLY ALLEN, R. Vernon McGinnis, Morris Finkel, Fred Herrington

TV PLAYED DOWN

Television, while not underrated by the Allied members, was not one of the major factors discussed at the convention. Abram F. Myers, Allied board chairman and general counsel, summed up the attitude in a few sentences. Said he: "The panic is wearing off, either that or they're getting used to it. The many bad shows on television also may have something to do with it. However, it's still a terrific factor."



LOU ABRAMSON, Leo Jones, Jack Kirsch, Wilbur Snaper, Harry Lowenstein



J. C. MOHRSTADT, Dr. J. B. Fishman and Ted Mann

of common interest in the motion picture business in which the several branches, acting in good faith, can work in harmony for the common good." Harry M. Warner, president of Warner Brothers, called 1951 "a year of decision for the industry," and Nicholas M. Schenck declared that "if the producers produce well and the exhibitors exhibit well, the public won't be a flop."

In his keynote address, Mr. Myers, after describing last spring's gloom, said: "Partly as a result of these preachments (of confidence) and partly because of confidence gained from experiments in all-industry cooperation, but due mainly to a returning sense of balance and appreciation of the true greatness of our own industry, the dismal picture has changed.

"In a very short period of time the industry has lifted itself from the depth of despair to the heights of confidence and enthusiasm, as if by its own bootstraps."

He called the convention "the most representative gathering of our industry since the trade practice conference in 1927" and continued: "There always have been and always will be areas of conflict between the several branches. Human nature and the laws of the land will see to that. We would not eliminate bargaining and fair competition from this business if we could. But we are more united than ever before in our determination to protect this great industry.

"In all matters of common interest and concern we appear here today as a united and aggressive industry—a fighting industry—no longer supine to the point of being contemptible."

He discussed Movietime and conceded that there was good reason for complaint in the manner in which it had been executed, but said it had been an experiment and a lesson well learned. He then gave the convention a short history of Allied's part in attempts to bring arbitration to the industry and said that, while he had gained the impression from some companies that an efficient arbitration could be erected within the industry, "I made no progress whatever in regard to competitive bidding."

Continuing on the subject of arbitration,

(*Continued on following page*)

ALLIED MEETS

(Continued from preceding page)

Mr. Myers pointed out that an arbitration system "is not necessary to arbitration, although if the practice is to be widely followed, it is a great convenience. While I think the agitation for arbitration has become a bit hysterical, it is a question which the exhibitors should decide."

The Allied board chairman cited "the steady and seemingly inexorable increase in the price of film" as the third major problem before the convention and stressed again that "the welfare of the distributor is inextricably intermingled with that of the exhibitors and when there is a box office decline it is a common disaster—the one should not attempt to escape unscathed by shoving his losses onto the other."

Mr. Myers ended with the observation that he had detected among exhibitors "a strong disposition to blame the distributors for saddling upon them an unfair share of the losses resulting from the box office recession, which, I hope and pray, is rapidly drawing to a close.

Myers Calls For a Fair Division of Patron Dollar

"If these complaints are well-founded, then it is no excuse to say, as some distributor spokesmen do, that the remedy is for the exhibitors to bestir themselves and get more patrons into the theatre. Of course they should do that. But a fair division of the box office dollar as between distributor and exhibitor can not be dependent on changes in economic divisions, giving the distributor a larger proportionate share when times are bad than when times are good."

The convention opened Tuesday with the luncheon and the open meeting, featuring the keynote speech. Film clinics were held Wednesday and Thursday mornings. Wednesday afternoon was given over to an open forum, with the sales managers of the distributing companies in attendance. Dore Schary, Metro vice-president in charge of production, also spoke. The closing business session and open forum was scheduled for Thursday afternoon and the convention banquet took place that night. The board was held over for a post-convention meeting Friday.

At the banquet, handsomely embossed plaques were awarded by Allied States to Adolph Zukor, R. J. O'Donnell, H. A. Cole and Mr. Rembusch.

At the Tuesday luncheon, Mr. Rembusch introduced the various speakers, many of whom echoed Mr. Myers' expressed hope that the convention would "lead to a better understanding and more friendly relations among all branches of the industry." Ned E. Depinet, president of COMPO and of RKO, gave an account of COMPO activities and Barney Balaban expressed hope "that we can get together on a continuing, constructive basis to further the best interests of the entire industry."

Al Lichtman, vice-president of Twentieth Century-Fox, hoped for an effective arbitration system "where your members and others can settle their difference. I am certain that such a tribunal can be healthier for the business than running to the courts of law or to the Department of Justice every time someone feels aggrieved."

Mr. Schary, presenting the production point of view to the convention, called for faith of the various segments of the industry in one-another. And he pointed out that producers do not operate in an artistic vacuum. "As picture makers we are forever analyzing our mistakes and trying to

(Continued on page 16)



JACK COHN, Ned E. Depinet, Barney Balaban, Major Albert Warner; standing, George Dembow



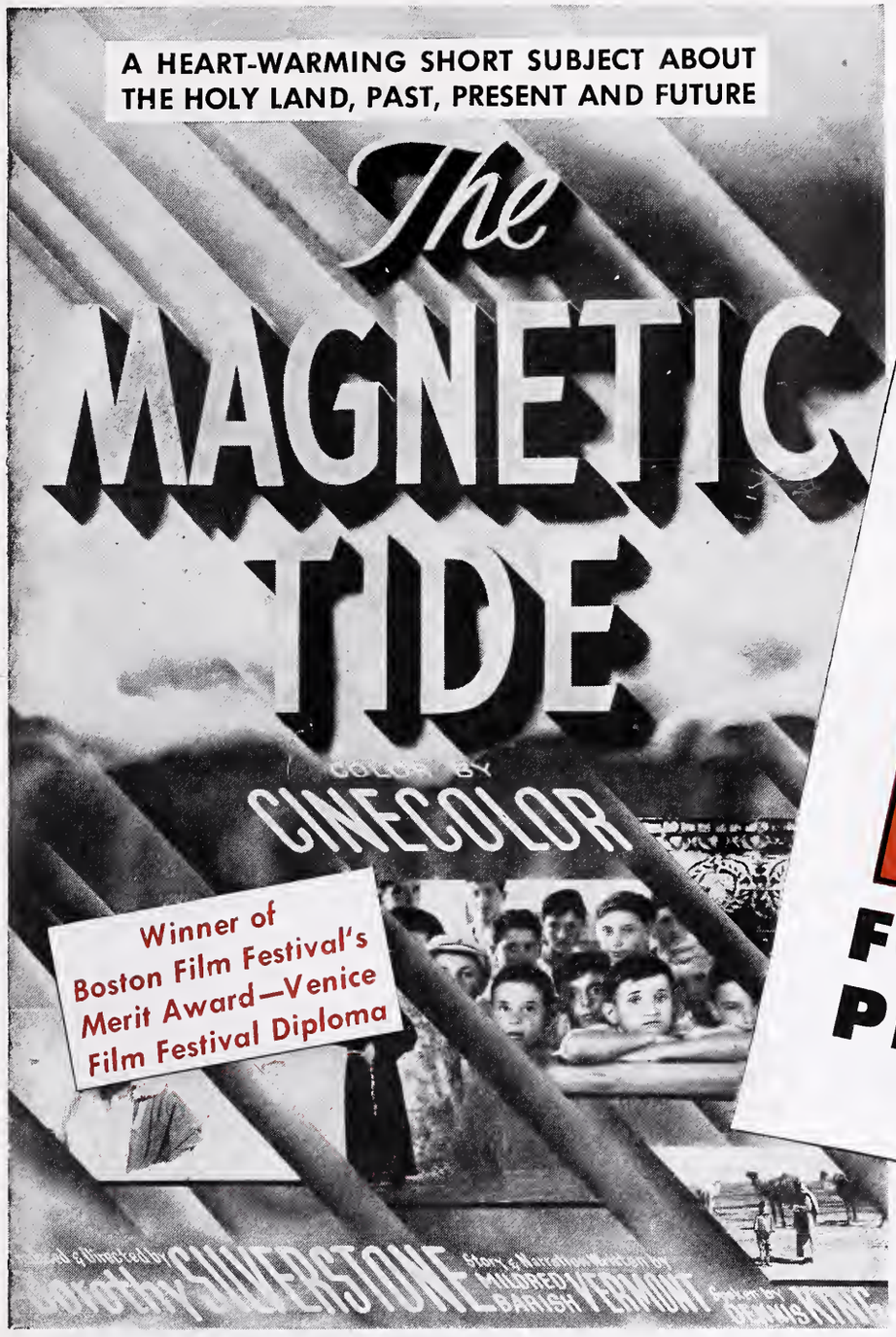
STEVE BROIDY, Arthur Krim, Nate Blumberg



HAMILTON DURKEE, Elmer Nolte and Lauritz Garman

N.S.S. SOUVENIR TRAILER IN DEMAND

They were lining up at the National Screen Service studios at the Allied convention, with as many as 300 exhibitors taking advantage of the N.S.S. offer of a free convention souvenir on film. The memento consisted of a one-minute trailer showing the exhibitor delivering a message to his audience. The spot was edited to fit into the newsreel. Exhibitors facing the cameras were able to read from a script mounted on a board, or else were free to say anything they wished in the one-minute period. The prepared script had the speaker tell the audience of the many fine productions which he had seen while attending the Allied convention.



Now When Israel Is In World's Spotlight

A BIG PLUS FOR YOUR PROGRAM!

UNANIMOUS ACCLAIM!

"'The Magnetic Tide' brings the message that all men of good will are eager to help solve the problems of homeless children"
—Mrs. Samuel W. Halprin, National President of Hadassah

"The film offers a thrilling chapter in our study of contemporary society"
—Peter Sammartino, President Farleigh Dickenson College

"Here is a picture for all faiths. Overflows with human interest"
—Dr. Jay Wright, National Conference of Christians and Jews

"The twenty minutes of this film give one a spiritual experience the effects of which may well make a difference in your thinking for the rest of your life"
—Palfrey Perkins, Minister, King's Chapel, Boston

Hadassah groups, Christian organizations and church societies everywhere are waiting to work with you. ***Roll up your sleeves and go to work for your theatre and humanity.***

All proceeds go to CHILDREN OF PALESTINE which was formed by Christian and Jewish people in America.

BOOK "THE MAGNETIC TIDE" NOW

—WIN PRESTIGE FOR YOUR THEATRE!

Distributed by Twentieth Century-Fox.

ALLIED MEETS

(*Continued from page* 14)

determine how we can reduce even further our margin of error," he said. "We solicit and welcome the opinions and advice of the critic, the distributor and the exhibitor, in an effort to find out if the error is a consistent one which we can avoid in the future.

"We must never become cynical of our patrons," he emphasized. "If we grant ourselves the opportunity of being wrong . . . then certainly we can assume that occasionally our audience may be wrong. You, the exhibitor, must have faith in us, and we, the producer, must have faith in you—and between us we must have faith in our audience," he declared.

Schenck Makes Rare Convention Appearance

Prior to Mr. Schary's address, which was greeted with enthusiastic applause, Mr. Schenck put in one of his rare appearances at a convention. Speaking extemporaneously, he urged a common exhibitor-distributor effort for the good of the business.

The question-and-answer period which followed Wednesday afternoon with the sales managers or their representatives on the dais, was dominated by the pre-release question sparked by Twentieth Century-Fox's policy on "David and Bathsheba." Facing the large number of Allied exhibitors were Al Daff, manager of world sales for Universal; Charles Feldman, assistant sales manager of Universal; Maurice Goldstein of Monogram; Bernard Kanze of United Artists; Robert Mochrie, RKO; Abe Montague, Columbia; William F. Rodgers, Metro, and William Gehring, who subbed for Mr. Lichtman of 20th-Fox. Not represented were Warner Brothers and Paramount.

The session started with a lengthy, implied question by Col. A. H. Cole of Texas, who asked that film companies study sympathetically small operations grossing $1,000 a week. "Has distribution ever considered finding out about the operating costs of these small houses," he asked. "The operating costs run to from 60 to 70 per cent of the gross. If operating costs are 60 per cent and more, and the terms asked run to 40 per cent, then you're just taking candy from a baby."

Says Company Anxious To Serve Small House

Col. Cole was answered by Mr. Mochrie, who admitted that errors were made and that his company in particular was anxious to serve the small situations and come to equitable terms. Col. Cole replied with the assertion that the small situations should be handled as a class and not individually.

Benjamin Berger of Minneapolis called for incentive selling, declaring exhibitors needed an incentive instead of a "decentive" (he admitted the word might not be found in the dictionary.) Mr. Rodgers demanded a definition of an incentive plan. "I know Mr. Berger doesn't like the sliding scale," he said. "Metro has sold practically all of its top pictures on flat rental in a number of small towns."

Mr. Snaper launched the attack on pre-release engagements by his question, addressed to Mr. Gehring, on the policy followed for "David and Bathsheba." Mr. Gehring replied that all exhibitors who had played the picture had played it at higher prices "of their own accord," a statement which was greeted by a roar of laughter from the convention. Later, Mr. Rodgers stated flatly that "Quo Vadis" would have pre-release engagements. Several exhibitors insisted that they had been asked to fix admissions at $1 before being sold "David and Bathsheba."



REV. PATRICK J. MASTERSON, Cardinal Spellman, Wilbur Snaper



MARTIN SMITH, Mr. and Mrs. William Ainsworth



RUBE SHOR and Sam Switow



ABRAM F. MYERS, keynote speaker

LOOKING FORWARD...GOING FORWARD...WITH WARNER BROS.

LOOKING FORWARD TO

"DISTANT DRUMS"

COLOR BY TECHNICOLOR



It's for New Year's! Florida's Everglades jungle-land of 1840 is its locale. And here it was filmed, in places where cameras never penetrated before. Technicolor records all the trackless terror of its bottomless quicksands and man-devouring wild-life to re-create the steaming battlefield of Captain Quincy Wyatt and his swamp-fighters of the savage Seminole Indian War. The role for Gary Cooper! Star-to-be Mari Aldon is the captive beauty.

A United States Pictures production presented by Warner Bros.

It's 'Movietime U.S.A.'—Now and Every Day

Terry Ramsaye Says

COLOUR TELEVISION brings new and extraordinary dictations to industry by the Government. As the news pages have recorded, Charles E. Wilson, head of the office of Defense Mobilization, has asked, with the effect of an order, that the Columbia Broadcasting System suspend production of colour receivers. Apparently CBS welcomed the ruling, hastening to comply, in all directions, including its colour broadcasting. Since CBS colour has been having a difficult time, it was getting "off the hook."

The move was stated to be in conservation of materials for defense. Presently it was added that it was also to free engineers for military projects. That had an implausible after-thought quality.

But beyond Television, the procedure presumes the authority of Government to reach down into the details of manufacture and decide what an industry may do with its share of materials allotted to civilian use. There has so far appeared no suggestion that black-and-white television is to be controlled as to its share of materials for civilian use. The principle is revolutionary. That it should be annunciated by Mr. Wilson, fresh from such industrial eminence as the presidency of the General Electric Company, is astonishing.

As the executive head of that great corporation of vast competency Mr. Wilson was in the service of America.

THE PROMOTIONAL device of the Skouras Jamaica theatre, over on Long Island, of weekly family nights with $1 admission for the entire brood is also an experiment in policy to be watched with interest. It is announced as an effort to war on today's spiraling prices, and a contribution to the Movietime U.S.A. campaign. Speaking of prices, one is reminded of an observation by the acute Jimmy Harrison of Atlanta, who said long ago: "Box office sales resistance in this business begins at two-bits—from there on you've got to sell."

TELEVISION is going to make revolutionary impress on the Latin lands to the south, we are promised by Senor G. Mestre of CMQ radio and television in Cuba. He made a convention speech in New York the other day. "Just as the airplane down there moved transportation in a leap from the age of the burro to the air without using railroads, so television, he considered, will leap from 'bad newspapers and ill conducted radio stations" to full service as a medium of entertainment and advertising. Senor Mestre is not reported, however, on any arrangements to make their television any more enlightened, any more free than the press and radio. What happened to *La Prensa!*

There are no magic assurances for civilization in any of the media. They are conducted, ruled by people. Dictators are dictators. Bureaucrats try to be, too often are.

SOUND NOTE—If you have lived in impressionable years out in the open country perchance you are one of the many who are aware of the passing of the far flung voice of the locomotive whistle. It was as eerie as the night cry of migrating birds, a dolorously romantic call across the plains and down the mountain passes. Now the Diesels and the electric engines carry super-klaxons, emiting bull-blats suggesting an overgrown motor car. There have been complaints, so in the service of public relations the Southern Pacific has put out some statistics taken from an analysis of whistle costs on the 265 miles between Houston and Dallas. It is more than $15,000 a year, $42 a day at two-thirds of a cent per tooting 6,268 times a day, for crossings, signal towers and stations. No comparative figures per blat of the new tractions are supplied. Any difference is a questionable saving. Railroads may well treasure tradition and glamour. The new squeal is not pretty.

SALARY STABILIZATION BOARD subcommittee hearings bring forth Hollywood figures to say that "95 per cent of the actors realize, before costs, under $10,000 a year in earnings" and that "90 per cent of these earn under $5,000 a year." The dissemination of this in the press and speech-making might conduce to a better public perspective on that popular dreamland of gilded places, palm shaded pools and the galas from Sunset Boulevard to the Palm Springs oasis. Hometown, U.S.A. needs some facts, now and then.

MEMORIES DEPARTMENT: Page 1, drama section, New York *Herald Tribune,* September 16: Rouben Mamoulian says: "After I directed the first Technicolor movie, 'Becky Sharp,' I became so fascinated. . . . Page 7: Anna May Wong says: "Later I played in the first Technicolor picture ever made. It was 'Toll of the Sea.'" That's how research can become such an adventure.

Autry Sues Republic on Films to TV

HOLLYWOOD: Cowboy star Gene Autry this week attempted to emulate Roy Rogers' legal victory, and sought a court order in Los Angeles District Court to prevent Republic Pictures from releasing his pictures to television.

Mr. Autry, through Martin Gang, his attorney, charged that Republic had no right to release his films to television on the ground that this constitutes a restraint of trade under the Sherman Anti-Trust Act and the Lanam Act.

He also complained that showing of his 1935 films was a fraud perpetrated against the public, and that the use of his films on TV was a violation of the loanout clause of his contract. No damages are being sought.

Belgium Defers Curbs On U. S. Films, Money

The Belgian Government has agreed to defer the proposed restrictions on the import of United States films and remittances of American earnings, according to word received this week by the Motion Picture Association of America. The postponement came after a meeting in Brussels between Fayette Allport, European manager of the MPAA, and Belgian Government officials.

$1,000,000 Film Remittance Due from Italy Shortly

American motion picture companies are expected to receive shortly approximately $1,000,000 from earnings in the Italian market, remittable under the new Italo-American film agreement, according to the Motion Picture Association of America. The main provisions of the agreement permit the Italian Government to free 50 per cent of American earnings, and provide for loans to help the Italian industry.

Wage Brief Is Filed By Screen Actors Guild

The Screen Actors Guild this week filed a supplemental brief on film talent salary controls with the Wage Stabilization Board in Washington. The Guild was the first to take advantage of an invitation extended last week at the close of the hearings of the three-man talent panel, that witness can submit additional material should they desire to do so.

RKO Employees Approve IATSE Unit as Agent

IATSE Motion Picture Home Office Employees Local No. H-63, by a vote of 123 to 20, this week was approved as the representative of RKO Service Corp., home office "white collar" employees, in collective bargaining. The voting was conducted by the National Labor Relations Board.

NPA Allows 10 Projects, Denies Six

WASHINGTON: Crescent Amusement Co. has received permission from the National Production Authority to build a new $903,000 theatre. No location was given. NPA said the project was approved because Crescent had the materials to build the theatre on hand already, and no allotment was needed.

The Crescent approval was one of 10 theatre projects approved either because materials were on hand or because they used less than the maximum amounts of steel, copper and aluminum. Six theatre projects were denied.

Other approved projects were: a $44,550 drive-in, Max Zallen, Oxford, Me.; a $10,300 drive-in, L. E. Jones, Mt. Airy, Md.; $17,900 drive-in, Benning's Drive-ins, Inc.; Capitol Heights, Md.; a $12,700 drive-in, Jack L. Jackson, Buchman, Va.; a $12,100 drive-in, J. H. McClellan, Lovington, Va.; a $20,000 drive-in, Arthur and Mathilda Brungraher Bay, Wisc.; a $22,900 drive-in, Ray M. Warfield and C. L. Shearon, Sioux City, Ia; a $23,385 drive-in, George B. Elam, Winnsboro, La.; and an $18,000 theatre for Gilroy Theatre Co., Inc., Gilroy, Cal.

The following projects were denied: A $6,370 theatre for M. W. Lathrop, Oakdale, Cal.; a $168,430 combination theatre and store project, Inter-mountain Theatre Supply Co., Tooele, Utah; a drive-in, L. N. Hynes, Nettleton, Ark.; a $14,300 drive-in, J. M. Brown and Billy R. Haynes, Levingston, Tex.; a $34,396 drive-in, Peninsula Amusement Corp., Prince George County, Md., and a $26,000 outdoor theatre for the Bowl Outdoor Theatre, West Haven, Conn.

Sterling Opens a New Theatre Near Seattle

Sterling Theatres, Inc., recently opened a modern 1,500-seat theatre, the Northgate, at Northgate Shopping Center, a Seattle suburb. Decorated with an Indian motif, the theatre's features include Kroehler lounge chairs, a floating screen and a special glass-enclosed "crying room" where parents with children can watch the show without disturbing the other patrons. John Danz, circuit president, has named Richard Newton manager.

"Want You" at Criterion

"I Want You," Samuel Goldwyn film released by RKO Radio, will have its world premiere at the Broadway Criterion and will be the theatre's Christmas attraction.

Lopert Acquires "Medium"

Lopert Films has acquired domestic distribution rights for "The Medium" from Lowendahl Productions, I. E. Lopert, president, announced in New York.

HARVEY SLAPS "PRE-SELLING"

Head of PCCITO Attacks Companies' Failure to Consider Main Street

SAN FRANCISCO: Strong criticism of the so-called "pre-selling" of motion pictures in the big cities was voiced here last week by Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners.

In a special message to members of his organization, Mr. Harvey said, "There was a time . . . when every 'Main Street' was a very important place, for there our pictures were sold to the public. . . . Now 'Main Street' is forgotten; everything stems from New York with the exception of production in Hollywood.

Says New York Calls the Tune

"New York says when a picture is to be sold, for how much, when and where it is to be run, and creates and executes all publicity. The boys in New York apparently are laboring under the illusion that if they spend thousands of dollars on their first run in New York City, that extravagant splurge (which they do not recoup on the New York first runs) will rock our patrons on 'Main Street' and will make them flock to our theatres. The boys seem to think all they have to do is to place large advertisements in the national magazines and the picture is sold. How wrong can they be?"

Mr. Harvey particularly objected to the practice of previewing pictures for "everyone who will look at it so they can express their opinions in print in thousands of publications." This, he said, was called "preselling" the film, but he would call it "unselling the picture."

He also criticized the theatre previews to help out a "turkey" or to "bolster the last few days' run of another picture" and "the spending of gobs of money on Broadway (which does not do any good except for the Broadway theatre) and the running of beautiful misleading ads in all national magazines and in those which are continually harpooning us!"

Public Aware of All Facts

After all this, Mr. Harvey said: "We get the picture. Our public by this time is well aware of all the facts about the picture . . . the Green Sheets have told all the women's clubs, PTA's, etc., just what type of picture it is, even the entire story content. The radio commentators have 'belled' it . . . one bell, it's buried; two bells, it's laying on the slab; three bells, it is in an ambulance; four bells, it's walking around, and five bells, 'happy days.' Every small town newspaper has already printed what their opinionated syndicated critics thought of the picture and their suggestions as to whether the public should or should not see the picture, and unless we have a really early run the radio puts on the whole play!

"Believe me, only a few pictures a year can run those hurdles and survive! A great many good pictures receive the 'kiss of death' long before they reach the theatres on 'Main Street'."

Suggests Correction

To correct this situation, Mr. Harvey said, he would:

1. Permit Hollywood to hold sneak previews.
2. Eliminate all commercial previews.
3. Hold screenings for exhibitors and trade publications as soon as possible after the picture is finished, not "wait until a couple of weeks before first run release."
4. "Forbid previews for the so-called critics. . . . Cut off the Fidlers, Parsons, Hoppers, etc., right at the pockets."
5. Curb the spending on Broadway "at the expense of the rest of the country."
6. Cut out advertising in national magazines.
7. Use the balance of the advertising budget and "spend it on 'Main Street' where it will do the most good."
8. "Leave the rest of the job to the exhibitor who knows how to sell his particular public."

With the added funds available to "Main Street" there would be high powered publicity, promotion and advertising campaigns in the "Main Street" areas, he said, adding that all this would be coupled "with the absence of harmful 'pre-unselling'."

15,000 Picture Firms Listed by Government

The United States Department of Commerce this week listed some 15,000 firms as in the motion picture business in the United States as of the end of March, 1951. This was the same number listed at the end of 1950. The survey covering production, distribution and exhibition indicated that some 300 firms had entered the field during the first quarter of this year. However, this was balanced by the 300 companies that left during the same period.

NLRB Orders Elections In Three Fox Offices

The National Labor Relations Board in Washington this week ordered elections for employees of Twentieth Century-Fox to decide if they wanted to be represented by Local No. H-63 of IATSE, the District No. 65, Distributive, Processing and Office Workers, or neither. The voting, to be held within 30 days, applies to employees at Movietonews, film exchange and the international office.

TOA PANEL TO GO INTO ACTION

Grievance Unit Regionals Will Start in New York, Second in Charlotte

The Theatre Owners of America is not wasting any time in implementing its plan of regional meetings to hear and act on complaints of member exhibitors. The first of these meetings will be held at the Hotel Astor in New York November 16, the second in Charlotte, N. C., November 20 in conjunction with the annual convention of the Theatre Owners of North and South Carolina.

The setting up of specific dates and places for these "grievance" meetings is a direct result of complaints voiced by members at the recent TOA convention in New York, that the organization should take a more active hand in guiding the average exhibitor in his disputes with distributors and other local matters.

Planning Arbitration

Following the New York convention, Mitchell Wolfson, newly-elected president, said that TOA was planning to establish a "voluntary" arbitration system on a regional basis. Apparently these meetings are the first step in this direction.

Exhibitors from Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, Washington, D. C., Virginia, West Virginia, Maryland, Delaware and New Jersey will be invited to attend the New York meeting. In Charlotte, the panel is expected to hear from theatre operators located in the southeastern states.

According to a report from Mrs. Walter Griffith, executive secretary of the Carolina exhibitor organization, the grievance panel will consist of Mr. Wolfson, Gael Sullivan, TOA executive director, Herman Levy, TOA general counsel, and herself. It was also indicated that Charles Skouras, TOA president, would be on the panel in Charlotte if he returns from Europe in time.

Emphasize Trade Practices

There is no doubt that trade practice complaints and exhibitors' differences with distributors will be the main point of emphasis as far as the theatre owners are concerned, but, according to S. H. Fabian, New York area chairman, the panel will handle, in addition to trade practice complaints, a wide range of subjects.

"The regional meetings," Mr. Fabian said this week, "can provide a real service for TOA at both the national and local levels. There are many problems of taxation, censorship, arbitration, theatre television, and trade practices that require the advice and recommendations of exhibitors large and small. These meetings can provide a real clearing house for these grievances and constructive suggestions."

Mr. Fabian added that he was "happy that the kick-off meeting will be in New York because we are anxious to strengthen our relationships with production and distribution, and have them understand more clearly some of the problems we face. These regional conferences can embrace any subject that the exhibitors desire to bring up, and that's why I want the agenda to be as flexible as possible, so that every exhibitor will have his say."

To Be in Session All Day

Although the schedule of other grievance meetings is still in the tentative stage, it is understood that attempts will be made to have the panel's members meet with TOA members which convene every other month, successively, in Atlanta, Dallas, Los Angeles, Salt Lake City and Chicago.

In Charlotte, the panel will be in session all day Tuesday, November 20, at the Hotel Charlotte, where the convention will be held. Exhibitors with grievances will be asked to prepare written statements and also to state their views orally before the panel.

SAG Contract Extended In Lippert TV Issue

The cancellation of the contract between the Screen Actors Guild and producer Robert L. Lippert has been extended for a 90-day period during which time his company and members of the Independent Motion Picture Producers Association will not be permitted to sell for television use films made for theatres. The new time limit will permit continuation of contract negotiations with the producers and to complete negotiations with the major companies and television film producers. The Guild emphasized that its policy is still to cancel contracts with producers who sell theatrical films made after August 1, 1948, for use on television, without first arranging extra compensation for the actors.

Possible Wage Increases Brings Studio Rent Rise

The expected permission by the Government providing for wage increase to IATSE workers and other craft unions has brought about an increase in studio rental costs to independent producers. The studio managements putting these increases into immediate effect are the Motion Picture Centre; General Service Studios; RKO-Pathe; Samuel Goldwyn and Eagle Lion. Where the producers hire employees themselves, no change in costs is anticipated. The studios involved are anticipating the Government's approval of an approximate 18½ per cent pay increase.

Urge More Movietime Star Tours

Movietime U. S. A. rolled on this week as industry members all over the country continued to acclaim the star tours, and the radio series over 432 stations of the Liberty network entered the third week of its 13-week schedule.

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, Movietime's sponsor, told the Motion Picture Exhibitors of Florida he would propose the "gratis production of public relations shorts by the industry as a means of financing future operations of COMPO." Mr. Mayer also proposed that future star caravans be staged over a longer period so that sufficient personalities are available for each exchange area.

This week, the radio series featured stars from current productions, as well as production personnel who discussed the films involved. The broadcasts were heard for a half-hour daily.

Typical of comments was the letter received by Robert J. O'Donnell, Movietime national director, from E. J. Mannix, MGM vice-president and general manager. Said Mr. Mannix: "Reports coming in all seem to be very favorable and very enthusiastic."

There was praise too from outside the industry: the American Legion, meeting in annual convention in Miami, officially commended the industry on the 50th anniversary of the film theatre and presented scrolls to Walter Pidgeon, John Wayne and Ward Bond as representatives of the motion picture industry.

In Dallas, a luncheon at the Variety Club welcomed back the stars who had gone on a second tour of the area, and in New York, the *Journal-American* began a series of eight-column wide boxes in tribute to Movietime.

Columbia Sets Dividends

Directors of Columbia Pictures have declared a dividend of 50 cents on the common stock and voting trust certificates, payable November 28, 1951 to stockholders of record November 14. There was also declared a 2½ per cent stock dividend on the common stock and voting trust certificates, payable in common stock December 28, 1951 to stockholders of record November 15.

Opens in Tennessee

Crescent Amusement Company's new theatre in Columbia, Tenn., the Polk, has opened. Seating 1,250, it replaces the Princess, destroyed by fire in 1949.

To Open Crescent House

The Tennessee, new house of the Crescent Amusement Company in Nashville, is scheduled for a Thanksgiving opening. The theatre cost $1,000,000.

Trade Needs Ideas, Daff Tells British

LONDON: Immediately following his theatre managers' convention at Harrogate, John Davis, managing director of the J. Arthur Rank Organization, called a joint General Film Distributors - Universal - International sales conference at the Dorchester Hotel here.

Al Daff, who remained here for the occasion after the Harrogate gathering, had some pertinent observations on the film business' future. "Our industry needs new ideas —they are the breath of life to us—and if new ideas cannot be thought up, then we need a new twist on old ideas," the U-I overseas head said.

Recalling how U. S. showmen had been frightened by the "bogey man" television, Mr. Daff went on: "You have read that the American industry was in trouble and that theatres were closing down. These things were true only because exhibitors, distributors and producers had lost their knack of showmanship. Either that, or they were too lazy to go out and sell. And as a consequence television began kicking the very daylights out of us good showmen.

"Universal was very fortunate. We still believed in showmanship. We still believed in every man in our organization getting that little bit extra and we expounded these theories in all our 31 branches in the U. S." Mr. Daff claimed there was no evidence that television was responsible for any theatres closing. In fact, said he, there are now 8,000 more theatres in America than in 1948.

▽

Following discussions between the Cinematograph Exhibitors' Association and the Ministry of Fuel and Power it has been decided to ease winter lighting restrictions. The Ministry made two demands: 1. Where an exhibitor takes advantage of the concessions there must be an equivalent reduction in the power used inside the theatre. 2. A notice or slide must be exhibited telling audiences that additional lighting is used at entrances because power is reduced elsewhere.

Theatre men are concerned at the probability of total power-cuts interrupting their performances as soon as the weather worsens. Cuts were frequent last year.

Buys Arkansas House

J. E. Singleton, Marked Tree, Ark., theatre owner, recently purchased the Grand theatre, Trumann, from Bob and Norris Taylor. Mr. Singleton owns the New theatre in Marked Tree and the Tyro in Tyronza.

Filmack Has Singing Reel

A new "Auld Lang Syne" singing reel animated with the bouncing ball novelty has been completed in Hollywood by Dave Fleischer for Filmack Trailers.

NEWS MAGAZINE GOES TO SCHOOLS

The News Magazine of the Screen, a public service feature of Warner Pathe News aimed directly at high schools and colleges, has just entered its second year of successful operation, according to Al Butterfield, its originator and editor. Put out on 16mm and running from 18 to 20 minutes, the News Magazine is sponsored by what are described as public-spirited organizations in 22 states. Prints go to the schools free, with the cost shared by the sponsor and the newsreel. The reels, issued 10 times each year, attempt to provide the background to current news events in pictorial feature form.

Associated Screen Color Short on Royal Visit

MONTREAL: Associated Screen Studios has released its latest Canadian Cameo short subject, "Royal Welcome." This is the first picture in color to be released of the Royal couple's Canadian visit, and it is also the first time that theatre audiences in Canada will see the new negative-positive Ansco Color process. Direction of this epic short subject was handled by Gordon Sparling, with Bob Martin and Jack Hynes at the cameras. The script was written by Frank Lowe, newspaper feature writer, with narration by Bill Deegan, Montreal radio personality.

Paraguay Distributors Reported Disturbed

WASHINGTON: The Commerce Department said Paraguayan distributors are "concerned" over government suggestions that they import more Argentine films or films paid for with Argentine pesos. According to the distributors, film chief Nathan D. Golden reports, the Bank of Paraguay has indicated that about 50 per cent of the films imported should be in these categories. Mr. Golden said that "distributors feel that if this measure is taken, the motion picture exhibition business will suffer a serious setback, as Argentine production is insufficient to supply present demands."

Begin Construction on Ten New Drive-Ins

Construction on 10 new drive-in theatres in Colorado, South Dakota and New Mexico has begun, Joe Stone, Denver branch manager for National Theatre Supply Company, reported this week. Mr. Stone has sold Simplex booth equipment outfits to the Black Hills Amusement Company for four South Dakota drive-ins. Equipment for three New Mexico theatres was sold to Theatre Enterprises, Inc. Westland Theatres, Inc. and John Roberts are also planning new drive-ins in Colorado, Mr. Stone reports.

Two Film Men Win Seats in Parliament

by PETER BURNUP

LONDON: Two eager, eloquent protagonists of the film business succeeded in the confused welter of Britain's General Election. Both are in the Labor camp. They are Tom O'Brien, of the National Association of Theatrical & Kine Employes, who increased his majority at North West Nottingham, and Eric Fletcher, director and deputy chairman of Associated British Picture Corporation. Although sitting with the Opposition in the new Parliament, they may both be relied on to put a strong case forward for the trade whenever its affairs come into debate.

Mr. O'Brien's opposite number, George Elvin of the Association of Cine & Allied Technicians was heavily defeated at Oxford where he stood for Labour. And the same fate was in store for Dennis Walls, once CEA president, in his fight for the Conservatives at Wigan.

Sons of two well known trade personalities ran as candidates. J. A. Richards, whose father is Randolph Richards, former CEA president, was the Socialist nominee at Dorking and was heavily defeated. Peter Baker, son of Reginald Baker, president of the British Film Producers Association, won the seat in South Norfolk for the Conservatives.

The new Parliament will be preoccupied with weighty questions not only in the national but in the international field. Film men see little hope of their own problems being ventilated in Commons. There are some who profess satisfaction about this in view of the dreary succession of governmental bickerings the industry has endured under the Socialist regime. The feeling is growing, however, that the Tory cabinet may find it possible to examine the discriminatory incidence of the entertainment tax. Socialist Chancellor of the Exchequer Hugh Gaitskell promised some kind of examination would be made before the next budget.

J. Arthur Rank scored a bulls eye when he threw open his experimental big-screen television theatre—the Odeon in the London suburb of Penge—to the general public on election night. Due to the peculiar laws attaching to the BBC monopoly, Mr. Rank could not charge admission. It was the first opportunity the ordinary person had of seeing the big screen, and the results were enthusiastically received.

Columbia Buys Picture

Columbia has announced the acquisition of world distribution rights to "Red Show" through the outright purchase of the picture from the All American Film Corp. It was produced by Boris L. Petroff, and stars Guy Madison and Ray Mala.

An Important Exhibitor Asked

"Will Paramount continue to deliver the kind of big boxoffice attractions it has released in the past few months?"

Our Answer Is:

An emphatic Yes!



NOVEMBER

From the great stage success

KIRK DOUGLAS · ELEANOR PARKER · WILLIAM BENDIX

in WILLIAM WYLER'S

Production of SIDNEY KINGSLEY'S

Detective Story

DECEMBER

Large scale outdoor action thrills

EDMOND O'BRIEN

YVONNE DE CARLO

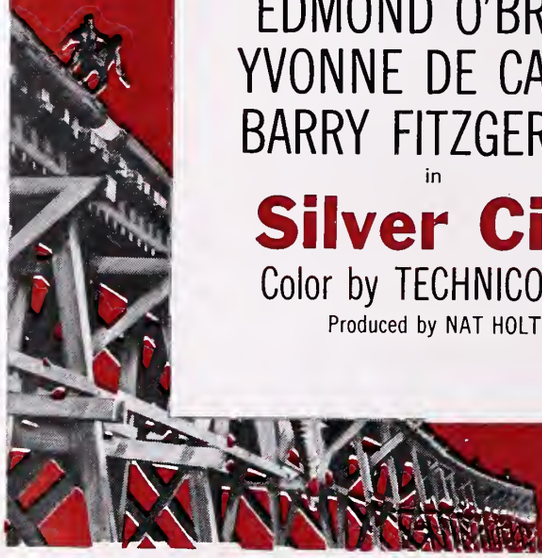
BARRY FITZGERALD

in

Silver City

Color by TECHNICOLOR

Produced by NAT HOLT



IT'S MOVIETIME, U.S.A.

NOVEMBER

Spectacle never before filmed



When Worlds Collide

Color by TECHNICOLOR

Produced by GEORGE PAL

NOVEMBER

The U. S. Submarine "Tiger Shark" in action off Korea

Submarine Command

starring

WILLIAM HOLDEN · NANCY OLSON

WILLIAM BENDIX · DON TAYLOR



AND EARLY IN '52, BIG ONES LIKE:

HAL WALLIS'

Sailor Beware

starring

DEAN MARTIN & JERRY LEWIS

LEO McCAREY'S

My Son John

starring

HELEN HAYES · ROBERT WALKER

VAN HEFLIN · DEAN JAGGER

PERLBERG-SEATON'S

Aaron Slick From Punkin Crick

Color by Technicolor · starring

ALAN YOUNG · DINAH SHORE · ROBERT MERRILL

WILLIAM WYLER'S

Carrie

starring

LAURENCE OLIVIER

JENNIFER JONES

HAL WALLIS'

Red Mountain

Color by Technicolor · starring

ALAN LADD · LISABETH SCOTT

ARTHUR KENNEDY · JOHN IRELAND

PERLBERG-SEATON'S

Anything Can Happan

starring

JOSE FERRER

KIM HUNTER

CHRISTMAS

You'll tingle when they tangle in Tangiers



BOB HOPE and HEDY LAMARR

in

My Favorite Spy





In the Paramount Building elevator the other day, an important circuit head met a Paramount sales executive and put just that question to him. The answer was an emphatic "YES!" Paramount's November and December releases alone justify that answer because they possess the grossing potential of pictures such as "A Place in the Sun," "That's My Boy" and "Here Comes the Groom."

Those highly successful attractions, all delivered within a 2-month period, were not a flash-in-the-pan. You can be assured that in almost every similar period between now and the end of 1952, Paramount product, so outstanding in the past few months, will be equaled in number and quality. You can expect increased boxoffice revenue because Paramount's consistently strong product is the result of long range planning and unlimited financial investment.

SAM SWITOW, LEADER IN HIS COMMUNITY

THE APPOINTMENT recently of Samuel J. Switow, prominent Kentucky exhibitor, as national exhibitor chairman of the amusement industry's annual "Christmas Salute" in behalf of the Will Rogers Memorial Hospital Fund, this week recalled a success story in the true American tradition.

The Switow family has 19 houses and three drive-ins in Indiana, West Virginia and Kentucky. The name of the company is M. Switow and Sons Enterprises, Inc., which was formed by the father, the late Michael Switow, who immigrated from Russia as a youth in 1884.

Important in Louisville

The activities of the Switow family in the film business and in relation to their fellow members of the Louisville community is held to be of such importance that when their Kentucky theatre in Louisville during the summer switched to first run, the Louisville *Courier-Journal* ran a feature story citing the background and rise of the family.

Sam Switow was born in Shelbyville, Ind., in 1897, where the elder Switow and his wife, who now is president of the company, first settled on their arrival in this country. The parents opened a confectionery and stationery store, later branching out to operate a film theatre.

Young Sam, who with his two brothers Harry and Fred now operate the circuit, may be said to have entered the film business when he was 10 years old. Later, another theatre was opened in Jeffersonville and in 1912 the family moved to Louisville. Mr. Switow worked with his father until 1917, when he started his World War I service with the Naval Air Corps.

On his discharge in 1918, Mr. Switow expanded the theatre operations with his father to 25 theatres but in 1927, retracted somewhat because of illness in the family. Between 1937 and 1942 the circuit again expanded. It was in the latter year that Mr. Switow again answered the call to the colors. He served in World War II as a major in the Air Corps until 1945.

Operate Photo Service

On his discharge he returned to the theatre business and assumed the post of vice-president and general manager of the circuit, which he still occupies. The family also owns the Mail Photo Service, Inc., and Acorn Photo Service, a wholesale and retail developing plant and supply house.

Besides belonging to a number of civic and community organizations, Mr. Switow's list of film industry organization memberships is impressive: Former chief barker of the Variety Club tent in Indianapolis; international representative at large for the Variety Clubs; Motion Picture Pioneers, Allied Theatre Owners of Indiana, Theatre Owners of Kentucky, Louisville Theatre Owners, and others.



SAM SWITOW, with his mother, Mrs. M. Switow, and Michael Glogar, his grandson.

Ford, Johnston, Sarnoff At Pioneer Dinner

Leading figures of American industry including Henry Ford II, president of the Ford Motor Company; Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America; Frank M. Folsom, president of RCA, and Eric Johnston, president of the Motion Picture Association, will head the guest list at the annual dinner of the Motion Picture Pioneers in honor of Harry M., Jack L. and Albert Warner. More than 300 will attend the dinner November 15 at the Starlight Roof of the Waldorf-Astoria Hotel in New York. The tribute to the three Warner brothers as the "pioneers of the year," will be marked by the presentation of a special plaque from the Pioneers. To date, 75 new members are scheduled for induction at the dinner.

"American" Gets 6-Week Run in Chicago Theatre

CHICAGO: "An American in Paris" will open at the B. & K. State Lake here the evening of November 14 for a six-week run. B. & K. was awarded the first Chicago run of the picture after Federal Judge Michael Igoe had granted them permission to bid for an extended run of six weeks on the picture, ruling that the picture was of a quality to be exempted from the two weeks' first-run limitation imposed on B. & K. Theatres by the Jackson Park decree.

Sells Iowa Theatre

The Orpheum theatre at Rock Valley, Ia., has been sold by Mr. and Mrs. John Nebben to Waldemar Weverstad of Centerville, S. D. Mr. Weverstad also owns the Broadway at Centerville.

Fox Plans 18 In Color in Year 1952

Half the feature product planned for 1952 release by 20th Century-Fox will be in Technicolor. The company this week announced 18 films in color for the coming year. This record figure is almost twice the number released in 1951, and four more than available in the combined years of 1949 and 1950.

The company said all musicals and semi-musicals will be in Technicolor. Of the 18 scheduled, seven have been completed while four more are before the cameras. The remaining seven will go into production during the next few months.

The seven completed Technicolor films are:

"Kangaroo," an outdoor drama; "With A Song in My Heart," a musical drama; "Down Among the Sheltering Palms," a musical romance; "Red Skies of Montana," outdoor drama; "Belles on Their Toes," sequel to "Cheaper By the Dozen"; "Lydia Bailey," romantic spectacle, and "Wait Til' The Sun Shines, Nellie," romantic cavalcade.

Now in production are:

"The I Don't Care Girl," biographical musical; "The Girl Next Door," musical comedy; "Way of a Gaucho," romantic drama, and "Swamp Girl," drama.

The remaining films on the color schedule are: "The Golden Serpent," drama; "White Witch Doctor," drama; "What Price Glory," musical version of the famed play; Damon Runyon's "Blood Hounds of Broadway"; "The Snows of Kilimanjaro," drama; "The Stars and Stripes Forever," biographical musical, and "The Farmer Takes a Wife," romance.

TOA Executive Committee To Meet November 15

The executive committee of the Theatre Owners of America will hold its first meeting of the 1951-52 season at the Hotel Astor, New York, November 15, it was announced this week by S. H. Fabian, committee chairman. The meeting was set on that date to permit committee members to attend the Motion Picture Pioneers dinner that night, Mr. Fabian said.

Mr. Fabian also reported that Pat McGee of the Cooper Foundation, Denver, had accepted appointment to the executive committee.

Important items on the agenda, as outlined by the chairman, will be: discussion of plans for the national convention in 1952; developments on arbitration; theatre television hearings before the Federal Communications Commission; plans for the midwinter meeting of the board in Los Angeles; formalizing of plans for regional meetings in New York, Atlanta, Dallas, Chicago, Denver and Los Angeles.

The National Spotlight

ALBANY

The Warner Theatres zone offices are now located in the Strand building. The screening room is shared by Fabian Theatres. . . . Managers report an increase in vandalism locally. . . . "A Streetcar Named Desire" will day-and-date at the Strand and Ritz, at $1.20 top. It is the first time two Albany downtown houses are playing a picture at the same time. . . . Drive-ins at Watertown and Plattsburgh, two of the most northerly points in the exchange territory were operating after a number of drive-ins had closed for the season. Some, including Harry Lamont's Vails Mills, went on weekend schedules. . . . Managerial changes include: Vic Bunze, one-time Waterford exhibitor and later manager of Fabian's Griswold, Troy, to Hellman's Palace in that city; resignation of John Dwyer at Fabian's Mohawk drive-in and his replacement by George Lourinia, from the Auto-Vision at East Greenbush; appointment of Ludwig Kaufman as assistant at the Strand, succeeding Richard Cranston; appointment of Edward McCue, one-time newsman, as assistant to Oscar J. Perrin at the Ritz.

ATLANTA

Trade in most of the drive-ins and downtown theatres about average. Playing at the local theatres are: Art, "Oliver Twist"; Fox, "Come Fill the Cup"; Loew's Grand, "The Golden Horde"; Paramount, "A Streetcar Named Desire"; Rialto, "Drums in the Deep South"; Roxy, "House on Telegraph Hill" and "Secret of Convict Lake." . . . The Sunset drive-in, at Brunswick, Ga., has added more car speakers. . . . W. W. Edwards, from Ozark, Ala., has taken over three neighborhood theatres in Birmingham, Ala., two from the Waters Theatres and one from Jim Corbett. . . . The Avon-Art will have as its manager T. R. Campbell, Robert Chism will look after the Norwood and T. O. Williams, the Fox. The Avon-Art will show mostly foreign films. . . . The Jasper, Jasper, Ala., celebrated its first anniversary. . . . The Martin circuit has added six theatres to their list in Columbus, Ga., while United Paramount has added two: the Bradley and Columbus. The new Martin theatres are the Georgia, Rialto, Royal, Springer and Rexview Drive-in.

BALTIMORE

Business continues to hold up downtown with two holdovers keeping a high second week gross: "Across the Wide Missouri" at Loew's and "The Day the Earth Stood Still" at the Hippodrome. "Submarine Command" at the Stanley opened well with a gala premiere. "Crosswinds" at the Mayfair doing above average. . . . Roadshow prices will be in vogue next week when "An American in Paris" opens at Loew's Century with an 85-cent top and "Streetcar Named Desire" goes for $1.20 top at Warner's Stanley, plus "The Tales of Hoffman" at the Little for $2.40. . . . Lester Green, general manager, Hicks circuit, died. . . . Stewart Thompson, manager, Central theatre, Hampstead, Md., in town. . . . John Frederick, former manager of the Leader theatre, is now the new manager at the Windsor.

BOSTON

"Streetcar Named Desire" broke an opening day's record at the Astor theatre and may continue to smash ahead to a week's record. "Place in the Sun" at the Metropolitan and "Desert Fox" at the Paramount and Fenway were strong enough to hold over. The product line-up for week starting October 26 looks best in years, according to downtown theatremen when expect exceptional returns. . . . George Roberts of Rifkin circuit named head of publicity for the Newton Community Chest. . . . Several drive-ins in the northernmost section of New England have closed for the season while others are on a week-to-week basis depending on the weather. . . . Affiliated Theatres Corp. is now handling the buying and booking for the Star, Pascoag, R. I., for Len Richter. . . . Philip O'Leary, booker for Twentieth Century-Fox Boston office, for the past two years, died. . . . Samuel Pinanski, president of American Theatres Corp., was reappointed a member of the Board of Trustees of Lowell Textile Institute.

BUFFALO

Both "Streetcar Named Desire" and "An American in Paris," opened here at advanced prices. "Desire" played the Paramount at $1.20 top and "American" was shown at the Buffalo at 90-cent top. . . . The sudden death of his mother at the age of 90, called Ed Wall, Paramount field representative, back to the maternal homestead near Boston the other day. . . . Midnight horror shows in the Center, Seneca and Niagara last Friday midnight all paid off at the box office, according to Arthur Krolick, Paramount Theatres general manager. . . . WBEN-TV now is telecasting from 9 a.m. each morning. . . . Tent No. 7, Variety Club held a Hallowe'en party. . . . The American Red Cross in Rochester arranged with the Regent theatre to "pay off" in tickets to each woman who donates a pint of blood on November 6. The tickets will be good for the world premiere of "The Lady Pays Off." . . . Elmer F. Lux, general manager, Darnell Theatres, and candidate for president of the Buffalo City Council, making a strong campaign for the post. . . . Margaret Janis has been named assistant manager at the Cinema, where Milt Harris is the managing director. . . . Jean Haus is the new student manager at the RKO Palace in Rochester. . . . A sock campaign is being laid down for the world premiere here of "When Worlds Collide," by Arthur Krolick and Charles B. Taylor.

CHICAGO

First run business is good, but the subsequent run houses are only fair. Outstanding among the new first run entries are "The Desert Fox" plus "My True Story," packing 'em in at the Grand; "A Place in the Sun," which gave the Chicago a rousing first week of close to $60,000; and "The River," playing the Selwyn to very good returns on a reserved seat policy. Other first runs, excepting "Bright Victory," which is below average at the Woods, are fair to very good. . . . Negotiations for sale of the Granada by B. & K. to a Greek Orthodox congregation still being carried on. . . . The Rosewood and the downtown RKO Grand have hooked up with a local photographic studio for lobby promotional deals, involving distribution of theatre tickets (for which the photographic company reimburses the theatre at full box office price) as prizes to patrons. . . . The 66, 41, Sky-Hi, Harlem, Golf Road, Twin drive-ins still are open, but bad weather has been trimming their grosses. . . . With the changes in the federal admission tax setup on reduced admission prices for special group, there is a move afoot here to have the theatre set up special prices for teen-agers.

CINCINNATI

"A Streetcar Named Desire," playing the RKO Grand at a scale of 75 cents to $1.19, is heading for an estimated $20,000, while "Across the Wide Missouri" is doing an approximate $15,000 at the RKO Albee, a respectable plus-average figure. Other current bills include: "Close to My Heart," RKO Palace; "Come Fill the Cup," move-over week at the RKO Lyric, following an initial seven days at the Albee; "Highway in the Sky," Capitol; "The Desert Fox," second week, Capitol and "Tony Draws a Horse," at the Guild. . . . The Dayton Variety Club, Tent No. 18, has assumed responsibility for Variety Manor in providing a site and building for a permanent state receiving hospital and guidance center clinic for emotionally unstable children, to be underwritten by the Community Chest. . . . Dayton, Ohio, will remain on the present standard time during next summer, petitions to place the matter on the November ballot in the hope of getting daylight savings time, having been disqualified by the board of elections because of an insufficient number of signatures.

CLEVELAND

"Across the Wide Missouri" is hitting a new high in key spots of this territory, according to Loew theatre division manager

(*Continued on page 28*)

WHO PAYS OFF

The sensational exposés which a rehearsal for the shocking



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RKO RADIO PICTURES

Westerns, Sports Magazines; in Sat. Eve. Post, Collier's, Look, Esquire, fan magazines . . . Parade and other Sunday Magazines . . . to a TOTAL CIRCULATION OF 36,479,512.

(Continued from page 25)

Frank Murphy, who reports that in two days it did an average week's business at Loew's in Akron; grossed so high in four days at Loew's Canton that it was held seven days and opened very big at Loew's State, Cleveland. . . . James Stewart flew in from Honolulu to join his mother and sisters at the bedside of his father, Alexander Stewart, who is very ill. . . . Variety Post of American Legion honored its pioneer members at a dinner. . . . Charlotte (Mrs. Leroy) Kendis is the new president of the League of Showmen's Wives, succeeding Mrs. Nat Barach, who served two terms. . . . Meyer Fine and Sam Stecker of Associated Circuit head a group of local businessmen who bought from Chicago interests the operating lease on the Hotel Hollenden.

COLUMBUS

Single feature engagement of "An American in Paris" at 90 cents top, 20 cents higher than the usual admission rate, proved to be the chief boxoffice magnet of the week at Loew's Ohio. The Palace did well with "The Day the Earth Stood Still," followed by "Little Egypt" and "Cattle Drive" in a strong dual bill at Loew's Broad and "The Adventures of Captain Fabian" at the Grand. "Tales of Hoffmann" went into a second week at the World. . . . Increasing tendency toward advanced prices for special attractions is noted here. "A Streecar Named Desire," current at the Grand, is the latest to show at a price boost. . . . Dr. Clyde Hissong, chief Ohio film censor, was guest speaker at a meeting of the Motion Picture Council of Columbus and Franklin County.

DENVER

Films slated for holdovers include "Texas Carnival" at the Broadway, and "Darling, How Could You," at the Denham. Other first runs, mostly with good business, include "Love Nest" with a reissue of "My Friend Flicka" at the Aladdin, Tabor, Webber; "Saturday's Hero" with "As You Were" at the Denver and Esquire; "Man With a Cloak" and Blackstone, the magician, on stage, at the Orpheum, which was packed all week; "Lost Continent" with "Highly Dangerous," Paramount, and "Desert Fox" with "Corky of Gasoline Alley," Rialto, after a week at each the Denver and Esquire. . . . "Fort Defiance" world was to premiere at the Paramount November 6. . . . Tom Knight, Riverton, Wyo., theatre owner, in on another of his mercy flights, this time to fly to a Denver hospital a man that had lost an arm in an accident. . . . Mrs. Robert Gifford is back as secretary at Allied Rocky Mountain Independent Theatres headquarters. . . . An explosion, caused by spontaneous combustion, burned out stage and auditorium of El Raton, Raton, N. M. Damage about $100,000. Will be rebuilt as soon as possible. Operated by Hubbard and Murphy, Inc.

DES MOINES

Edward E. Gruenberg has replaced Ted Mendenhall, resigned, as salesman for Columbia. . . . Leonard Wood of Burlington has been named manager of the Ritz in Chariton. He replaced Floyd Lewis, who had been serving as temporary manager since the transfer of Paul Scholer to Oelwein. . . . Burglars caused $300 in damage to the Council Bluffs drive-in theatre. Most of the loss was in damage to the theatre; the burglars got away with only a few dollars in cash and five cartons of cigarettes. . . . Manager J. M. Cappel of the Town theatre at the Fort Des Moines housing project, turned over all the receipts from his Friday and Saturday night showings to the Community Chest. . . . Hal King, manager of the Des Moines branch of Lippert Pictures, was guest speaker at the Osage Rotary club. . . . The Farragut theatre has reopened after extensive alterations by managrs Bob Barry and Dan Meyers, Jr. . . . Mr. and Mrs. Richard Fritz, owners of the TicToc at What Cheer, have taken over the Masonic theatre there. . . . George Lawson has been named manager of the Garden at Guthrie Center, replacing King Cole who left to take a position in Des Moines.

DETROIT

First-runs have been having some competition from Skating Vanities and a couple of top lays at the legit houses. "The Desert Fox" coupled with "The Son of Dr. Jekyll" dropped in its second week at the Fox. Madison expects good returns from "A Streetcar Named Desire." Palms has "The Racket," Michigan is showing "Come Fill the Cup" and "Her Panelled Door." United Artists is showing "Red Badge of Courage" and the Adams is featuring "Behave Yourself." . . . Grant Hawkins has been appointed by Community Circuit to manage the Rouge. . . . The Down River theatre circuit has closed the 1,000-seat Majestic. They will reopen the more modern 600-seat Rialto across the street after a remodeling job.

HARTFORD

Downtown first-runs included "Across the Wide Missouri," Loew's Poli; "Tales of Hoffmann," Warner Regal; "Come Fill the Cup," Warner Strand; "Desert Fox," Allyn. . . . Harold Cummings, formerly manager of E. M. Loew's State theatre, Holyoke, Mass., and Riverdale drive-in, West Springfield, Mass., has been named assistant manager of the Gateway, Fort Lauderdale, Fla. . . . Paul Papa has been appointed assistant manager of the Warner Strand, Hartford. . . . Ralph Carenza, manager of the Warner Art Theatre, Springfield, Mass., has been shifted to the managership of the circuit's Capitol, Everett, Mass. . . . Edgar Lynch, manager of the Roger Sherman theatre, New Haven, for the past nine years, and with the Warner circuit for more than 20 years, has resigned. . . . The E. M. Loew circuit has resumed combination vaudeville-film shows at the 1800-seat Court Square theatre, Springfield, Mass., on weekends. The theatre, managed by Sam Schechter, plays films exclusively the rest of the week. . . . Willard B. Rogers, resident of the Will Rogers Drive-In Theatre Corp, Manchester, Conn., was honored at a testimonial dinner by the Connecticut Hotel Association. He recently retired as president of the Bond Hotel Corp., of Hartford, operators of three Hartford hotels.

INDIANAPOLIS

"A Place in the Sun" was the boxoffice leader the past week, earning a moveover to Keith's on the strength of a fine $13,500 gross at the Indiana. . . . Trueman Rembusch, Marc Wolf, Sam Neal, Al Borkenstein, Morton Weinberg and Sam Switow are the arrangements committee for the Allied Theatre Owners of Indiana's silver anniversary convention at the Hotel Lincoln November 14-15. . . . Successful Movietime U.S.A. programs are reported by Vic Sicilia, Y & W manager at Muncie, and Roger Wright, Akron (Ind.) exhibitor. . . . W. K. Embleton, Monogram branch manager, has moved the office here to 438 N. Illinois street, formerly occupied by ELC. . . . Despite good fall weather so far, Indianapolis drive-ins have set an early November 4 closing date. . . . The Indiana and Keith's were thrown open to the Indiana State Teachers' Convention for morning sessions. . . . The Variety Club gave its first annual good fellowship award for a non-member to William Coons, retiring film row druggist.

KANSAS CITY

"The Desert Fox," after a good first week at the four Fox-Midwest first runs, Esquire, Fairway, Granada, Uptown, was moved over to the Tower for a second week, with the Tower's new stage show bill. The four first runs are now showing "Thunder on the Hill" and "Mark of the Renegade." The Midland held over "Texas Carnival" along with the "The Strip." The second week of "A Place in the Sun" at the Paramount is followed by "A Streetcar named Desire." . . . Current at RKO Missouri is "Come Fill the Cup," plus "Let's Go, Navy"; "Tales of Hoffmann" is in its sixth week at the Kimo; "Faust and the Devil" is in its second week at the Vogue. . . . L. Morris, division manager, Commonwealth Theatres, attend the opening of the new theatre, the Crest at Superior, Neb. The manager is Ray Watkins. . . . Closing of drive-ins for the season began in mid-October.

LOS ANGELES

"M" is playing at the two Paramounts; "The Well" is at the 4 Star, and "The Mob" and "The Son of Dr. Jekyll" as kindred fare at the Pantages and Hillstreet. . . . "Detective Story" debuted at the Fox Wilshire with a gala premiere and a strong turnout of top name stars. Other current bills included "Drums in the Deep South" at the Orpheum and Hawaii; "The Desert Fox" at the Los Angeles and Chinese group, "Unknown World" at the United Artists group, "The River" at the Fine Arts and "David and Bathsheba" still going strong at the Vogue, Globe and El Rey despite picketing by a lone spokesman of a small church group. "Mr. Imperium" and "The Man With a Cloak" paired at Loew's State and the Egyptian, "Come Fill the Cup" at the three Warner theatres and "A Streetcar Named Desire" at Warners Beverly Hills.

LOUISVILLE

Loew's was scheduled to bring in "The Mob," while the Kentucky offered "The Desert Fox" and the Mary Anderson "A Streetcar Named Desire." The Scoop was to bring in "Oliver Twist," and the Rialto offered "The Day the Earth Stood Still" and "Fellow Fin." The Strand had "Iron Man" and "Hot Lead." The Brown took over from the Rialto "A Place in the Sun"

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and "Deal Me in." D. H. Robinson and Tom Givhan of Louisville, have taken over the operation of the Shepherd theatre, Shepherdsville, Ky., from Mr. and Mrs. L. M. Denton. . . . Even with the cooler weather which has hovered around the Louisville area in recent weeks, none of the drive-ins in the area have indicated a seasonal closing date. . . . The first-run Strand here was closed for two days recently, mid-week, for use of the theatre auditorium for meetings of the Kentucky Grand Lodge of Masons. . . . Out-of-town exhibitors seen on the row recently included: George Lindsay, Lindsay, Brownsville, Ky.; Fred Belcher, Family drive-in, Charlestown, Md.; Gene Lutes, Chakeres circuit, Frankfort, Ky.; C. K. Arnold, Arco and Melody, Bardstown, Ky.; Tom Maxedon, Shelby and Burley, Shelbyville, Ky.; Julian Longest, English, English, Ind; A. N. Miles, Eminence, Eminence, Ky.; George Peyton, Griffith, LaGrange, Ky.; and Homer Wirth, Crane, Crane, Ind. . . . A total of 47 indoor and drive-in theatres joined with local merchants in running a full-page newspaper advertisement in heralding the opening of Movietime U.S.A. in Louisville. . . . According to the Kentucky Department of Revenue, tax returns on amusement (combined) for September, 1951, was $9,792 less than for a corresponding month in 1950. . . . A world premiere with gala festivities is to be in the offing at the Mary Anderson here on November 8 with the introduction of "The Tanks Are Coming." . . . Joe Melcher, Mary Anderson's assistant manager, has gone to Ashland to take over the Paramount.

MEMPHIS

Paced by Strand, Memphis first run attendance was on the upgrade. Strand held over "A Place in the Sun" for a third week. Loew's Palace had a fine attendance with "The Mob," as Broderick Crawford, star, made personal appearances. Loew's State had a good week with "Across the Wide Missouri," and planned a big opening for "An American in Paris." Malco showed "People Will Talk" to large crowds. Warner played "A Streetcar Named Desire" to capacity crowds. . . . Buford Partlow has purchased the Saltillo theatre, Saltillo, Miss., from Mrs. E. L. Nichols, of Tupelo. . . . Mrs. Dovie Lee sold the Dyess theatre, Dyess, Ark., to C. M. Martin. . . . Gene Thompson bought the Cave theatre, Cave City, Ark., from Elisha Jackson. . . . Fire destroyed the Savoy theatre, Tunica, Miss., owned by Fitz Ferris, who said he would start rebuilding immediately. . . . Mid-South exhibitors, visiting and booking on film row, included Jack Watson, Tunica; J. A. Moore, Crenshaw; V. E. Crawford, Ashland; Aubrey Webb, Ripley; Gene Higginbotham, Leachville; Terry Axley, England; Robert Bradley, Marked Tree; L. F. Haven, Jr., Forrest City; J. B. Simmons, Earle; Jimmie Singleton, Tyronza; and J. T. James, Cotton Plant. . . . Mexican films are now being distributed in Memphis by Memphis Film Service, so great has been the demand because the large number of Mexican cotton pickers in Mid-South fields who want to attend theatres.

MIAMI

"A Place in the Sun" which had a double Miami area premiere at the Embassy, Variety, was a big success, according to George Bolden of Claughton's. . . . Now on local screens, "The Mob," Carib, Miami, Miracle; "Come Fill the Cup," Paramount, Beach; "Pickup," Lincoln, Town; "Mr. Imperium," Florida, Sheridan; "Teresa," Mayfair Art; "Kind Lady," Flamingo; "A Streetcar Named Desire," Colony Art; "The Desert Fox," Lauderdale's Gateway, and "Flying Leathernecks," Olympia, with a stage bill. On the midnight beat the Town had "The Son of Dr. Jekyll" and Paramount featured "The Blue Veil." . . . John Merry, manager of the Regent, has resigned. . . . Much interest was shown in the army truck, sand laden and tenanted by a fox, parked in front of the Miracle during the run of "Desert Fox," an exploitation idea of Mel Haber, house manager there. . . . Wayne Rogers, manager of the Normandy, reports a new assistant, Thomas Mahon. . . . Other local personnel changes include Charles Rich, named assistant at the Cameo; Charles Shew, assistant at the Gables; Robert Chait, assistant at the Mayfair Art; Keith Hendee, assisting at the Rosetta; and Douglas Jernigan, now assistant at the Essex.

WHEN AND WHERE

November 5, 6: Convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri & Southern Illinois, Chase Hotel, St. Louis, Mo.

November 6: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto, Canada.

November 6. 7: Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

November 13, 14: Fall meeting, Independent Theatre Owners of Montana, Finlen Hotel, Butte, Mont.

November 14-15: Annual convention, Allied Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

November 15: Meeting, executive committee of Theatre Owners of America, Hotel Astor, New York.

November 18-20: Convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 26, 27: Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconson, Schroeder Hotel, Milwaukee.

MILWAUKEE

"Come Fill the Cup" was at the Warner, and "Saturday's Hero" at the Riverside. On Nov. 1 "Across the Wide Missouri" was to open at the Towne. . . . Louie Orlova is busy at work promoting "An American in Paris." He took the picture to Madison where it was screened at the university for all the art students. They were then eligible to enter a contest to draw their conception of the best scene. . . . The Victory and '41 Twin drive-ins have closed for the season. The Bluemound is still open. . . . Mike Simons of MGM, will give three talks in the state. . . . At midnight, October 27, the Palace theatre had a pre-Hallowe'en spook show called "Graveyard Frolics." Besides the stage show a full length horror picture was featured. It was a special show requiring a separate admission ticket. Pre-Hallowe'en shows were also featured at the Fox houses.

MINNEAPOLIS

"Iron Man" is at the Lyric; "Adventires of Captain Fabian" at the State; "The Desert Fox," Gopher; "Come Fill the Cup," RKO-Orpheum; and "A Place in the Sun," Radio City. . . . Cedric Adams, widely-read columnist of the *Minneaolis Star* and *Minneapolis Sunday Tribune,* devoted an entire column to bank night, now legal in Minnesota. A group of neighborhood houses sponsor bank night through their firm name of Mill City Theatres, Inc. . . . Adolph Menjou, Hollywood star, was to speak at a dinner rally of Minnesota Republicans.

NEW ORLEANS

Thousands flocked to Loew's State for the premiere of "Anne of the Indies." . . . Other first showings are "Come Fill the Cup" at the Orpheum; "Hue and Cry" at the Avenue; "Happy Go Lovely" at the Joy; "The Scarf" at the Center; and "Tony Draws a Horse" at the Civic. . . . E. Elias contemplates opening his new Colonial theatre in New Iberia, La., the early part of November. . . . D. B. Fiske, owner of the Fiske, Oak Grove, and Lake at Lake Providence, will open a drive-in near Lake Providence on November 20. . . . Exhibitors seen along the row were G. E. Wiltse, Dallas; Robert Molzon, Norco, La.; Mrs. Dave Lutzer, Dallas; Kenneth Giddens and T. E. Limroth, Giddens and Rester Theatres; Arthur Lehman, Jackson, Miss.; R. L. Osborne, Belzoni, Miss.; William Sendy, Patio; Don George, Shreveport, La.; Ernest Landaiche, Biloxi, Miss.; Joe Wallace, Thibodeaux, La.; Ernest Delahaye, Maringuoin, La.; Percy Guitreau, Gonzales, La.

OKLAHOMA CITY

In celebration of their 36 years on Capitol Hill, the Yale theatre sent cards to all their friends, which are good for one free admission to the theatre on any Monday, Tuesday, Wednesday or Thursday. . . . R. Lewis Barton has named his new theatre now being built at 15th and Douglas "The Bomber." It is the 11th theatre in the Barton chain. . . . First run downtown houses are showing: Midwest, "A Streetcar Named Desire"; Center, "Behave Yourself," followed by "The Blue Veil"; Warner Theatre, "Come Fill the Cup"; Sooner, "Jim Thorpe—All American" plus "Smart Girls Don't Talk"; Criterion, "Darling, How Could You?"; Harber and Plaza, "The Desert Fox"; Tower, "Trio" plus "Of Men and Music," and Capitol, "A Millionaire for Christy." . . . The Ritz and a jewelry store in Tulsa jointly sponsored a "diamond grab bag" the closing day of the 1951 Community Chest Drive in Tulsa. . . . A fire destroyed the Broadway at Sulphur Springs, Texas.

OMAHA

The Orpheum celebrated its 24th anniversary with "Mr. Imperium" on the screen and Henry Busse and his orchestra on the stage. . . . The Omaha instituted a policy of

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vaudeville and motion pictures. . . . "The Desert Fox" topped the usual receipts at the Paramount by $3,000. . . . William Miskell, Tri-States district manager who serves annually as the Cardinal for the lavish Ak-Sar-Ben Festival, was featured in a four-page color spread in the national Chrysler house organ. . . . Gaylord Vermoss has been succeeded as a manager of the Military theatre by Ed Horton, who had been assistant manager at the State.

PHILADELPHIA

William Goldman announced that despite the box-office practice in other situations, there will be no advanced prices for the local showing of "American in Paris," which is set to open November 7 at his Randolph. . . . Exhibitors banding together with industrial and commercial power users to battle the proposed rate boost of the Pennsylvania Power and Light Company. . . . City Treasurer in Reading, Pa., blaming television on the drop of tax income from theatres and noting that four houses have closed in the past year, reported that amusement taxes for the first nine months of the year amounted to only $94,239, compared to $135,228 for the same period in 1950. . . . Drive-ins throughout the area are closing earlier than last year. . . . James Insley joined the projection staff at the Ace, Wilmington, Del., and at the Edge Moor in that city, Bill Page, formerly at the Earle, New Castle, Del., is added to the projection staff. . . . Everett Callow, head of the advertising and publicity department for the Warner Brothers Theatres, and Ted Vanett, who serves the William Goldman chain in a similar capacity, were elected to membership in the Philadelphia Public Relations Association. . . . Warners' Princess, small center-city house, has been closed.

PITTSBURGH

Newcomers here are "An American in Paris," which got away to a great start to keep Loew's Penn's long list of successes going. . . . "Come Fill the Cup" in the Stanley, which received an excellent sendoff at a preview, and the Fulton went for a double bill composed of "Mark of the Renegades" and "You Never Can Tell." . . . "Streetcar Named Desire" went into a fourth week in the Warner, and "Tales of Hoffmann" kept up its merry pace in the Art Cinema. . . . The City of Pittsburgh dug into the pockets of theatre-goers in 1950 to the tune of $1,309,000, for the city's 10 per cent amusement tax. . . . For a second time the Variety Club Tent No. 1 has changed the date of its annual banquet. The new date now being January 20. . . . Bill Finkel is Tent No. 1's new Chief Barker. He succeeds John Walsh and will be inducted into office at the get together. Norman Mervis is first assistant and Carl Doser second assistant. Sam Speranza is Doughboy and Al Weiblinger, secretary.

PORTLAND

Most of the downtown houses are holding their current fare for another week. "The Desert Fox" at the large Oriental and Paramount, and "Painting the Clouds with Sunshine" at the Broadway are the only new products here. "The Texas Carnival" at the United Artists, "A Place in the Sun" at the Orpheum, and "Manon" at the Music Box are being held for a second stanza. "People Will Talk" moves over to the Mayfair after two big weeks at the Paramount and Oriental. "The Tales of Hoffmann" is doing such good business at the Guild, with the house scaled at $2.40, that the original two weeks had to be extended to a third frame. . . . Jack O'Brien, salesman for the Portland branch of UA, is again producer of the Shrine "Show of Shows" set for the Mayfair theatre October 31. The entire entertainment industry in this area are again donating their services so that proceeds can go to the Shrine hospital.

SAN FRANCISCO

Top money-maker the past week was "The Desert Fox" at the Fox. . . . Making box office news this week are "Close to My Heart" at the Paramount, "Darling, How Could You?" at the St. Francis, "The People Against O'Hara" at Loew's Warfield, "No Highway in the Sky" at the Fox, "Red Badge of Courage" at the Golden Gate, "The Well" at the United Artists and "Raging Tide" at the Orpheum. . . . Changes in management of Westland Theatres include Jim Brinton who takes over as manager of the Tower in Roseville replacing Barney Stewart, and Gerald Banyard transferred from the Citrus Heights drive-in just outside Roseville to manage the Roseville Theatre in that town, replacing Lee Stewart. . . . Abraham Berry, office manager of General Theatrical, announced there's a new snack bar at the Variety Club. . . . Rotus Harvey, president of PCCITO, will attend the ITO annual meeting in Montana on November 13-14. . . . Gerald Harrison, artist with Jack Farrell's Theatre Art Shop, died suddenly October 25 while in the hospital for a physical examination. . . . Big activity on Market Street the past week was the opening of "Submarine Command" at the Paramount, where high ranking Naval officers led activities. . . . Stirling Siliphant of Twentieth Century-Fox will be in San Francisco from the kickoff ceremonies for the "Miss Kangaroo," which has been booked by the Fox theatre.

ST. LOUIS

Business continues up, with the big reason being the film attractions. . . . "Across the Wide Missouri" continues in a third big week as it moves over to Loew's Orpheum from Loew's State. . . . New openings included "Thunder on the Hill" at the Missouri; "Cattle Drive" at the Fox; "Five" at the Shubert, and "Texas Carnival" at Loew's State. . . . "Desert Fox" moves over to the Ambassador for a second week. . . . The St. Louis Theatre, which since its reopening has been operating on an advanced price basis, brought back two favorite films last week in "Oliver Twist" and "The Mudlark." . . . Latest tabulations show this city with 109 film houses.

TORONTO

"Texas Carnival" opened at Loew's as did "His Kind of Woman" at Shea's and Eglinton, "The Lady from Texas" at the Uptown, and "Two of a Kind" at the Downtown, Mayfair, State, Scarboro, Crest and Glendale. . . . "No Highway in the Sky" remained for a fifth week at the Hyland, "Tales of Hoffmann" at the Towne Cinema and "Laughter in Paradise" at the International Cinema continued for a fourth week, "A Place in the Sun" at the Imperial and "The Desert Fox" at the Odeon Toronto stayed for a third week, while "A Streetcar Named Desire" at the Victoria and "Jim Thorpe—All American" held over for a second week at the University and Nortown. . . . "Night Without Stars" in its second showing is supported by "The Moon Is Down" at the Danforth, Fairlawn, Humber and Christie. For their second run at the Tivoli and Capitol "That's My Boy" and "The Big Carnival" share the bill. . . . Dick Haymes left Toronto for Montreal where he is ballyhooing "St. Benny the Dip," the United Artists release having its Canadian premiere at the Orpheum theatre, Montreal.

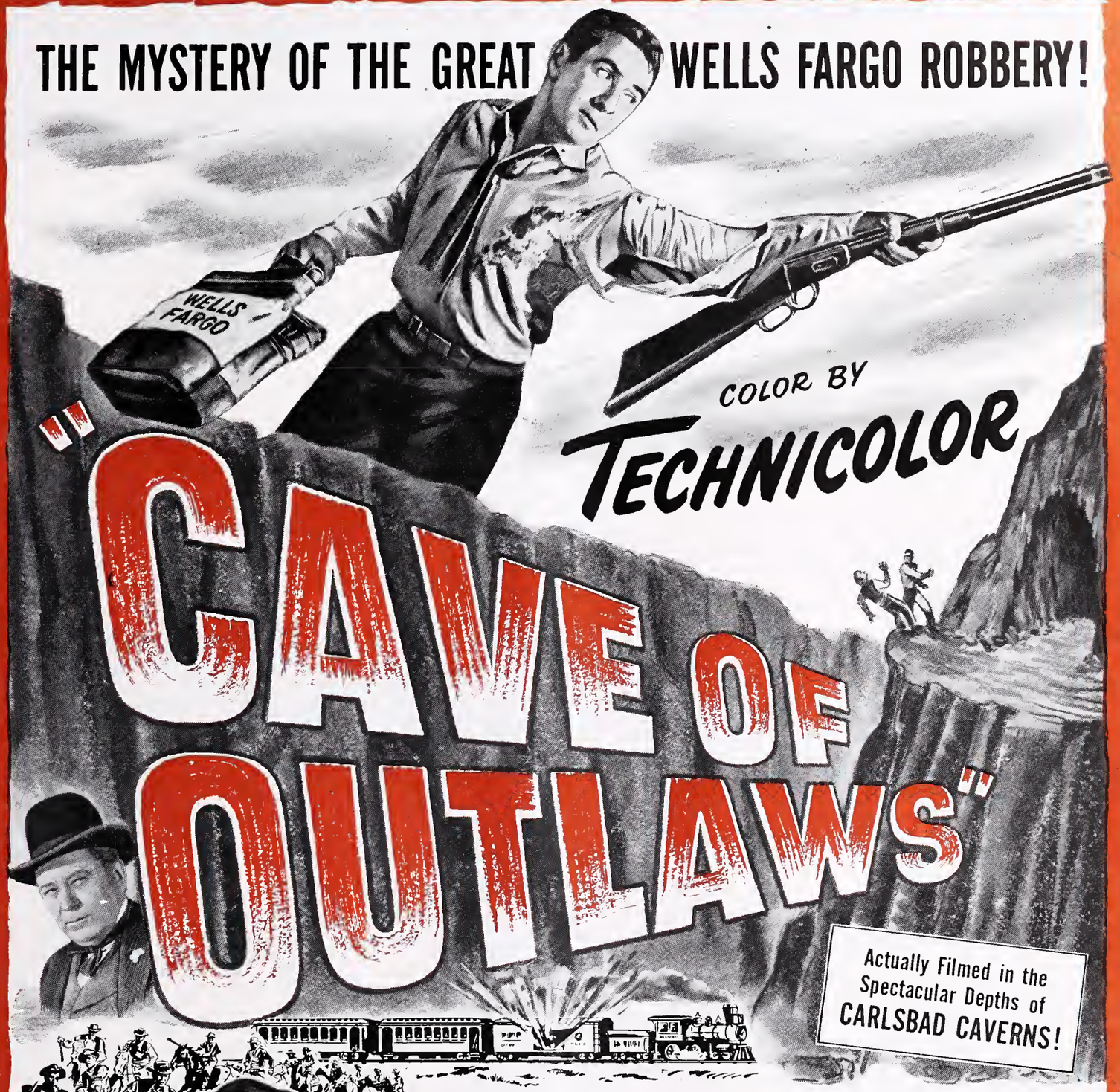
VANCOUVER

One newcomer, "Cross Winds," is doing well at the Strand, and a holdover of "A Place in the Sun" is at the Capitol. "Thunder on the Hill" at the Vogue did okay. . . . Also playing, "Force of Arms" at the Orpheum; "Worm's Eye View" and "Wherever She Goes," a British bill, at the Cinema; "Captain Horatio Hornblower" plus "Alice in Wonderland," at the Dominion; "The Prowler," second week, at the Plaza; "Yellow Sky" plus stage show at the Hastings, and a second week of "Laughter in Paradise" at the Studio. . . . William Risk, who operates the Bellvale theatre at Bella Coola, in northern B. C., has sold his Paradise Valley theatre at Paradise Valley, Alberta, to Jack Hawkes, former Lloydminster, Sask., exhibitor. The Norquay theatre at Norquay, Sask., which opened last year as a 16 mm. house, is switching to 35 mm. Sam Holmberg of the Regal theatre at Sturgis, Sask., will take over the management. . . . Ivan Ackery, Orpheum theatre manager and a Quigley Award winner, is hospitalized.

WASHINGTON

New openings included: "Come Fill the Cup" at the Warner; "Desert Fox" at the Palace; "Across the Wide Missouri" at the Capitol; "Drums in the Deep South" at RKO Keith's; "Brave Bulls" and "Il Trovatore" at the Little; "Ballerina" and "Paris 1900" at the Dupont. Holdovers included: "Streetcar Named Desire" at the Metropolitan; "A Place in the Sun" at the Trans-Lux; "No Highway in the Sky" at the Playhouse, and "Minne" at the Plaza. Carryover for the week was "Texas Carnival" at the Columbia. . . . The Playhouse had an October 31 opening for "The River" on a reserved seat policy. Matinees were priced at $1.20, $1.50 and $1.80; special matinees at 5:30 were set for Saturday, Sunday and holidays. Evenings were priced at $1.20, $1.80 and $2.40. . . . The Variety Club had a general membership meeting on Monday, October 29, called by Chief Barker Morton Gerber. . . . Sidney Lust's Bethesda, Hyattsville, Cheverly, Viers Mills, Kaywood and Allen Theatres offered hundreds of dollars worth of prizes on Saturday, October 27, when they staged their big Hallowe'en costume contests. . . . "Kon-Tiki" opened a 7-day engagement at the Hiser-Bethesda theatre after a long run at the Dupont. . . . Tent No. 11 had a Hallowe'en Party on October 27.

THE MYSTERY OF THE GREAT WELLS FARGO ROBBERY!



COLOR BY TECHNICOLOR

CAVE OF OUTLAWS

Actually Filmed in the Spectacular Depths of CARLSBAD CAVERNS!



Starring

Macdonald CAREY · Alexis SMITH

with EDGAR BUCHANAN · VICTOR JORY

Story and Screenplay by ELIZABETH WILSON · Directed by WILLIAM CASTLE · Produced by LEONARD GOLDSTEIN · A Universal-International Picture

Today it's U-I...Ask the Showmen who Show them!

The Hollywood Scene

Foreman's Lippert Deal Sets Tongues Wagging

by WILLIAM R. WEAVER
Hollywood Editor

The Hollywood week was relatively dull.

Some 350 individuals who had participated one way or another in the planning and execution of the Movietime U. S. A. tours celebrated the success of that undertaking at a banquet in the Beverly Hills Hotel, an appropriate exercise presided over by COMPO campaign chairman Robert J. O'Donnell.

Pictures Previewed in Projection Rooms

The studios previewed about nine pictures for the press, most of them in projection rooms during the daytime, a recent trend jibing not at all with the universally shared conviction that the proper setting for a press preview is a theatre in the evening with a lay audience present.

The business agents of the IATSE studio locals discovered a discrepancy between their interpretation of the escalator clause in the new wage schedules and their employers' interpretation of the same, which created quite a stir locally but presumably will not affect greatly the estimated $11,000,000 increase in annual production costs previously noted.

The newsiest news of the week, in point of conversational displacement at least, centered around Carl Foreman, whose interest in Stanley Kramer Productions, Inc., and the Stanley Kramer companies was acquired by his partners in those corporations on Monday night and who, on the following day, formed Carl Foreman Productions and made a contract with Robert L. Lippert for the financing and release of three pictures to be produced, written and directed by him. This swift succession of events kept the production community well supplied with talking material for days on end.

Kramer-Foreman Break Was Not Unexpected

The dissolution of the corporate bonds which long and profitably had joined writer Foreman and producer Kramer followed in due course a statement issued by the latter, shortly after the former had testified before the House Committee on Un-American Affairs subcommittee here, in which the producer described himself as in total disagreement with the writer, and was not unanticipated. The formation of Carl Foreman Productions and the announcement of the Lippert commitment caught the community completely unprepared.

The accompanying revelation that Gary Cooper was a shareholder in the new Foreman company combined with the Lippert announcement that he has no doubt of Mr. Foreman's "loyal Americanism" to round out a fat tid-bit for oral speculation.

Seven Pictures Started

Seven pictures were started during the week.

Casey Robinson started "Diplomatic Courier" for 20th-Fox, with Henry Hathaway directing Tyrone Power, Patricia Neal, Stephen McNally and others.

David Weisbart launched "Maria Maru" for Warners, with Errol Flynn, Ruth Roman and Paul Picerni heading the cast, directed by Gordon Douglas.

"Ma and Pa Kettle Go to Paris," co-starring Marjorie Main and Percy Kilbride, went before Universal-International cameras, with Charles Lamont directing and Leonard Goldstein producing.

Edward Bernds began directing "The Harem Girl," Columbia, with Wallace MacDonald as producer and with Joan Davis, Peggy Castle, Arthur Blake and Paul Martin in the cast.

Film Group, Inc., independent, began filming "Monsoon" in Bombay, India, with Forrest Judd as producer, Rodney Amateau directing, and with Ursula Theiss, Diana Douglas, George Nader and others in the cast.

RKO went to work on "Road Agent," a Tim Holt Western, produced by Herman Schlom and directed by Lesley Selander.

Republic started "Cavalier Gunslinger," a Rocky Lane number, with Harry Kolker producing and directing.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA
The Harem Girl

INDEPENDENT
Monsoon (Film Group, Inc., Prod.; Bombay—color)

REPUBLIC
Leadville Gunslinger

RKO RADIO
Road Agent

20TH CENTURY-FOX
Diplomatic Courier

UNIVERSAL-INT'L
Ma and Pa Kettle Go to Paris

WARNER BROS.
Mara Maru

FINISHED (9)

COLUMBIA
Fourposter (Kramer Prod.)

UNIVERSAL-INT'L
The Sniper (Kramer Prod.)
The Invitation

MGM
Hold That Line

PARAMOUNT
Sailor Beware (Hal Wallis Prod.)
Shane (Technicolor)

REPUBLIC
The Fabulous Senorita (formerly "An Old Spanish Custom)"

UNITED ARTISTS
High Noon (Kramer Prod.)
Steel Town (Technicolor)

SHOOTING (33)

COLUMBIA
Okinawa
The Marrying Kind
The Mother
My Six Convicts (Kramer Prod.)

INDEPENDENT
The Tightrope (Aspen Prod.-UA; Reno)
Without Warning (Allart Prod.)

MGM
Lovely to Look at (Technicolor)
The Hour of Thirteen (London)
The Merry Widow (Technicolor)
Skirts Ahoy (Technicolor)
Young Man in a Hurry
Scaramouche (Technicolor)

PARAMOUNT
This Is Dynamite
Los Alamos (Santa Fe, New Mexico)
Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)

REPUBLIC
Bal Tabarin (Paris)

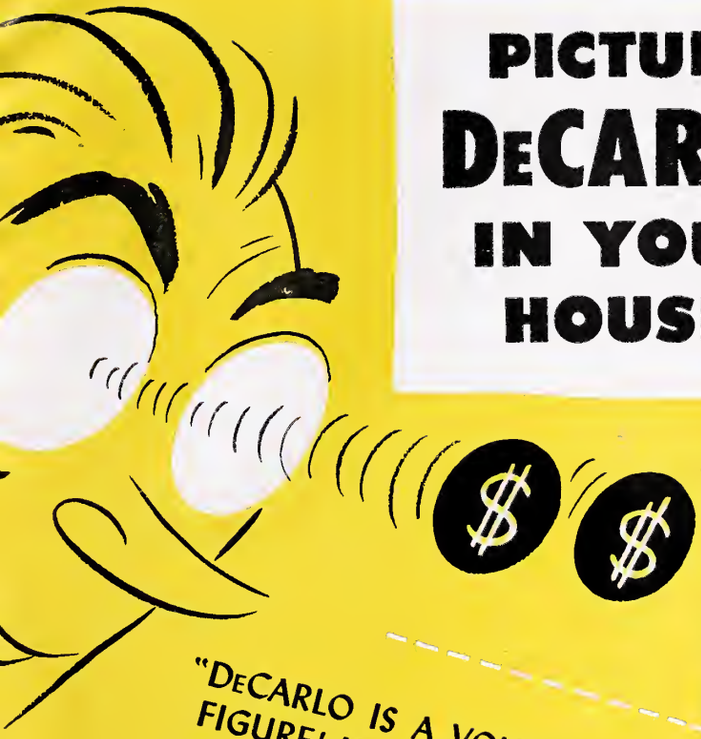
RKO RADIO
Tarzan, the Hunted (Sol Lesser Prod.)
Clash by Night (Wald-Krasna Prod.)
The Korean Story
Big Sky (Wnichester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)
The I Don't Care Girl (Technicolor)
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNIVERSAL-INT'L.
Hear No Evil
Oh Money, Money (Tehcnicolor)
The World in His Arms (Technicolor)

UNIVERSAL-INT'L
San Francisco Story (Fidelity Prod.)
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)
Crimson Pirate (Technicolor)

PICTURE DeCARLO IN YOUR HOUSE!



"DeCARLO IS A VOLUPTUOUS FIGURE! Her native dance is a highlight!"
—BOXOFFICE

"DeCARLO IS AN EYE-FUL!"
—MOTION PICTURE DAILY

"DeCARLO SINGING, DANCING AND COQUETTING MOST EFFECTIVELY! Joyful comedy...great fun!"
—SHOWMEN'S TRADE REVIEW

"DeCARLO IS EASY ON THE EYE!"
—MOTION PICTURE HERALD

"YVONNE DeCARLO IS LOVELY TO LOOK AT and her costuming will keep male attention on the alert!"
—FILM DAILY

"DeCARLO GUSHES WITH ALLURE!"
—INDEPENDENT FILM JOURNAL

"DeCARLO IS AN EYE-FILLING HEROINE!"
—HARRISON'S REPORTS

HOTEL SAHARA

Sensational for his role of "Nero" in "QUO VADIS"!

J. ARTHUR RANK ORGANIZATION presents

YVONNE DeCARLO · PETER USTINOV · DAVID TOMLINSON in "Hotel Sahara"

with Roland Culver · Albert Lieven · Produced by GEORGE HAMBLEY BROWN · Executive Producer STEVEN PALLOS

Directed by KEN ANNAKIN · Original Story and Screenplay by Patrick Kirwan and George Hambley Brown · A Tower Films Ltd. Production

IT'S A FULL HOUSE for great returns in initial engagements in Syracuse, San Francisco and Toronto! *Watch the hundreds of other play-dates coming up!*

Date her...thru UA

People in The News

A. W. SCHWALBERG, president of the Paramount Distributing Corp., was married Tuesday to MRS. CARMEL MYERS BLUM, former stage and screen actress who now has her own television show. Mr. and Mrs. Schwalberg will spend their honeymoon in Florida, on the yacht of BARNEY BALABAN, president of Paramount Pictures Corporation.

SPYROS P. SKOURAS, president of Twentieth Century-Fox, will be honored by the State of Israel at a dinner December 12 at the Hotel Astor in New York for his leadership of the Israel Bond Drive in the amusement industry.

SAMUEL BISCHOFF, RKO executive producer for the past 18 months, will return November 19 to the Warner Bros. studio, following amicable settlement of his RKO contract.

CHARLES F. O'BRIEN, director of industrial relations for Loew's, Inc., for six years, has resigned to accept a position of vice-president with the John Irving Shoe Corp., of Boston.

JOHN DAVIS, managing director of J. Arthur Rank's enterprises in Britain, is scheduled to arrive in New York from London November 19.

BURT BALABAN and JOHN HOWELL have been respectively appointed director of programming and production, and director of sales and merchandising, of Paramount Television Productions, Inc., it has been announced by PAUL RAIBOURN, president. Mr. Balaban previously headed Paramount's television film department.

HERBERT WILCOX, British producer, and his wife, actress ANNA NEAGLE, are due this week in New York aboard the Queen Mary. They will discuss the American showing of Miss Neagle's film "The Lady With a Lamp." MICHAEL WILDING, who is co-star, is scheduled to reach New York November 8.

RENATO GUALINO, manager of the Italian Film Export Company, has left Rome for London, enroute to New York, where he will set up an American office of his company.

HERBERT A. PHILBRICK, who acted as an undercover agent against the Communists for the FBI while occupying his post of assistant advertising, publicity and exploitation director of the M. and P. Theatres circuit, has been proposed in the Massachusetts Senate to have a day marked in his honor. The Senate will ask Governor PAUL E. DEVER to have November 27 declared as "Herbert A. Philbrick Day."

IRVING N. MARGOLIN has been promoted to head the film department of Samuel Hacker & Co., industry certified public accountants. He had been assistant head for the past two years.

HOWARD L. BRYANT, JR., formerly with Paramount Pictures Corp., has been appointed service co-ordinator of Theatre Owners of America.

BEN AMSTERDAM, JACK BERESIN, BEN BIBEN, VICTOR H. BLANC, WILLIAM CLARK, HAROLD COHEN, JACK GREENBERG, LEO POSEL, RALPH PRIES, NORMAN SILVERMAN, OSCAR NEUFELD and HARRY ROMAIN have been named directors of the Philadelphia Variety Club, Tent No. 13. MIKE FELT and EDDIE EMANUEL were named delegates to the national convention.

MERVIN C. POLLAK, special assistant to Attorney-general J. Howard McGrath, has resigned from the Anti-trust Division of the Justice Department to become vice-president of The Pathescope Company of America, Inc., New York, producers of films for industrial, educational, governmental and television use.



FOREIGN REVIEWS

THE PATH OF HOPE
(Il Cammino Della Speranza)

Lux Films—Italian with English Subtitles

The melancholy story of a heart-breaking odyssey from Sicily to the Italian Alps, "The Path of Hope" arrives in this country with an impressive string of Italian, French and German awards to its credit. In the tradition of recent Italian imports, it is a starkly realistic drama that will find a ready acceptance among the art house audiences. There is no escape here, however, for the patron, burdened by his own woes, who seeks light entertainment.

The action opens in a poor Sicilian town whose economy depends upon a sulphur mine and then moves slowly up the Italian boot. With the closing of the mine, a group of desperate, jobless men, their women and children succumb to the arguments of an unscrupulous guide and determine to emigrate illegally to France, where they hope for a chance to work. The trip is dogged by bad luck as the impoverished miners trek north. The guide absconds with their money; the emigrants are arrested in Rome; they are beaten by strikers in northern Italy; and then a rejected lover betrays the group.

It ends happily, however, as the Sicilians, their number greatly reduced, finally arrive in France to start a new life. The central characters, who, incidentally, provide the romantic interest, are Raf Vallone, who emerges as the leader of his fellow miners, and beautiful Elena Varzi, a wicked woman reformed by the love of a good man.

The film was skillfully directed by Pietro Germi, and Leonida Barboni is responsible for the imaginative camera work. Luigi Rovere produced. Running time, 104 minutes. Adult audience classification. *Very Good.*—T. C.

Marie DuPort
(Bellon-Ffoulke Productions, Inc.— French with English subtitles)

The French reputedly are able to make something out of nothing, or at least out of very little, when it comes to film-making, and "Marie DuPort" presumably is an exercise in that particular talent. Except for Jean Gabin and an attractive newcomer, Nicole Courcel, the film has little to recommend it, even to the average art-house patron. To make up for the lack of real story, director Marcel Carne has substituted a heavy accent on sex but without the subtle touch which French directors often manage to bring to these things, "Marie Du Port" has some shocking and indecent scenes that are brushed off as humor. Performances from Jean Gabin down lack enthusiasm but the photography is good. The sub-titles convey the story adequately. Running time, 92 mins. Adult audience classification. *Fair.*—F. H.

British Information Unit Shows Short Subjects

The British Information Services last week sponsored the showing of a group of "pre-election" short subjects from Britain at the Museum of Modern Art in New York. The films included "Festival in London," Technicolor, dealing with the Festival in Britain this past summer; "How Britain Votes," the election machinery; "Keeping the Peace," resume of international cooperation that led to the North Atlantic Treaty; "Love of Books," the physical technique of book production; "The Magic Canvas," Technicolor, "extending the abstract painter's canvas into the new dimension of cinematic movement," and "David," the story of a miner who became caretaker of a school.

W. B. Shifts Personnel in Shorts Unit

Norman H. Moray, president and Walton C. Ament, vice-president and general manager of Warner News, Inc., producers of Warner Pathe News, the News Magazine of the Screen, and special short subjects for Warner Bros., have announced several appointments in the organization.

Edward C. Buddy is promoted from foreign editor to executive assistant to Mr. Ament. Harold H. Bonafield is promoted from managing editor to editor of Warner Pathe News. Robert G. Youngson has been appointed editor of the News Magazine of the Screen.

Leonard C. Hein, film editor, has been named managing editor of both Warner Pathe News and the News Magazine of the Screen. Irene Cornell, associate editor of the News Magazine of the Screen, has been promoted to production manager. Martin J. Kendrick has joined the staff of the News Magazine of the Screen as associate editor. Theodore T. Sharkey, contact man and an assistant news editor for Pathe News, has been appointed unit manager in the special productions division.

To Remodel Roxy When National Takes Over

Plans for refurnishing and remodeling Broadway's first run Roxy theatre when negotiations for the take-over of the house by National Theatres are completed, were disclosed last week by Charles P. Skouras, National Theatres president.

He said four weeks would be required for the job. The change in ownership would take place, if talks were successful, Mr. Skouras added, at the same time as the divorcement of 20th Century-Fox, present owners of the Roxy and the parent company of National. Questioned about a successor for A. J. Balaban, who announced his intention to resign as general manager of the theatre in December, Mr. Skouras declined to comment.

Lower Age Limit Asked For "Adult Only" Films

A movement is on in Chicago to lower the 21-year age limit for pictures designated as "adult only." The demands followed publication of a letter in Val Lauder's column in the *Daily News,* which claimed that although those under 21 could not see certain films, they were required to pay adult prices for other films. As a result of this and other protests, Alderman Robert E. Merriam has declared his intention of submitting a proposed downward revision of the over-21 limitation on adults-only pictures, at the City Council. "I think the theatres should offer an intermediary price and I think the adult age should be lowered to 18," he said.

IN NEWSREELS

MOVIETONE NEWS, No. 87—"Bloody Ridge" capture in Korea. Navy carrier returns from Korea. Message from Gen. Ridgeway. Britain votes. Eisenhower sees U. S. Navy in action. Pakistan mourns premier. Pope canonizes three saints. German daredevil.

MOVIETONE NEWS, No. 88—Korean cease fire talks resumed. U. S. air heroes return. United Nations veterans hailed in New York. New atomic bomb. Princess Elizabeth pilots Canadian train. Bus crash kills seven. Paris riots at mass for Petain. Football: Princeton-Cornell.

NEWS OF THE DAY, No. 217—Red rout in Korea. Korean heroes honored on UN day. Argentina tribute to Evita Peron. Eisenhower sees NATO maneuvers. U. S. all-stars meet Jap giants. Message from Gov. Dewey.

NEWS OF THE DAY, No. 218—U. S. explodes atom bomb. Churchill's victory. Korean truce talks. UN heroes acclaimed. Elizabeth and Philip. Princeton vs. Cornell.

PARAMOUNT NEWS, No. 20—Mediterranean fleet maneuvers. "Loyalty Day" in Argentina. Gale lashes Sicily. Slain premier laid to rest. Korean veterans lead UN salute. U. S. officer weds princess. Football: Drake-Oklahoma.

PARAMOUNT NEWS, No. 21—Churchill. India prepares for first election. Cease fire talks. 1880 debt settled. Football: Southern California, TCU; Princeton, Cornell.

TELENEWS DIGEST, No. 43B—Britain goes to polls. Seoul today in Korea. UN celebration in Washington. Mass pilgrimage in Portugal.

TELENEWS DIGEST, No. 44A—Churchill and Attlee. More British troops for Middle East. Indo-China fighting. Royal tour in Canada. Motherly monkey in Germany. Princeton vs. Cornell.

UNIVERSAL NEWS, No. 503 — UN anniversary. Action in Korea. Truman at dedication. Premier's funeral. USS Boxer returns. Danish gymnasts. Football: Illinois vs. Washington.

UNIVERSAL NEWS, No. 504—NATO air exercises. British election. Truman dedicates Gompers Square. Hollywood helps fill blood bank. Football: USC-TCU, Princeton-Cornell.

WARNER PATHE NEWS, No. 22 — UN birthday hailed. "Bloody Ridge" in Korea. Truman meets Mossedagh on Iran crisis. Gen. Clark's family at bedside of wounded son. Rally in Argentina, Pakistan premier's funeral. U. S. officer weds princess. Football: Giants vs. Eagles.

WARNER PATHE NEWS, No. 23—Churchill's victory. Peace talks resumed. Korean veterans parade in New York. Italy sends Red Cross unit to UN army. New U. S. jet bombers shown. NATO maneuvers in Germany. Princeton vs. Cornell. Southern California vs. TCU.

U. S. Productions Lose Screen Time in Italy

WASHINGTON: The number of U. S. films screened in Italy last year dropped to 284, about 35 per cent below the 436 released in 1949, according to a report by Commerce Department film chief Nathan D. Golden.

Mr. Golden added that releases of other foreign films also dropped during the year, as domestic production surged upward. The Commerce report said production and distribution of films in Italy was the third largest public money earner in the country by the end of 1950. Film production last year was put at a record 105 features, 250 newsreels and 380 documentaries, representing a total investment of ten billion lire, Mr. Golden said.

Theatre attendance last year was put at a record 650,000,000, with box-office receipts estimated at 60 billion lire.

Frisina Building Drive-In

The Frisina Amusement Company has begun construction of a 400-car drive-in theatre on nine acres one mile west of Carlinville, Ill. It will be the company's eighth drive-in. Frisina operates 45 houses.

Republic Net $728,270 in 39 Weeks

For the 39 weeks ended July 28, 1951, Republic Pictures Corporation and its subsidiaries report a net profit of $1,358,270.06 before Federal tax provision, estimated Federal normal and surtaxes of $630,000, or a net after taxes of $728,270.06.

For the 39 weeks ended July 29, 1950, Republic and its subsidiaries reported a net profit of $1,390,922 before Federal tax provision, estimated Federal normal and surtaxes of $560,000, or a net after taxes of $830,922.

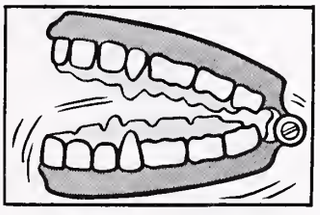
Souvaine Acquires "Tinderbox"

Souvaine Selective Pictures has acquired the Western Hemisphere distribution rights to the animated color film "Tinderbox." The film, based on the Hans Christian Andersen fairy tale, is animated and will be re-printed in Ansco color.

Acquires Harlem Theatre

A long term lease for the Star theatre, a landmark in New York's Harlem, has been sold to Harris Theatrical Enterprises, New York, by Greenvine Theatre, Inc. The Star is the fourteenth theatre acquired for his circuit by Harry A. Harris.

LOWER PLATE WOBBLE?



For gosh sakes, throw 'em away before you choke from laughter when you play

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

CONTINUE BIG SCREEN COLOR

U. S. Permits Development of Color TV Following Washington Meeting

While the expansion of color television into the home has been suspended by order of the Government, development of large-screen color TV will be permitted for the time being.

This concession came out of last week's conference of Defense Mobilizer Charles E. Wilson, Defense Production Administrator Manly Fleischmann and the television set manufacturers.

Stays Out of Controversy

At the meeting, Mr. Wilson reiterated his reasons for shutting down production of color television receivers in the interest of defense production. Once again, he stressed that he had no interest in injecting himself into the color controversy between CBS and RCA, and he underscored the need of electronics experts in defense.

Mr. Wilson two weeks ago wrote Frank Stanton, president of the Columbia Broadcasting System, asking him to discontinue production of color sets. CBS immediately complied and announced also that it was discontinuing its color television broadcasts because there were not enough sets to receive them.

Both Mr. Wilson and Mr. Fleischmann made it clear that they were not intent on preventing further experimentation in the color television field and that in fact such experimentation would never be stopped. The only thing that may eventually be curbed is the large-scale output of receivers and sending equipment.

Shea Houses to Get TV

This, inevitably, would also affect the production of large-screen television units now coming off the production lines at RCA and other plants.

Exhibitors continue to think in terms of theatre television. This week Andrew Shea, speaking at the third of four regional meetings of the Shea circuit, announced that all Shea houses would be equipped with theatre television units. The meeting was held at the Hotel Carlton in Cleveland.

Earlier, Charles P. Skouras, about to depart from New York for Switzerland to look at the Swiss Eidophor-CBS color system, outlined a program of regional theatre TV with shows piped into theatres from local studios that might be located in Denver, Kansas City and Los Angeles. This, Mr. Skouras felt, would take care of the needs of about 450 National Theatres houses. Mr. Skouras emphasized that theatres could not rely on commercial television programs or shows designed for home consumption and would have to create their own entertainment.

Theatre television was discussed also by Robert H. O'Brien, vice-president of United Paramount Theatres, at a luncheon of the American Television Society last week. The topic was "To Pay or Not to Pay" and the other speaker was Paul Raibourn, vice-president of Paramount Pictures and chairman of the board of International Telemeter Corp.

Mr. O'Brien dwelt at length on the possibilities of theatre television for non-entertainment purposes. This would involve use of the theatres in the morning hours for national sales meeting, conventions, Civil Defense training courses, etc. The first test of this kind, involving Civil Defense workers in a number of cities, was held in September.

Another Test Scheduled

Another similar test is scheduled later this year. Again, theatres participating will not charge the Government, but will submit a cost schedule to make it possible for Civil Defense authorities to assess the costs on future occasions. In the projected test, the Government will pay cable and local line charges.

Mr. Raibourn told the ATS members about Telemeter and its possibilities, making the point that the television industry needed a type of subscription system to defray mounting costs.

In Washington last week, the National Production Authority reclassified television and broadcasting facilities as "industrial" rather than "commercial" projects, permitting builders of these facilities to self-certify much larger amounts of steel, copper and aluminum.



See Trial of Pathe Trust Action Up This Winter

Pathe Industries' $15,000,000 triple-damage anti-trust action against Loew's and RKO Theatres is expected to go to trial in U. S. District Court, New York, this winter, according to William C. MacMillen, Jr., Pathe president.

The suit, filed jointly October 3, 1950, by Pathe and Eagle Lion Classics, alleged that the two circuits "have by their persistent collusive practices continued to virtually exclude independently-produced pictures from the New York market." ELC was dropped as a plaintiff when Pathe sold that subsidiary this year to United Artists.

Mr. MacMillen said Pathe's attorneys had this week received from the plaintiffs details regarding the pictures played by the circuits here in the past three years and the grosses on all such pictures. The court, he explained, had ordered the defendants to supply these details.

Canadian Film Industry Facing Higher Taxes

The Canadian motion picture business, with all other industries, will be subject to increased taxation as of January 1 to help pay the Federal Government plan for pensions to all persons over 70 years old. According to Finance Minister D. C. Abbott, two per cent increases would be applicable to income and corporation profits, plus a new two per cent sales tax.

Acquire Four in Wisconsin

The Hurlbert Brothers, who have operated the Cornell at Cornell and the Augusta at Augusta, Wis., have acquired four more small houses in Wisconsin. They are the Valley, Spring Valley; Baldwin, Baldwin; Hammond, Hammond, and the Elmwood at Elmwood.

Sell Theatre Building

The Wysor-Grand theatre building, Muncie, Ind., was purchased by the Muncie Theatre Realty Corporation, Indianapolis, last week from Mr. and Mrs. George S. Challis. The theatre is under lease to the Y and W Management Corporation.

Donaldson Opens Booking Office

C. O. Donaldson of Fort Worth, Texas, former buyer and booker for Community Theatres and subsequently with Monogram, has announced the operation of an independent buying and booking activities from his home 3015 Burchill Road, Fort Worth.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

It Pays To Recognize the Value of Recordings

NEWS of the purchase of stock in Universal Pictures by Decca Records should be hailed by theatre managers, because—for the most part—the more interlock there is between these two fields of invention, the better for the exploitation of motion pictures. MGM records are doing a good job, tieing in with playdates at the point of sale. We sometimes wonder if theatre managers quite realize how effective this tieup is, or can be, with proper understanding.

Maybe you don't know how completely this merger of interests really is? Records sell films, and vice versa, without subtracting from either, and that's where the accomplishment lies. If one took a loss at the expense of the other, we wouldn't write this editorial note, for your attention. But actually, there is growth on *both* sides, when films and recordings play together.

They say that when Jose Iturbi signed for one of his early pictures, he agreed to take the recording rights as his fee, and has since collected $265,000. They say that the sale of record albums for "South Pacific" has grossed five times as much as the stage play. They say that Mario Lanza has made more money from the sale of his record albums than he has as an MGM star. Today's New York papers carry large ads for Columbia Records album of music from "An American in Paris," which we predict will outgross the New York runs.

We believe that the interlock between films and recordings should be further strengthened, by proper advertising approach in both fields, to contact the opposite number. Theatre managers should be sent to their music dealers, and vice versa. It takes some pushing on *both* fronts, and neither can depend on gravity. Major film companies have found out that there is a merchandising dividend waiting, on Main Street, through cooperation, but record companies apparently still believe they are in a separate business. The sooner they wake up, the better for both parties. We can't do all the bell-ringing, to sound the alarm on both sides of the street.

CARUSO THE GREAT

When "The Great Caruso" opened at the Radio City Music Hall early in the summer, not many in film industry, nor even those directly concerned, knew in advance that it would break all box office records in New York's largest and finest theatre, or roll up a gross of $1,300,000 in this one engagement.

And a lot of people were also surprised when "The Great Caruso" was great, in box office appeal, in small situations from coast to coast, and continued to break records in every kind and type of theatre. And it did the same thing overseas, from Johannesburg, South Africa, throughout Europe and across the world. People hadn't forgotten Enrico Caruso, after all.

Now, Arthur Pincus of Loew's International, tells us of the sensational showmanship contest for the picture, conducted in 15 South American countries, with 45 first-run theatres competing. The prize winner, selected by theatre audiences, wins "the Mario Lanza Scholarship" at the famed La Scala Opera in Milan, Italy. South America went wild; it was the greatest thing of its kind in history. The prize-winning campaigns will arrive as entries for the Quigley awards, and the whole story will be told in the Round Table.

. .Incidentally, MGM has five current pictures that will gross fifty million dollars. Loew's, Inc., has paid its 118th consecutive dividend, and a marketwise person told us that security holders who owned Loew's stock have done better, over the years, than with equivalent shares of U. S. Steel, which proves something in favor of amusement stocks.

We like those teaser ads for "Hotel Sahara" which are clearly labeled "This is a Teaser" by the bright young men in Max E. Youngstein's advertising department at United Artists. That really sets it off, to explain the teaser idea and sell the picture.

There's a nice glow of satisfaction in Universal's spread in last week's *Herald*, the invitation to "look ahead with U-I" at upcoming product. It takes us back to older days of showmanship, when theatre managers found enthusiasm and inspiration in the anticipation of new product, from trade-press inserts of this character. We believe that the germ of showmanship must be planted in advance knowledge of new pictures, and for your audience, too, for they like to know what's coming, with the information keyed directly to their home theatre and its playdates. If you would sell, then sell ahead, and don't risk the too-short approach, or the too-fast playoff.

A clear demonstration of genius comes from Detroit, where such phenomena have been observed in the past, what with the cooperative movie contest of last year and some others of note.

But now Irving Goldberg, Detroit chairman for the continuing Movietime campaign, comes up with a swell idea, a city-wide, cooperative theatre gift ticket book, containing admission coupons good in any Detroit theatre, anytime. Folks can buy such books as gifts for others, or for their own pleasure, and not feel tied down or committed to any particular blind choice.

It's late in the season, but perhaps not too late, for COMPO to design and have available coupon ticket books for all future Movietime benefits, that could be sold in small lots or in larger, specially printed quantities, for use in cities and towns where there were any number of competitive, but *cooperative* theatres. The old notion of dog-eat-dog competition is going out the window, and it's good for motion picture business at the point of sale.

Our name-calling and intra-industry troubles have done more to drive people away from theatres than all the "B" pictures or double-bills. The public *wants* to think we're in a nice business of selling the best entertainment in the world. —*Walter Brooks*

It All Adds Up In Sales Talk



Ralph H. Frame, manager of the Pace theatre, Chadron, Nebraska, out in the Black Hills country, had Indians in costume from the Pine Ridge reservation in South Dakota, as ballyhoo for "Warpath."



Grand street parade, Hollywood stars and applause-winning Southern Belles welcome the world premiere of "Drums in the Deep South" at the Rialto theatre, in Atlanta.



M. H. Harman, manager of the Palace theatre, in downtown Milwaukee, had an exhibit of Sioux Indian relics, and a girl named "Sue" in war dress, as interesting lobby display for "Little Big Horn."



It doesn't matter much how many kinds of selling approach you use, just so you vary your style. Look at the fine advertising copy used by the Radio City Music Hall in New York newspapers, and consider these adjoining photographs, as well.



Here's a new twist! Exhibitors Kenneth D. Graham, of Snyder, N. Y., and Francis A. Tate, of Wilson, N. Y., with their wives, start out on a trek to Hollywood by car, as promotion for MGM's "Westward the Women" and "Car of Tomorrow," a short film. Adventuresome party is shown leaving Metro's Buffalo exchange.

Hensler Is Florida Head

Some 150 members of the Motion Picture Exhibitors of Florida, meeting last week in Jacksonville, Fla., elected Maurice E. Hensler of Auburndale, Fla., as president to succeed Bolivar Hyde of Lakeland, Fla., who was named chairman of the board of directors.

Other new officers are Hugh G. Morton, Sr., first vice-president; Horace Denning, second vice-president; William Cumbaa, secretary, and Robert Cannon, treasurer.

Fred Kent was elected regional vice-president of Theatre Owners of America and Mark Chartrand was named a member of the TOA board of directors. Al Rothschild and Ed Winburn were named members of the unit's board of directors.

Chief speaker was Arthur L. Mayer, ex-executive vice-president of the Council of Motion Picture Organizations, who discussed Movietime U. S. A. and other aspects of the all-industry organization.

90% of Canada Houses Sell Refreshments

WASHINGTON: Ninety per cent of Canadian theatres now sell refreshments, with gross sales running $9,400,000 annually, according to the Commerce Department. Film chief Nathan D. Golden said the increased sale of refreshments by Canadian theatres has been one of the key recent developments in Canadian exhibition. Mr. Golden also reported there are now approximately 1,800 standard 35mm theatres and 68 drive-in theatres operating in Canada, with a combined seating capacity of over 933,000 for the indoor theatres and 30,000 cars.

Settle Percentage Suits

Eight percentage actions brought in Baltimore by distributors against Diamond Globe Corporation and the executors under the will of Lee W. Insley have been settled, all costs to be paid by the defendants. Involved were the Globe and New theatres in Berlin, Md.; the Diamond in Selbyville, Del.; the Auditorium in Lewes, Del; the Blue Hen in Rehoboth Beach, Del.; and the Avenue in Delmar, Del.

Astor Acquires Two

Astor Pictures Corporation has acquired two features from Edward Small for re-release here and in Canada, R. M. Savini, president, reported in New York last week. The films are "The Last of the Mohicans," starring Randolph Scott, and "Kit Carson," with Dana Andrews.

Takes Baltimore House

Walter Gettinger of the Howard and Cluster theatres, Baltimore, has signed a lease for the World theatre, Baltimore, in the heart of the downtown shopping area. The house will be on a first run policy.

Radio, TV Sets Down

WASHINGTON: Radio and television set production dropped five and 21 per cent, respectively, in the first nine months of 1951 compared with the corresponding period of 1950, the Radio-Television Manufacturers Association reports.

Production of radio receivers in the January-September period totaled 10,077,478, against 10,638,800 in the same 1950 period. TV set output fell from 5,028,200 sets in the 1950 period to 3,970,857 in the first nine months of this year.

RTMA's estimates, which include production by members of the Association and non-members, showed a total of 5,133,033 home radios, 1,096,770 portables and 3,847,675 auto sets produced during the first nine months of 1951.

September production, covering a five-week period, was estimated at 337,341 TV sets and 1,100,246 radios. This compares with 843,800 TV sets and 1,335,500 radios manufactured in the same 1950 month.

Levin Sets Up Offices

Jack Levin, president of Jack H. Levin Associates, has announced the setting up of new offices in Washington and Dallas for his research and checking service. The former office is headed by John Doherty, and the latter by Frank Park.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

BURT LANCASTER in
Color by TECHNICOLOR
TEN TALL MEN
with JODY LAWRANCE
Gilbert Roland • Kieron Moore • George Tobias
Screen Play by ROLAND KIBBEE and FRANK DAVIS
Produced by HAROLD HECHT
A NORMA PRODUCTION • Directed by WILLIS GOLDBECK

THE FAMILY SECRET
starring
JOHN DEREK • LEE J. COBB
JODY LAWRANCE
Screen Play by FRANCIS COCKRELL and ANDREW SOLT
A SANTANA PRODUCTION
Produced by ROBERT LORD • Directed by HENRY LEVIN

RANDOLPH SCOTT in
Color by TECHNICOLOR
MAN IN THE SADDLE
with JOAN LESLIE • ELLEN DREW • ALEXANDER KNOX
Richard Rober • John Russell • Alfonso Bedoya
Screen Play by KENNETH GAMET • Based upon the novel by Ernest Haycox
A SCOTT-BROWN PRODUCTION
Produced by HARRY JOE BROWN • Directed by ANDRE DE TOTH

ROBERT CUMMINGS
TERRY MOORE • JEROME COURTLAND
in THE BAREFOOT MAILMAN
In SUPERcineCOLOR
with JOHN RUSSELL • Will Geer
Screen Play by JAMES GUNN and FRANCIS SWANN • Based upon the novel by Theodore Pratt
Produced by ROBERT COHN • Directed by EARL McEVOY

PURPLE HEART DIARY
starring FRANCES LANGFORD
with Judd Holdren • Ben Lessy • Tony Romano
AND G.I.'S ALL OVER THE WORLD
Written for the Screen by WILLIAM SACKHEIM
Based upon the famous syndicated newspaper column
Produced by SAM KATZMAN • Directed by RICHARD QUINE

GENE AUTRY
and CHAMPION
in
VALLEY OF FIRE
with
Gail Davis • Russell Hayden • Christine Larson
and PAT BUTTRAM
Produced by ARMAND SCHAEFER • Directed by JOHN ENGLISH
Written by GERALD GERAGHTY • A GENE AUTRY PRODUCTION

Charles STARRETT • Smiley BURNETTE
in
PECOS RIVER
with JACK MAHONEY
and "Harmonica Bill"
Written by BARRY SHIPMAN • Produced by
COLBERT CLARK • Directed by FRED F. SEARS

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SHORT GRASS: Rod Cameron, Cathy Downs—Good, big western for any day in the week. Acting and story also good. Played Sunday, Monday, September 16, 17.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Columbia

BODYHOLD: Willard Parker, Lola Albright—This wasn't too bad for double billing. Played with "Rusty's Birthday" on Thursday, Friday, Saturday, October 11, 12, 13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

FLYING MISSILE, THE: Glenn Ford, Viveca Lindfors—Not too strong—should be double billed. Played Wednesday, Thursday, October 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GENE AUTRY AND THE MOUNTIES: Gene Autry, Elena Verdugo—Not like our old Gene, but his pictures are still enjoyable. Played Thursday, Friday, October 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

HER FIRST ROMANCE: Margaret O'Brien, Allan Martin, Jr.—This is a little picture but was well liked, especially by teen-agers. Had no complaints. Certainly not a picture to be ashamed of in a small town. Small town, farmers and oil workers. Played Sunday, Monday, Tuesday, October 7, 8, 9.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

JOLSON SINGS AGAIN: Larry Parks, Barbara Hale—A waste of Technicolor. Didn't even make payroll on this. Doubled with RKO's "Bunco Squad." Played Wednesday, Thursday, October 10, 11.—Irving Hulst, Tri-States Drive-In Theatre, Matamoras, Penna.

PYGMY ISLAND: Johnny Weissmuller, Ann Savage—Nice picture if your patrons like action. Played Thursday, Friday, Saturday, October 4, 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

RUSTY'S BIRTHDAY: Ted Donaldson, John Litel—This series is enjoyed here. Met Ted Donaldson on the set and find him a grand guy, not spoiled. Played Thursday, Friday, Saturday, October 11, 12, 13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

STAGE TO TUCSON: Rod Cameron, Wayne Morris—This is a good western with lots of good action. You can double anything with it. Small town patronage. Played Friday, Saturday, October 12, 13.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

BANNERLINE: Dolly Forrest, Alyn Lockwood—Give us more like this one! Great for family trade. This Keefe Brasselle should go a long way in pictures—the girls really go for this lad. Played on Friday and Saturday.—James Salmons, Sixth Street Theatre, Coshocton, Ohio.

OUTRIDERS, THE: Joel McCrea, Arlene Dahl—Doubled with "Please Believe Me." This is a dark western—no good on a moonlight night. Advise drive-ins not to use—business below normal. Played Sunday, Monday, October 14, 15.—Irving Hulst, Tri-States Drive-In Theatre, Matamoras, Penna.

SHOW BOAT: Kathryn Grayson, Howard Keel—Tops from every angle. A show that Joe E. Brown really steals. A credit to the industry. Played Thursday, Friday, Saturday, October 11, 12, 13.—Howard S. Phillips, Congress Theatre, Marcus Hook, Pa.

Monogram

BOWERY BATTALION: Leo Gorcey, Huntz Hall—Another Bowery Boys hit. Comment and draw good. Played Friday, Saturday, October 12, 13.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SILVER RAIDERS: Whip Wilson, Andy Clyde—Not bad for a western. Always enjoy seeing Ken Duncan, the villain, as he and I went to school together. Played Friday, Saturday, October 12, 13.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

RKO-Radio

SONG IS BORN, A: Danny Kaye, Virginia Mayo—Nothing outstanding. Some liked it and some didn't. There are a few laughs, but a weak plot. Small attendance. Small town patronage. Played Wednesday, Thursday, October 10, 11.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Realart

HE'S MY GUY: Joan Davis, Dick Foran—Pullled "Lorna Doone" and put this in on short notice. This is what small towns need. Business on Sunday up 50% over the week before, and concessions double! This may be corn, but let's hope they find more seed to plant like this. What we need are more laughs and less so-called sophisticated comedy. Played Sunday, Monday, Tuesday, October 21, 22, 23.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

Republic

HIT PARADE OF 1951: John Carroll, Marie McDonald—Not too strong an attraction. Doubled it with "Smuggler's Gold," but business only fair. Played Wednesday, Thursday, October 10, 11.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

IN OLD AMARILLO: Roy Rogers, Penny Edwards—This picture gave us a nice weekend lift. Rogers still O.K. Played Friday, Saturday, October 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STORM OVER BENGAL: Patric Knowles, Rochelle Hudson—Nice picture. Doubled it with "In Old Amarillo" and it did very well. Played Friday, Saturday, October 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—We did just a little better than average on this picture. It is a good one and you can't go wrong on it. Small town patronage. Played Sunday, Monday, Tuesday, September 30, October 1, 2.—Tom Poulos, Paonia Theatre, Paonia, Colo.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—Have the utmost respect for Webb, but this one didn't click. Think they rang the bell on Webb with "For Heaven's Sake." If they want to keep him up, they better get back on "Cheaper by the Dozen" type of pictures. Business way below normal for a change. Small town, farmers, oil workers. Played Wednesday, Thursday, October 10, 11.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott—Just fair picture—nothing to write home about. Played Friday, Saturday, October 12, 13.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

FABIOLA: Michele Morgan, Henri Vidal—A French picture made in Italy and dubbed in English! How confusing can one get? Many people commented favorably and it has a certain amount of appeal, even in this small community. It's only worth a mid-week date, however, and you can't get off first base with a percentage deal. Buy it right and the novelty of the picture and its obviously exploitable qualities may do some business for you. After a very slow start, the picture climaxes with torture sequences that aren't for the squeamish. The cuts from the original running time are very obvious and lend a confused quality which a narrator tries to eliminate, but not too successfully. Played Tuesday, Wednesday, September 25, 26.—William Hayden, Vacaville Theatre, Vacaville, Calif.

JACKIE ROBINSON STORY: Jackie Robinson, Ruby Dee—This one brought out the ball fans. It is a very good picture and very well handled. Good crowds, but nothing extra. Small town patronage. Played Wednesday, Thursday, October 3, 4.—Tom Poulos, Paonia Theatre, Paonia, Colo.

WHEN I GROW UP: Robert Preston, Martha Scott—A very good picture, similar to the "Huckleberry Finn" type. Should do very well in towns where the schools will work with you.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Universal International

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—At last we got the front seats dusted off! Real draw—play it. Played Monday, Tuesday, October 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

IRON MAN, THE: Jeff Chandler, Stephen McNally, Evelyn Keyes—Unless you are in a town that goes for boxing and likes rough stuff, don't play this. It's well acted, but we had the lowest gross in many months. Small towns, farmers, oil workers. Played Sunday, Monday, Tuesday, October 14, 15, 16.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

LADY FROM TEXAS, THE: Mona Freeman, Howard Duff—This went over well for us—was liked by all. Business average for a change. Played Friday, Saturday, October 19, 20.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—Good color, plenty of action, beautifully acted. Good for any playing date. Will please all. Played Friday, Satuday, October 19, 20.—Howard S. Phillips, Congress, Marcus Hook, Pa.

JIM THORPE—ALL AMERICAN: Burt Lancaster, Phyllis Thaxter—Good entertainment for all classes of audience with enough action and sentiment to please all. Did very well. Played Sunday, Monday, October 7, 8—Howard S. Phillips, Congress Theatre, Marcus Hock, Pa.

OPERATION PACIFIC: John Wayne, Patricia Neal—We had a little better than average matinee but the usual crowd on Sunday, Monday, Tuesday. This picture was well liked by those who saw it. Small town patronage. Played Sunday, Monday, Tuesday, October 7, 8, 9.—Tom Poulos, Paonia, Paonia, Colo.

SHOWMEN IN ACTION

One Theatre Manager—And Ninety-Nine Smart Girls

Larry Woodin, manager of the Arcadia theatre, in Wellsboro, Pa., has long been interested in contests, and especially the "Miss America" competition, for which he is contest director in the states of Pennsylvania and West Virginia. There are 1000 preliminary contests throughout the U. S. and each year, 25,000 girls take part. Of these, 51 girls get in the finals at Atlantic City, and 15 are winners. Over the years, Larry has staged 115 of these contests, and including this past season, ninety-nine girls have won four-year college scholarships as a result of his promotion. This year, "Miss Pennsylvania" won a scholarship at University of Pennsylvania, and "Miss West Virginia" is now a student at the University of West Virginia, in Morgantown. It's really a wonderful record.

Jack Foxe Enters Capitol Campaign on "Bathsheba"

Jack Foxe, advertising and publicity director for Loew's Washington theatres, enters a substantial exhibit as his campaign for "David and Bathsheba," which includes the personal appearance in the nation's capital of Francis X. Bushman, Walter "Goliath" Talum, and Carol (direct descendant) Woods. It all made such an impression that they turned out the Movietone newsreel crew to record the events. Jack's campaign book of pictures and press clippings is a worthy example of how to put over a big picture in a big situation.

"Pickup" Your Guest Tickets, If Lucky

Jack Harvey, manager of the Palace theatre, Danbury, Conn., prints a few telephone numbers at the bottom of his newspaper advertising for "Pickup", and if it happens to be your number, bring a recent telephone bill to prove it, and pick up your guest tickets for the show. Another good stunt is to jot down license numbers of cars parked along Main Street, put these numbers in your advertising and award lucky winners who come with license identification to claim tickets.



Columbia fieldman William Brooker receives a $10,000 bill from bank cashier J. S. Seacat, as Elliot Johnson, manager of the Malco theatre, Memphis, looks on. It's exploitation for "The Magic Face," and you can do it in your town by application to your local bank, and mortgaging the theatre.

The Round Table is really spinning this week, going round and round with so many good friends in New York for the National Allied convention at the Biltmore. We apologize in advance for errors of omission or commission, in this week's book.

▼

Willis Vance and Elstun Dodge, an old friend and a new one, from Cincinnati, visitors at this desk, with news of their activities, on a search for information while in New York.

▼

Leo Jones, from Upper Sandusky, Ohio, and owner-manager of all the movie theatres in Wyandotte County, is another to celebrate with, at Allied conventions. Leo is Vice-President in charge of.

▼

Martin Smith, our traveling companion over many miles and years, past president of Allied and permanent president of Ohio Independent Theatre Owners, recovered from two serious operations and smiling through convention activities.

▼

Too many familiar faces and old friendships to recite fully, and still two days to go with our greeting as this Round Table goes to press, so no more personals in this column.

▼

It seems they didn't give out 5,000 blue veils at the opening of that picture on Broadway. Only 1,000 and some for disc jockeys, and press people, from coast to coast, who will look pretty funny wearing them while at work.

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., celebrated "National Flower Week" by promoting ten corsages per day for lucky ticket holders, and free flowers for feminine members of his staff.

▼

Sonny Shepherd, Bill Dock and the Miami contingent of the Round Table, delighted with their very fine Movietime, U. S. A. schedule, which hit a record. Hollywood caravan pleased all, and were pleased themselves, with their reception.

▼

Mori Krushen, United Artists exploitation manager, plannin' a rootin', tootin' world premiere for "Fort Defiance" at the Paramount theatre, Denver, November 6, complete with Indians, covered wagons and plenty of shootin'.

▼

Jack Sidney, publicist for Loew's Baltimore theatres, building advertising kiosks for "An American in Paris" as a variation of lobby displays, and happy to do it.

▼

Max Cooper, manager of the Skouras Cove theatre in Glen Cove, N. Y., got newspaper publicity with his idea of giving guest tickets to any whose family name began with "M" and contained "Five" letters, for Columbia's shock double-bill.

George Peters showing some newspaper ads for "Angels in the Outfield" at Loew's theatre, Richmond, that we can't remember seeing in the pressbook. Very striking.

▼

Ira Tulipan, one of the 20th Century-Foxes, sends us a photostat of a terrific "Hotpoint" co-op ad page for "The Day the Earth Stood Still," in the Wichita, Kansas, *Beacon*, which we know is to be credited to Elmer Rhoden's busy bees at the Fox Midwest Orpheum and Boulevard theatres.

▼

Vince Capuano, manager of the Elm theatre, West Hartford, Conn., had good newspaper cooperation for his support of the local merchant's traditional shopping event, "Elmwood Day," as an annual promotion involving the theatre.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, was one of the four lucky ones to get the national premiere of "An American in Paris," and really done himself proud.

▼

Harry A. Rose, manager of Loew's Poli-Majestic, Bridgeport, Conn., rated a news picture in local papers when he greeted Ezio Pinza in a personal appearance with "Mr. Imperium."

▼

Mack Herbert, manager of the State theatre, New Britain, Conn., puts out card throwaways with lucky numbers.



National Pre-Selling

Redbook, for November, continues its policy of a half-page, full-color scene to illustrate its "Picture of the Month"—this time, "An American in Paris"—with an action-color shot of the now-famous ballet sequence. Three other fine films are cited, "It's Only Money," "Mr. Peek-A-Boo" and "When Worlds Collide," with a dozen best-bets mentioned, in neighborhood theatres. There is another feature article, "The Tragedy of Robert Walker," to compare with last month's Nancy Sinatra story. MGM devotes "The Lion's Roar" to "Westward the Women," with a foot note on "Quo Vadis." The *Redbook* cover for November, as previously reported, features Jane Russell in two poses, illustrating her two point program. She is in favor of sex, but opposed to sin. The new *American,* released November 3rd, names "Quo Vadis" as the picture of the month and gives it a page of color scenes, with "Let's Make It Legal" (20th Century Fox) and "Close to My Heart" (Warner's) as runners-up. "When Worlds Collide," "The Tanks Are Coming," "Love Nest" and "The Barefoot Mailman" are recommended.

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The importance of 20th Century-Fox's upcoming picture, "Decision Before Dawn," has been graphically pointed out to thousands of opinion makers, newspaper editors, radio and television news commentators and civic leaders from coast to coast, via the distribution of a special 12-page brochure fully illustrating the making of the film. The picture, based on George Howe's Christopher award-winning book, "Call It Treason," is of particular interest to leaders in motion picture appreciation. Behind the camera shots and discussion of the film and its subject matter make the booklet of great value in public relations. Additionally, the Armed Services newspapers are using the brochure in a special publicity package aimed at our military forces abroad.



Half an hour after the October issue of *Esquire* arrived in Vancouver, B. C., Norman J. Duncan, manager of the Strand Theatre, there had copies of the Susan Hayward color fold on display and placed in store windows as part of his exploitation for "David and Bathsheba." In addition, the magazine distributors placarded their delivery trucks and arranged 27 magazine displays around the city. The candy bar at the theatre had a similar display with the cooperation of the magazine distributors.

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The new *Look,* on the stands November 6th, will have a feature review of "An American in Paris" extending over six pages, with thirteen action pictures to illustrate their enthusiasm for the MGM Technicolor musical, which they call "the champagne-and-caviar of movie fare," even more sumptuous than England's "The Red Shoes." *Look* likes Leslie Caron, 19-year-old French star of the picture, whom they call "fawn, gamin." In the same issue, Maureen O'Hara is given a two-page personality story, under the title, "Swashbuckler in Skirts."

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First motion picture script to the condensed for publication in the Reader's Digest *will be Wald and Krasna's plaudit-winning RKO release, "The Blue Veil." Producers have been in negotiation with the publication for the reprinting of the screen play, which will mean the largest circulation ever given a motion picture script. Current distribution of the* Digest *is more than nine million copies.*

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Time magazine, in its current issue now on the stands, says William Wyler's film adaptation of "Detective Story" is "even better as a movie than a stage play." The *Time* review unstintingly praises the large cast in the Paramount film, with Kirk Douglas, Eleanor Parker and original members of the stage cast getting special comment. The picture has been recognized as one of the most faithful film versions of a great play, and retains all the strength of Sydney Kingsley's stage hit.

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George Pal's forthcoming science-fiction fantasy, "When Worlds Collide," has received the endorsement of *Boys' Life* and *Scouting* magazines, official publications of the Boy Scouts of America, and will be recommended to their more than 2,700,000 readers in the November issues. *Boys' Life* is read by more than 2,000,000 youngsters each month, while *Scouting* is distributed to 700,000 adults who are active as scout leaders. The picture, now playing its world premiere engagement in London, will be released here by Paramount in November.

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Leon Roth of United Artists mailing out Christmas cards to press and publicity people, announcing the new Alastair Sim production of Dicken's "Christmas Carol"—six months in the making, never shown before—which will be England's contribution to the Christmas spirit in a lot of film theatres on both sides of the Atlantic. Radio and book trades have known for many years that Charles Dickens' "A Christmas Carol" was the most popular attraction for the holiday season.

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***Ladies Home Journal* for November, on the stands this weekend, tops its "Journal About Town" page with news of "An American in Paris," and follows up with pages of Paris fashions in colors, for its 4,600,000 readers. There is also a nice co-op page from Jergens Lotion, with pictures of June Allyson, in MGM's "Too Young to Kiss," and Dick Powell in MGM's "Tall Target." The editors say editorially, if you're fed up with movies that make you feel you could do a better one yourself, see "The River"—which was produced by a Hollywood florist and an airlines publicist, in Technicolor India.**

Wide publicity is planned by Greyhound Bus Lines for the RKO Technicolor picture, "Two Tickets to Broadway," in a tieup made by Don Prince, eastern publicity director for the film company. Much of the action centers about Janet Leigh on a bus, and with her co-star, Tony Martin, in a Greybound bus terminal in New York. Greyhound is alerting 25,000 employees and 7,000 way stations with a special bulletin telling them how to take full advantage of the picture's publicity value. In addition, Greyhound will call attention to the world premiere of the picture, set for November 1st.

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Metro's "An American in Paris" is getting an exceptional break in current magazines. The October *Mademoiselle* includes an eight-page fashion layout, the November *Redbook* gives it top rating in a review with a half-page color photograph, the November *Holiday* has high praise for the picture, *Seventeen* for November selects it as the picture of the month, *Woman's Home Companion* for November says it's delightful, and the October 15 issue of *Quick* gives it special handling.

With 154,198,164 readers, M-G-M claims for "An American in Paris" the largest national magazine advertising campaign ever attained for a single picture. Magazines included are *American, Look, Collier's, Saturday Evening Post, McCall's True Story, Ladies Home Journal, Modern Screen, Parents' Magazine, Movieland, Screen Guide, Motion Picture, Cosmopolitan, Seventeen, Redbook, Good Housekeeping* and *Woman's Home Companion.* Majority of the full-page ads are in color.

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"Movie Citations" by Luella O. Parsons, in the November *Cosmopolitan,* names "Submarine Command" as the most human drama of the month; gives Eleanor Parker credit for the best performance, in "A Millionaire for Christy," cites "Decision Before Dawn" as the best production, and "Two Tickets to Broadway" as the best musical comedy. MGM advertises its "Picture of the Month"—"Westward the Women"—in an opposite column. There's a full-page fashion photo of Elizabeth Taylor, and a double-truck of Jane Russell and her husband, who may soon be her male counterpart in the movies.

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Not only are hundreds of exhibitors competing in the $15,000 prize contest for the best exploitation campaigns on 20th Century-Fox's "The Day the Earth Stood Still," but an entire class in the University of Texas has undertaken an unofficial assignment along similar lines. Alan Scott, associate professor in the college's School of Journalism, has asked to be supplied with the company's showmanship kits and is using the exploitation campaign as a classroom project for his course in Public Relations.



Lester Pollock shows a good example of Hallowe'en display, at Loew's theatre Rochester, alongside one of the "News from MGM Studios" picture frames, on display in all Loew's houses.

Short Product in First Run Houses

NEW YORK—Week of Oct. 29

ASTOR: Pilgrim Popeye***Paramount***
Feature: Here Comes the Groom.....Paramount

CAPITOL: Danger Is My Business
Warner Bros.
Magical Maestro***MGM***
That's What You Think.....***MGM***
Feature: Angels in the Outfield.....MGM

PARAMOUNT: Double-Cross-Country Race
Paramount
Way Out West in Florida.....***Paramount***
The Willie Hoppe Story.....***Columbia***
Feature: The Mob.....Columbia

RIVOLI: Pastry Panic***20th-Fox***
Feature: David and Bathsheba.....20th-Fox

ROXY: The Helpful Geni.....***20th-Fox***
Football Winning Ways.....***20th-Fox***
The Grand Design.....***United Nations***
Feature: Anne of the Indies.....20th-Fox

WARNER: Tweety's S.O.S......***Warner Bros.***
World of Kids.....***Warner Bros.***
Feature: A Streetcar Named Desire..Warner Bros.

CHICAGO — Week of Oct. 29

ROOSEVELT: Happy in Hoppyland..***Columbia***
Features: Crosswinds Paramount
New Mexico United Artists

SURF: Rocky Eden***Warner Bros.***
Room and Bird.....***Warner Bros.***
Feature: Tony Draws a Horse.....Fine Arts

ZIEGFELD: Harvest Festival***20th-Fox***
Feature: No Highway in the Sky.....20th-Fox

French Film Subsidy Totals $11,658,000

WASHINGTON: As of April 1, the French government had subsidized France's domestic film industry to the tune of $11,658,000, according to Commerce Department film chief Nathan D. Golden.

Mr. Golden said April 1 was the latest date for which figures were available. The subsidies are paid under a 1948 law granting "temporary aid" to the French industry.

The largest part of the financial help—about $7,114,000—went to French feature film producers, Mr. Golden reported. About $3,546,000 went to exhibitors for modernizing and improving their theatres. The remaining $998,000 went to producers of short subjects and newsreels, to Unifrance Films for development of foreign markets, and for operating expenses.

"Oompah" Short Opens

"The Oompahs," Columbia's latest UPA Technicolor cartoon, had its world premiere at the Sutton theatre, New York, Monday. Directed by Robert Cannon and narrated by Marvin Miller, who worked on the Academy Award-winning "Gerald McBoing Boing," the new one-reeler, in the same vein, presents the Oompah family, composed of musical instruments.

Universal, UA Hearing Set for December 4

A three-judge New York Statutory Court will conduct a hearing December 4 in the Justice Department's complaint against United Artists and Universal. The Government is seeking to force UA to put up for sale, for a period of 60 days, the distribution rights it acquired from Eagle-Lion, and to keep any officer or agent of either UA or Universal from serving as a counsel for a competing company.

Phil Rosen Dies

HOLLYWOOD: Funeral services were held here last Wednesday for Phil Rosen, 63, director, who died October 22. He began his film career in 1912 as a cameraman for the Edison Company and directed films for virtually every important company in the industry since.

Mady Christians

Mady Christians, 51, actress of the American and European theatre, died at Norwalk, Conn., October 29, of a cerebral hemorrhage. She was born in Vienna. Miss Christians also appeared in some 60 European films.

Raymond F. Cornes

Raymond F. Cornes, for many years manager of the Palace and Cornes theatres, Farmersville, Tex., died at his home there October 22. He is survived by his widow and a son.

FAITH, HOPE—AND COMMON SENSE!

★ T.D. is a former top-drawer ad-publicity director who in his day hired and trained many outstanding ad and publicity personnel. Not long ago he fell despondent, destitute and ill. The Pioneers learned of his plight and provided more than just his material needs. His faith in his friends was restored and new hope in his future was instilled. Today his alert and agile mind once more serves the motion picture industry with distinction. ★

ALWAYS THE FIRST TO HELP OTHERS, IT'S TIME TO HELP OUR OWN. DO YOUR SHARE BY BUYING TICKETS TO

MIDNIGHT FROLIC

THE GREATEST ALL-STAR SHOW OF ALL TIME!

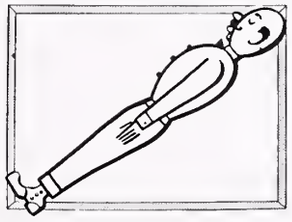
Proceeds to The Foundation of the Motion Picture Pioneers, Tax Deductible.

ROXY ★ NOV. 16th

Tickets $5. to $25. available at Room 170 Hotel Astor

STIFF IN THE JOINTS?

STAY OUTA THOSE JOINTS!



Stay at the theatre and count your dough when you play

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,963 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	—	11	31	19	17
Along the Great Divide (W.B.)	1	7	29	19	5
Angels in the Outfield (MGM)	—	7	17	3	1
Apache Drums (U.I.)	—	13	36	11	2
Appointment With Danger (Para.)	—	8	48	44	13
As Young As You Feel (20th-Fox)	—	—	8	22	16
Best of the Badmen (RKO Radio)	—	9	29	28	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	—	2	14	20	34
Brave Bulls, The (Col.)	—	—	1	11	27
Captain Horatio Hornblower (W.B.)	17	20	22	10	—
Cattle Drive (U.I.)	10	3	5	11	6
Cavalry Scout (Mono.)	—	6	9	3	—
Comin' Round the Mountain (U.I.)	12	6	25	15	—
Cyrano de Bergerac (U.A.)	16	11	7	6	2
David and Bathsheba (20th-Fox)	13	5	1	1	—
Day the Earth Stood Still, The (20th-Fox)	—	5	8	8	—
Dear Brat (Para.)	—	2	37	19	22
Disc Jockey (A.A.)	—	—	—	1	4
Excuse My Dust (MGM)	1	16	56	22	1
Fabiola (U.A.)	—	6	6	10	4
Fat Man, The (U.I.)	4	—	4	5	3
Fighting Coast Guard (Rep.)	—	1	30	32	10
Five (Col.)	—	1	3	—	—
Flying Leathernecks (RKO Radio)	5	15	10	4	—
Force of Arms (W.B.)	—	1	12	5	3
Fort Worth (W.B.)	9	33	31	9	2
Four in a Jeep (U.A.)	—	—	—	—	4
Francis Goes to the Races (U.I.)	25	31	6	6	—
Frogmen, The (20th-Fox)	21	13	58	20	3
Go For Broke (MGM)	12	54	37	13	3
Golden Horde, The (U.I.)	—	2	6	2	1
Guy Who Came Back, The (20th-Fox)	—	—	7	28	6
Half Angel (20th-Fox)	2	39	43	11	1
Happy Go Lovely (RKO Radio)	—	1	16	13	2
Hard, Fast and Beautiful (RKO Radio)	—	2	—	16	10
He Ran All the Way (U.A.)	—	—	3	28	5
*Her First Romance (Col.)	—	4	2	—	2
Here Comes the Groom (Para.)	10	19	12	1	9
His Kind of Woman (RKO Radio)	3	6	6	3	—
Hollywood Story (U.I.)	—	—	4	2	2
House on Telegraph Hill (20th-Fox)	—	—	2	15	6
Hurricane Island (Col.)	—	—	3	5	—
I Was a Communist for the FBI (W.B.)	2	25	39	25	3
*In Old Amarillo (Rep.)	—	—	2	1	1
Inside the Walls of Folsom Prison	—	7	7	11	5
Iron Man, The (U.I.)	1	3	3	7	1
Jim Thorpe—All American (W.B.)	—	—	15	9	7
*Jungle Headhunter (RKO Radio)	—	—	2	1	6
Katie Did It (U.I.)	2	8	21	11	—
Kind Lady (MGM)	—	—	8	4	12
Last Outpost, The (Para.)	1	10	32	14	6
Law and The Lady, The (MGM)	—	1	2	6	22
Lemon Drop Kid, The (Para.)	4	56	40	42	4
Let's Go Navy (Mono.)	4	8	1	—	—
Little Big Horn (Lippert)	—	4	8	4	—
Little Egypt (U.I.)	1	3	13	6	1
Lorna Doone (Col.)	—	6	18	9	3
Mark of the Renegade (U.I.)	—	—	2	7	2
Mask of the Avenger (Col.)	—	—	7	1	5
Meet Me After the Show (20th-Fox)	3	16	36	7	1
Millionaire for Christy, A (20th-Fox)	—	3	5	17	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	27	25	5
Mr. Imperium (MGM)	—	—	1	4	3
Mob, The (Col.)	—	1	3	4	1
My Forbidden Past (RKO Radio)	2	18	20	30	28
†Never Trust a Gambler (Col.)	—	—	—	1	3
New Mexico (U.A.)	—	—	7	5	2
Night Into Morning (MGM)	—	11	7	16	6
†No Highway in the Sky (20th-Fox)	—	—	4	—	3
No Questions Asked (MGM)	—	—	6	12	15
On Moonlight Bay (W.B)	44	58	11	9	1
On the Riviera (20th-Fox)	12	15	33	48	4
Painted Hills (MGM)	—	15	29	11	17
Painting the Clouds With Sunshine (W.B.)	—	5	9	6	—
Passage West (Para.)	9	2	32	16	15
Peking Express (Para.)	1	4	6	8	14
People Against O'Hara (MGM)	—	3	4	19	7
People Will Talk (20th-Fox)	1	3	20	13	—
Pickup (Col.)	—	8	6	2	2
Place in the Sun, A (Para.)	4	3	—	—	—
Prince Who Was a Thief, The (U.I.)	1	10	29	23	—
Prowler, The (U.A.)	2	2	4	3	4
*Raton Pass (W.B.)	—	7	24	39	8
*Rawhide (20th-Fox)	8	22	47	11	1
†Red Badge of Courage, The (MGM)	—	1	—	—	4
Rhubarb (Para.)	—	7	2	5	1
Rich, Young and Pretty (MGM)	2	28	44	19	1
Saturday's Hero (Col.)	—	6	3	1	3
*Sealed Cargo (RKO Radio)	—	3	10	14	15
Secret of Convict Lake, The (20th-Fox)	3	12	8	3	1
Show Boat (MGM)	113	21	14	—	—
Sirocco (Col.)	—	8	8	10	20
Strangers On a Train (W.B.)	3	38	30	22	4
Strictly Dishonorable (MGM)	—	3	2	14	42
Strip, The (MGM)	—	—	6	13	3
Take Care of My Little Girl (20th-Fox)	10	59	43	6	—
Tall Target, The (MGM)	—	—	2	2	10
Teresa (MGM)	—	7	10	19	10
Texas Carnival (MGM)	3	1	4	—	—
Texas Rangers (Col.)	1	6	6	3	7
That's My Boy (Para.)	43	26	11	3	—
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	—	1	4	3	3
*Tokyo File 212 (RKO Radio)	—	—	1	13	6
†Tomorrow Is Another Day (W.B.)	—	—	2	—	2
*Try and Get Me (U.A.)	—	—	2	1	6
Two of A Kind (Col.)	—	—	5	14	3
Up Front (U.I.)	3	37	64	13	24
Warpath (Para.)	—	2	36	14	4
*When the Redskins Rode (Col.)	—	3	3	—	5
Whistle at Eaton Falls, The (Col.)	—	—	—	3	3
You Never Can Tell (U.I.)	—	—	2	2	4

Round Table In Britain

British cinemas are becoming world famous for the use of their foyers as local art galleries. Most notably, the Gaumont theatre, Aberdeen, where manager R. S. Miller found excellent support and fine publicity for his Gaumont Gallery, as part of Aberdeen's Festival of Britain. He sends samples of the 60,000 programmes which were distributed for the paintings by North-East artists and cuttings from the Glasgow and Aberdeen newspapers. G. J. Pain, manager of the Gaumont theatre, Glasgow, had a similar exhibition of traditional British paintings, direct from the Odeon, Marble Arch, with an equally fine press, and Charles Smith, manager of the Regent theatre, Brighton, displayed "Two Centuries of Humorous British Art." . . . Harold Shampan, manager of the Gaumont theatre, Islington, says his campaign for "Half Angel" and "As Young As You Feel" is his best effort to date, which incidentally, stirred up newspaper controversy as to the value of stunts as compared with entertaining pensioners—(Harold on both ends of the argument—couldn't lose!) . . . Bob Rainey, manager of the Odeon theatre, Norwich, a newcomer to the Round Table, accepting the C.M.A. Theatre Plaque on behalf of his staff, for their consistent courtesy and efficiency. . . . Len Crate, manager of the Union cinema, Dunstable, sends a photo of his street ballyhoo for "Annie Get Your Gun." . . . Walt Henderson, manager of the Odeon theatre, Guide Bridge, submits his recent exploitation for the Quigley Awards. . . . R. J. Crabb, asst. manager of the Savoy, Swindon, held a street parade, and gave old age pensioners an outing, with the blessing of the Mayor and Mayoress, in a cost-free campaign for "Return of the Frontiersman." . . . R. S. Brand, manager of the Ritz cinema, Southend-on-Sea, dressed his attractive staff as "Prehistoric Women" for street ballyhoo. . . . Harry Gent, manager of the Royal Hippodrome, Liverpool, displayed 50 quads in all parts of the city for "At War With the Army."

▼

Albert Sidi, manager of the Regal theatre, Levenshulme, Manchester, submits a very neat and showmanly campaign on "Wedding Bells" as an entry for the Quigley Awards in the fourth quarter. He had excellent publicity, street pageant, commercial sponsorship and a stage presentation, with talent from a local dancing school. Newspaper composite pages and other tieups are outstanding. . . . A. L. Pareezer, manager of the Odeon theatre, Bognor Regis, sends his campaign on "Lavender Hill Mob" which just opened to rave notices in New York. . . . D. A. C. Ewin, manager of the Lyric, Wellingborough, has a package of tieups on current pictures. . . . L. L. Spurgin, manager of the Robin Hood cinema, Hall Green, Birmingham, and a new member of the Round table, in with attractive examples of his showmanship, including competition for "window spotting" in Hall Green's Shopping Week and free admission for expectant fathers to see "Father's Little Dividend." . . . J. K. Pease, manager of the Princess cinema, Blackpool, arranged a very distinguished reception for "Captain Horatio Hornblower"—with a guard of honour by the Sea Cadet Corps. . . . R. W. Parker, manager of the Regal cinema, Torquay, amused his "Future Adults" club members with a fancy dress parade. . . . And Bill Boht, manager of the Ritz cinema, Birkenhead, entertained 2,500 children in conjunction with the *Birkenhead News* "Chums Club." Both good club names. . . . F. J. Hyland, manager of the Rialto, Londonderry, North Ireland, has an entry for the Quigley Awards. . . . Bill Gray, manager of the Regal cinema, Kilmarnock, Scotland, tied in with cooperative newspaper advertising during Festival Week, with a 40-minute film about Glenfield industries.

Selling Approach

ACROSS THE WIDE MISSOURI—Metro-Goldwyn-Mayer. In color by Technicolor. MGM presents for the millions who thrilled to "King Solomon's Mines" and "Kim" a new and stupendous drama of adventure in our own great West! Filmed in the wilderness of the rugged Rockies; a year in the making, a cast of hundreds, a fortune to bring it to you! Only the big movie screen can picture such giant scenes and great thrills. Clark Gable and a terrific, all-star cast of MGM players. 24-sheet and other posters have poster-quality, even if slightly crowded with type. You can use them to your advantage as lobby and marquee display. There is a jumbo herald, wonderful for large or small situations, that keys the campaign, and you can buy the center spread as a separate newspaper ad, to follow up and close the deal at your point of sale. Try using that big ad, just once! It has everything to sell the picture. Newspaper ad mats generally, in various sizes, are too crowded with copy, but they still show Gable and action, even in relatively small sizes.

THE DAY THE EARTH STOOD STILL—20th Century-Fox. From out of space, a warning, and an ultimatum! Strange power from another planet is a menace to the earth. The world faced with destruction by strange men and demonic machines from distant space. Can the world survive the power beyond our understanding from these indestructible robots with electron-magnetic brains? 24-sheet and all posters have been made to provide cut-outs for lobby and marquee display. You can build a front that will stop any passer-by. Special teaser newspaper mat campaign sets the stage and carries through for many small situations. There are many styles to choose from, so pick what strikes you best. Larger newspaper ads in much the same style will provide a smash for opening day. Four-page tabloid herald simulates newspaper style with authentic news of arrival of space men. Publicity stories and mats may excite your newspaper man. Tieups with electric and utility companies are a natural, and will react to mutual benefit. There are three teaser trailers, with Drew Pearson, Elmer Davis and Kaltenborn giving out with the "news" of planetary invasion. Science-fiction groups and school science classes will respond to a study of the serious possibility of this picture's plot becoming factual news.

THE DESERT FOX—20th Century-Fox. The story of Rommel, the true story behind a fabulous legend. Flaming out of the vast African desert—at last, the sensational best-seller comes to the screen! CAPTURED—on the screen, at last—"The Desert Fox." Brilliant drama in living history. James Mason in the title role, and perfect in the part. Rommel was admired by his enemies as a great soldier and a patriot, in his own country. 24-sheet and other posters will make cut-outs, with plenty of action background for lobby and marquee. Unusual herald duplicates front cover jacket of best-selling book with center-double spread that keys the campaign in a majority of spots. Newspaper ad mats are numerous, ranging from very large to appropriate slugs, with an assortment of teasers that will serve all purposes in small situations. Material has action and style which will sell this attraction as something out of the ordinary. Book tieup is exceptional, since the publishers are going all out to cooperate with theatres at the point of sale.

AN AMERICAN IN PARIS—Metro-Goldwyn-Mayer. In color by Technicolor. What a joy to see MGM's colorful new musical! It's likely to be the most popular musical film of the year, even in competition with other films that are outstanding in a better movie season. More people will recommend "An American in Paris" than "Caruso" or "Showboat" (says an audience survey). 24-sheet carries the fine dancing figures that sell the picture; typified by the Radio City Music Hall ad which you will find on this week's picture page. It's possible that you will prefer the uncluttered variety of newspaper display. Here is one of the great pictures of 1951 or any other year. It has color and charm and variety and music and dance. You will like Leslie Caron, the new little French dancer who co-stars with Gene Kelly, and you'll give her a better break than she gets in the excellent 3-color herald, which keys the campaign for every type of situation. MGM Records have an appropriate reason for getting behind this MGM picture, for the benefit of MGM customers, in either department. We believe that "An American in Paris" is so important to exhibitors, that you should take your press-book and lock yourself in your managerial cubby-hole so you can really study it!





CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

ALERT, CAPABLE, AMBITIOUS, AGE 41. SIX years' experience projectionist A houses. Have sound service knowledge. Also 10 years' maintenance—service all types coin machines, radio. Want permanent job with future, as projectionist or maintenance. Capable of managing small house. Wife capable help. Will go anywhere west of Mississippi river if salary warrants. On union permit now—job too uncertain. Excellent reference will be furnished. BOX 2618, MOTION PICTURE HERALD.

CLASS-A MANAGER, GENTLEMAN, WORKER, available. BOX 2613, MOTION PICTURE HERALD.

HELP WANTED

WANTED: FEBRUARY 1ST, A MAN FOR drive-in theatre, year round position and vacation, in New York State. Working indoors in the cold season and outdoor seven months a year. Good salary. Send all data and photograph, salary expected in first letter. BOX 2615, MOTION PICTURE HERALD.

WANTED: A GOOD PRESENT ASSISTANT manager to act as a manager of a night house in New York State. Send references, salary expected, photograph, and all communication in first letter. Year round job with vacation. BOX 2616, MOTION PICTURE HERALD.

THEATRES

NEW JERSEY THEATRE FOR RENT, 750 seats, excellent opportunity, populated area, reasonable. Telephone: ESSEX 3-1158.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

PAY OUT OF INCOME. COMPLETE PROJECTION and sound outfits from $1,595 available on time payments. Send for equipment list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANT TO BUY, COMPLETE DRIVE-IN EQUIPment, including tower, that can be moved. Contact JOHN MARLOW, Herrin, Ill.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

USED EQUIPMENT

PAIR SIMPLEX SP 35MM. SOUND PROJECtors, portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, Route 6, Knoxville, Tenn.

HOLMES SWEET HOLMES! EDUCATORS (Mazda lamps) $605; with W. E. Soundheads, baby Strong arcs, rectifiers, special $995. All rebuilt like new dual outfits with amplifier and speaker. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

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CHAIRS—UPHOLSTERY—PARTS. HEYWOOD—American—Ideal—International. Get our prices and photos. State the amount needed. ALLIED SEATING CO., 234 W. 44th St., New York City.

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NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

BUSCH OPTICAL PICTURE REDUCTION printer, rebuilt $3,250; Auricon professional sound camera $495; Micop Hispeed 90 fpm printers, 16/35mm, $1,650 plus tax; 16mm Animation stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell & Howell Specialist outfit, originally $2,350, $1,495; Micro synchronizer 4 way 16/35mm $195; 500W Sunspots on stands $77.50; New Bridgamatic Jr. 16mm automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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Legion Approves Four Of 7 New Pictures

The National Legion of Decency this week reviewed and classified seven pictures, approving four. In Class A-I, unobjectionable for general patronage were: "The Basketball Fix," "Too Young to Kiss" and "Valley of Fire." In Class A-II, unobjectionable for adults, was "My Favorite Spy." In Class B, Objectionable in part for all, were: "The Girl on the Bridge," because of "suicide in plot solution; "Mill on the Po," due to "suggestive sequence, tends to misrepresent Christian principles of social justice," and "Ten Tall Men," because of "suggestive costuming and situations" in the picture.

Offer Production Course

The Screen Producers Guild in Hollywood will supply a complete staff for an entire credit course to be offered at the University of Southern California this year, it was jointly announced by the university and guild. Called "Production Symposium," it will be limited to 100 students.

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The Industry's Most-Wanted Most-Often-Used Reference Book

Revised Expanded 1951-52 Edition . .

The unique ***WHO'S WHO*** section is brought up to date and completely re-edited—nearly 12,000 concise biographies of film players, producers, directors, studio writers, executives, home office executives, and many others in or associated with this industry.

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Thumb-Indexed . . .

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- Circuits
- Gov. Case
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There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

The previous edition was a sell-out! Advance orders for the 1951-52 edition have set a new record. To make sure of your copy, order NOW.

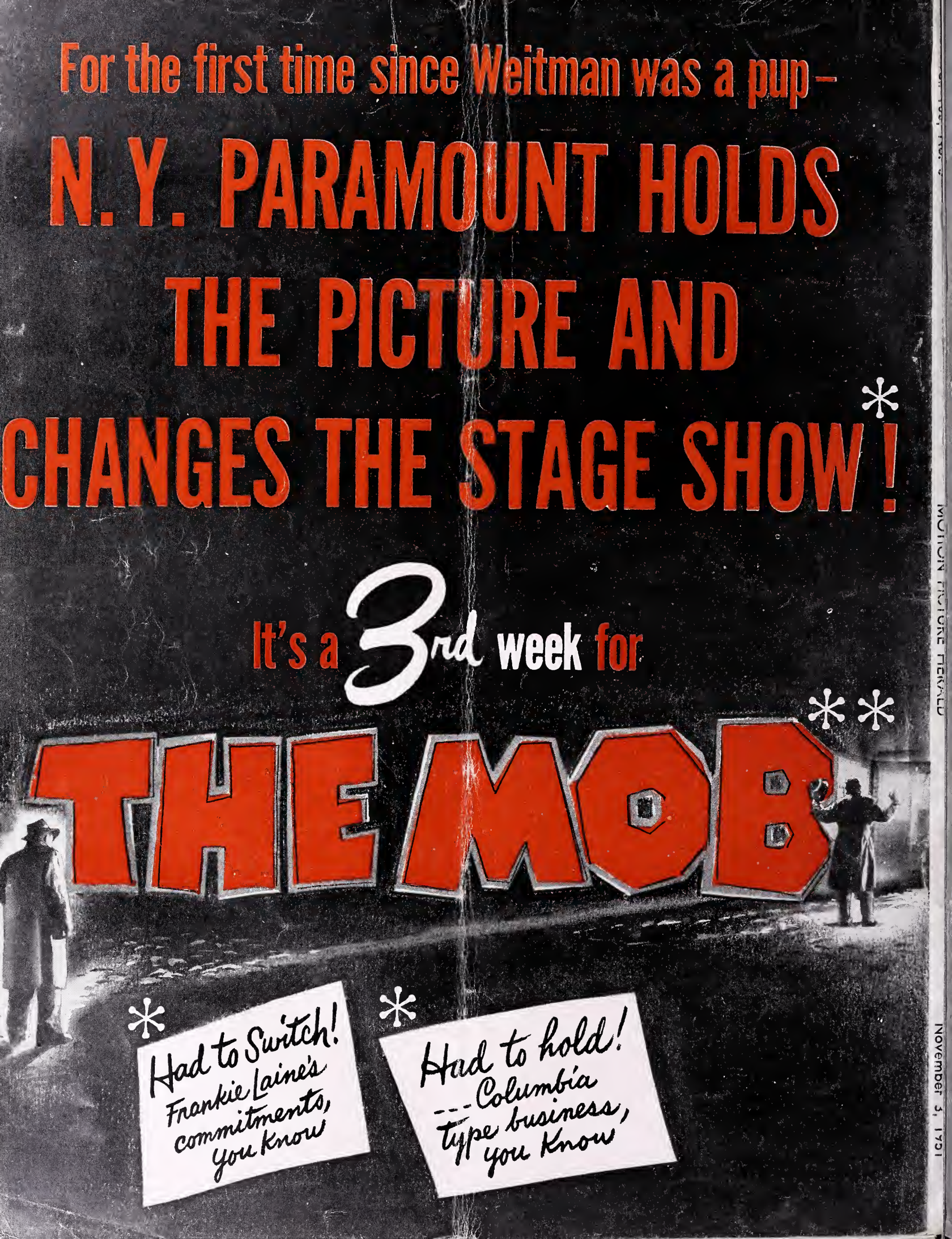
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It's a 3rd week for

THE MOB**



MOTION PICTURE HERALD
November 3, 1951

NOVEMBER 10, 1951

MOTION PICTURE HERALD

Allied Asks Arbitration On "All-Inclusive" Basis; Hits "Admission Fixing"

Decca Records Acquires Universal Stock Control

THE BOX OFFICE CHAMPIONS

REVIEWS *(In Product Digest)*: GOLDEN GIRL, DOUBLE DYNAMITE, THE BIG NIGHT, PURPLE HEART DIARY, FORT DEFIANCE, FLIGHT TO MARS, THE BAREFOOT MAILMAN, VALLEY OF FIRE, YOUNG SCARFACE *(In News Section)*: ELOPEMENT

Better Theatres For NOVEMBER

Fall-Winter Buyers' Directories
Values of the Maskless Screen
Key Refreshment Stand Qualities

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co. Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company.*

In Two Sections, Section One



"PALMY DAYS ARE HERE AGAIN"





"AN AMERICAN IN PARIS" WOW!

Nationwide grosses for M-G-M's glorious Technicolor musical running 15% ahead of "Show Boat," 23% ahead of "Great Caruso," 18% ahead of "Annie Get Your Gun." In Boston *(2 theatres)* biggest in 5 years. Providence, Syracuse, Akron, Pittsburgh best in 5 years, except "Battleground." Frisco, New Orleans, Evansville top "Battleground." 5th week Frisco, Cleveland, New York *(Music Hall)*.

(continued)

(continued)



"ACROSS THE WIDE MISSOURI" BIG!

M-G-M's spectacular Technicolor adventure is thrilling the fans everywhere. Outstanding business for a socko Clark Gable offering.

"CALLAWAY WENT THATAWAY"



BOX OFFICE

For holiday happiness! It's Christmas-New Years fun for all! The most talked-about comedy of the year because IT KIDS THE PANTS OFF TV COWBOYS. When the idol of millions can't be found and they substitute a dead-ringer cowboy, it's uproarious. Everybody who's watched TV westerns will scream with laughter. Preview in New York last week repeated Coast Preview raves. Book it fast for the holidays. Marquee names: Fred MacMurray, Dorothy McGuire, Howard Keel.

TWO IMPORTANT TRADE SHOWS!

"WESTWARD THE WOMEN"—NOV. 15th



Everything you've heard is true. A Giant attraction by the producer and director of "Battleground." A new idea: The story of 200 husband-hungry women on a perilous pioneering adventure. Great for women. Exciting for men. Robert Taylor, Denise Darcel and exceptional cast.

ALBANY	20th-Fox Screen Room	1052 Broadway	11/15	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/15	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/15	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/15	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/15	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/15	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/15	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/15	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/15	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/15	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/15	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	11/15	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	11/15	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/15	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/15	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/15	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/15	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/15	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/15	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/15	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/15	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/15	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	11/15	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/15	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/15	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/15	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	11/15	2:30 P.M.	SAN FRANCISCO	Motion Picture Service Co.	125 Hyde Street	11/15	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/15	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	11/15	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	11/15	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	11/15	2 P.M.

"IT'S A BIG COUNTRY"—NOV. 16th (Except N. Y.-N. J. Nov. 14th)

15 STARS

A world of entertainment with names to fill several marquees: Ethel Barrymore, Gary Cooper, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, William Powell and eight more. Something different for the fans, packed with humor, heart-throbs, excitement, humanity!

ALBANY	20th-Fox Screen Room	1052 Broadway	11/16	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/16	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/16	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/16	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/16	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/16	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/16	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	11/14	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	11/16	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/16	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	11/16	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/16	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/16	11 A.M.
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The rescue...the throbbing jungle-drums the steaming Everglades swamp-wilderness aflame with wild unseen menace!



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-in color by
TECHNICOLOR

STARRING
GARY COOPER

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against the savage Seminole Tribe**

WITH **MARI ALDON**
as the captive beauty

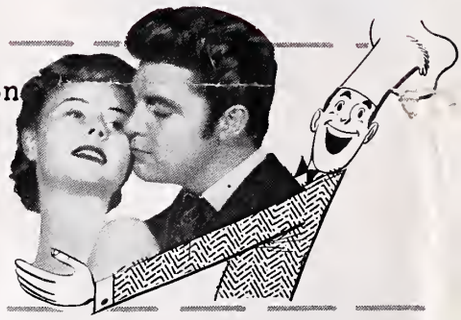
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PRODUCED BY MILTON SPERLING
DIRECTED BY RAOUL WALSH
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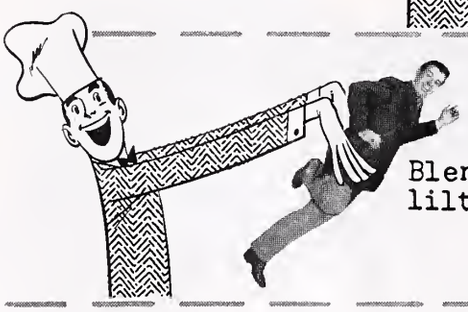
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Take a generous helping of **MITZI GAYNOR.** (You can't have too much!)

Add a virile man-sized portion of **DALE ROBERTSON.**





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Spice with **JAMES BARTON** for lightness and tang.

Cut in

Melody

Romance

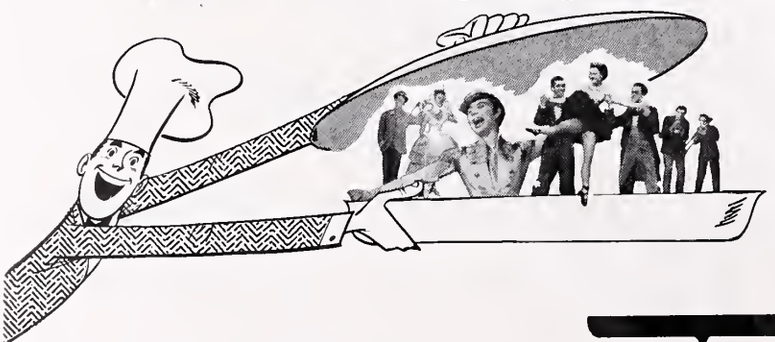
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Sift together with selected **YOUNG STARS** for effervescence and sparkle.



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TECHNICOLOR

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Send your order in **RIGHT NOW** to 20th Century-Fox, sole purveyor of this delectable divertisement. Serve hot to your theatre guests for Thanksgiving.

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 6

November 10, 1951

An Arbitration System

AFTER negotiations break down in any dispute which is not to be settled by force, all that is left is litigation or arbitration.

The point would seem at hand where no exhibitor or distributor who goes to court can feel any advance confidence about what the ultimate verdict may be or its final effect on his own business. The complexity of the motion picture business already has resulted in weird and contradictory decisions. The very nature of the judicial process where time is allowed to run on and costs up also makes litigation unsatisfactory for many commercial matters.

All these circumstances have tended to increase interest in arbitration. While it is true that no arbitration system is necessary to put arbitration into practice, it is undeniable that a system would do much to facilitate its use. Benefits to be expected from a good arbitration system would be: 1. an increase in harmony in the business through avoidance of or prompt settlement of disputes; and, 2. a decline in the amount of litigation.

All those who believe in arbitration as a speedy means of settling disputes or as a refuge from the law courts have reason to be pleased with the action taken by the Allied convention in directing the board of directors to explore an "all-inclusive" industry arbitration system. The action, approved by the board the day after the convention closed, came as something of a surprise because until a few days before the meeting opened there was doubt that arbitration would be an important feature of the agenda. Until recently Allied spokesmen generally have been opposed to an arbitration system. On the other hand for more than a year the Theatre Owners of America has been advocating such a system.

IT is much too early to know whether an industry arbitration system can be worked out. In the Herald poll of exhibitors on this subject (published in the issue of January 27, 1951) 89 per cent were found to be in favor of arbitration. At that time, 57 per cent expressed themselves as favoring arbitration panels including an exhibitor, a distributor and an outsider. Less than 5 per cent wanted all outsider arbitrators and 39 per cent suggested arbitrators drawn from the industry only.

Discussion at the Allied convention made it clear that a number of members object to arbitrators selected by the American Arbitration Association or a similar outside group. In practice it might be difficult for the one exhibitor and one distributor arbitrator to mutually agree on a third, and presumably deciding, arbitrator if the selection were restricted to members of the industry. These and many other problems would have to be decided, after agreement was reached with the distributors on the broad outlines of a system of arbitration.

So far as the courts are concerned, there is little likelihood of any objection to a motion picture arbitration system. Rather, it is to be expected that the courts will endorse almost any method.

Whether or not any progress will be made this year on an industry arbitration system depends a good deal on how literally the Allied board of directors takes the suggestion of the convention that it seek an "all-inclusive" system. Arbitration may die a-borning on the definition of "all-inclusive." The catalogue of items mentioned for the system in the Allied convention resolution is all-embracing: a. clearance and prints. b. competitive bidding, c. film rentals, d. forcing of pictures, e. illegal setting of admission prices, f. runs, g. any other important problems aecting the operation of the motion picture industry.

IT is safe to predict that there will be no arbitration if that list is presented to distributors on a "take it or leave it" basis. They won't even take a second look.

The Herald survey showed that exhibitors place chief emphasis on clearance and runs as subjects for arbitration. Bidding comes next. The Allied demand on "film rentals" doubtless will fall on deaf ears and that probably is just as well. Rentals are subjects of negotiations and occasionally of conciliation but hardly fit for arbitration. If they were, some exhibitors, as well as distributors, might be in for surprises. The fair deal would hit both ways.

The points in the Allied list covering "forcing of pictures" and "illegal setting of admission" seem out of place. It is not likely that distributors would agree to arbitrate subjects already held illegal by the courts. Protests of exhibitors to top sales executives, either directly or through exhibitor organization leaders, would seem to be better than arbitration for the handling of alleged instances of forcing or fixing of admission prices.

It is not possible to forecast what type of arbitration will finally be established but it would not be rash to assert that the industry will not prosper for long unless arbitration is used to alleviate some current problems.

THE HERALD INSTITUTE

Elsewhere in this issue Motion Picture Herald announces the establishment of The Herald Institute of Industry Opinion. Its purpose is to provide a facility for furnishing the industry with information about the current thinking of exhibition, production and distribution, and also representative views on public attitudes towards motion pictures.

It is indeed true that, in the words of the announcement, "We do not know enough about the trend of public thinking, soon enough. We, as an industry, do not know the concensus of our own thinking, soon enough."

The Herald Institute intends to serve the industry and every one in it by providing data on trends through material supplied by its three pauels—exhibitor, producer and distributor. Each panel is organized on a broad and a thoroughly representative basis.

Reports of the Institute will be published in the Herald. The Institute should prove to be one of the most valuable services ever spousored by the Herald.

Letters to the Herald

Percentage Problem

To the Editor:

Of course everyone has his own pet reason for what is wrong with the industry and how to cure it. In my opinion there is much right about the present setup, but as few things are perfect, there are some things needing improvement.

I have never understood the policy of the distributors of setting a percentage deal up to a certain gross and then increasing the percentage on all above this set amount. Perhaps there is some explanation for this. Yet if an exhibitor is penalized for a higher gross on a picture it naturally makes him watch his expenditures for advertising, thus hurting the gross rather than helping it. With this to face an exhibitor has to triple his gross if he doubles his advertising expense. Even at that he will just about break even.

In every other business the smaller quantity of an article you purchase the more that article costs. A discount is allowed for large quantity.

It seems to me to apply even more strongly to the picture industry. If I could make a higher percentage of profit on a larger gross, of course I would spend a much greater amount of my own money for advertising. The distributor would gain, I would gain, and business as a whole would benefit.—*MAX FOWLER, Villa Theatre, Villa Rica, Georgia.*

Managers' Pay

To the Editor:

Twenty years ago when I entered this business managers were receiving a salary of between $80 and $200 a week. The average working man was doing well if he was making $60 per week. Now here 20 years later everyone and his brother is earning $60 or more each week and believe the average working man to be receiving close to $100 while the theatre managers continue being paid only between $60 and $150.

What is wrong—when are we going to receive proper increases in keeping with the expected standards of our position?—*NEW YORK MANAGER.*

Correction from India

To the Editor:

A great deal of commotion and misunderstanding has been caused by a photograph of the Liberty theatre, Bombay, which was published in Motion Picture Herald dated September 17, 1949, in the caption of which it is stated that the Liberty theatre is a "Fazalbhoy enterprise." I do not know how this description came to be published under the photograph, as it is in no sense a "Fazalbhoy enterprise." The only part which the Fazalbhoy organization played toward this theatre is the supply of some of the booth equipment, marquees, etc. The whole project has entirely been the inspiration of Mr. Habib Hoosein and in all fairness should have been described as a Habib Hoosein enterprise, to be more accurate.—*V. DORAISWAMY, Bombay, India.*

SAYS "ALMANAC" HAS EVERYTHING AND MORE

To the Editor:

Just a note to tell you that I have just received my copy of the new *Motion Picture Almanac*. I have been waiting for it for a couple of months and it is everything and more than what I have heard about it.—*J. T. ROBINSON, JR., Hunters Lodge Drive-In Theatre, Troy, Virginia.*

Star Visits

To the Editor:

I think we should have more Movietime U.S.A. with visiting by the movie stars to the small towns. They do not have to be big stars, but should be the ones who can and will meet the public and leave a good taste in the public's mouth for the theatre and Hollywood. We had a minor star for Movietime in North Carolina and she did more for us than perhaps some of the big names would have done.—*R. E. AGLE SR., Appalachian Theatre, Boone, North Carolina.*

Cut Out Westerns

To the Editor:

The motion picture producers have forgotten one important factor: they cater primarily to women. Most women love a good romantic story as well as glamor instead of the Westerns and psychological stories they are now making. If you bring the women back to theatres they, in turn, bring the men. People generally I think are sick of Westerns on television so let's keep those films out of the theatres.—*HARTFORD, CONNECTICUT, EXHIBITOR.*

Work for Perfection

To the Editor:

First, I want to say I love this business. But I am always looking for ways to improve it. Naturally, good pictures are the answer to our problems. But 300 to 400 "good ones" a year is impossible. However, by concentrating on fewer pictures, more preparation before shooting begins, very careful editing and re-shooting poor scenes or eliminating them would result in better films. If a picture does not come up to expectations, junk it! It's better to lose a few thousand dollars than a million in grosses. Other industries work for perfection, why can't we? I think most exhibitors would be willing to pay more for film if the product was worth it. We could eliminate that cursed evil of double features which is keeping many people away from theatres. We can't keep antagonizing patrons and expect to keep them. How about it, Hollywood.—*WILLIAM WHITLEY, Colonial Theatre, Kokomo, Indiana.*

Audience Challenge

To the Editor:

It is recognized that movies are one of the strongest forces of influence in existence today, and many people like myself think it the strongest. With exhibitors the fact that the movies have lost the position that was held in the imaginations of our youth is viewed with increasing apprehension by us in exhibition. In other words a large cross section of our young audience is losing interest in the movies daily and apparently no attempt is being made to recapture their interest.

In my humble opinion boys and girls of high school age are frustrated on all sides due to the rapid and changing conditions brought about by war and world economic conditions. They need a helping hand now as never before if life as we have known it is going to continue. Hollywood has the potential and know-how to do this job. They are not interested in preachments, neither are they interested in the cheap moronic sensational quickie produced to make a quick dollar for the producer. They want an honest intelligent portrayal of their problems and an honest, straightforward means of effecting a cure.

This might be the answer to regaining some of our lost audience, namely the boys and girls of high school and college age that are fast losing interest in motion pictures. It presents a challenge.—*ALBERT J. CLARKE, Majestic Theatre, Providence,*

MOTION PICTURE HERALD

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ It is unlikely that Winston Churchill's Government in Britain will provide any better treatment for the film industry than the previous Labor Government. Present economic conditions do not favor a decrease in taxation or an increase in remittances to the United States. The government agency used to subsidize producers, the National Film Finance Corporation, may encounter difficulties when it next goes to Parliament for a new appropriation. It is understood the British Treasury already has recommended a possible reduction of film remittances to the U. S.

▶ The new U. S. tax law which went into effect November 1 opens the door to wide experimentation with special reduced admissions for students and other special groups. The old regulations requiring the collection of the tax on the "established" adult price made it impractical to have such reduced rates because such a high percent of the amount went to the Government.

▶ Newsreel companies are hard at work seeking a pattern of operations that will permit them to exploit the television market and at the same time service theatres with reels that will meet with audience satisfaction. Neither job is an easy one. Television newscasts regularly feature the commentator rather than the pictorial material, the exact reverse of theatre practice. No television news program will be completely satisfactory until facilities are available to transmit more rapidly material from the cameras outside the New York areas to the newsreel plants. What is really needed is a telephoto system for motion picture film.

▶ There will be no solution to the so-called "print shortage" problem until a way is found to cut down on the number of simultaneous runs, and already in many areas the number of theatres theoretically entitled to play a feature on the same date far exceeds the supply of prints. Theatres in outlying areas have also been hit by the fact that in a number of instances they are playing pictures later than ever. In the days of long clearances in the cities prints were available for showing in country areas much earlier than now.

▶ Should Gene Autry win his suit to prevent Republic from selling pictures in which he appeared to television the case will be a stronger general precedent than Roy Rogers' recent victory. The Autry suit is based on broader grounds.

▶ All branches of the film industry will finally get very close together on the technical aspects of their request to the Federal Communications Commission for theatre television frequencies. That is, they'll be fairly well agreed on the number of frequencies needed, the width of each band, the area in the spectrum to be used, etc.

Opportunity to Advance Screen Art Discussed

Two recent installations of maskless screens, one designed for any existing theatre, the other associated with a complementary treatment of the entire auditorium, offer an immediate start toward motion picture entertainment of greater impressiveness and illusion, says* Better Theatres *editorially in the November issue, with this week's issue of* Motion Picture Herald. *The installations are at Framingham, Mass., and Scarsdale, N. Y.

Elsewhere in the November issue (the Fall Buyers Number), a third-dimensional feature picture is urged to test the public's reaction to polarizing spectacles; however, the editorial on maskless screens points out television might be stereoscopic even sooner than films, advising the fullest development of "peripheral modulation" and other extensions of the maskless screen technique.

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This week in pictures



By the Herald

TESTIMONIAL, in New York, last week, by the Associated Motion Picture Advertisers, to Robert J. O'Donnell, national Movietime U.S.A. director. With him on the dais were distributor executives who aided the drive. Left to right: S. Barrett McCormick, RKO; Harry McWilliams, Columbia; Arthur Mayer, COMPO; Mr. O'Donnell; Ned E. Depinet, and Charles McCarthy, COMPO.



THE 1952 SCHEDULE is discussed in London by Steve Broidy, Monogram-Allied Artists president, and Norton Ritchey, Monogram International president, seated and standing at the left, respectively, with Associated British-Pathe general manager W. A. Fielder, seated, and general sales manager H. E. Ellis.



By the Herald

HONORING Arnold Picker, new United Artists foreign distribution vice-president at luncheon at the 21 Club, New York, last week. With Mr. Picker, center, are G. I. Woodham-Smith, J. Arthur Rank counsel; Robert Benjamin, UA partner; Arthur Krim, president; and Max E. Youngstein, vice-president.



GEORGE C. HOOVER, left, succeeds Charles P. Skouras as Variety International second assistant chief barker. He is a Florida State Theatres division manager.



LOCATION PARTY, given by RKO Radio at Colorado Springs for local officials who cooperated in the making of "The Korean Story." In left to right order, producer Edmund Grainger, Mr. and Mrs. L. A. Starsmore, of the Westland Theatres, and Mayor Harry Blunt. The picture is being made at Camp Carson and Peterson Field, Colorado.

FATHER AND DAUGHTER, Clifton Webb and Anne Francis, below, are the domestic pair in "Elopement," warm-hearted, rollicking comedy set to make audiences happy in December. It's the perfect holiday picture!



MAKING HIS MARK in "Let's Make It Legal," young Robert Wagner, right, hits the success trail as one of 20th Century-Fox's players of the future. Bob just completed a big New England P.A. tour on behalf of the comedy.





HERE'S BEVERLY, left, that "Pick-Up" gal again in the 20th Century-Fox release of Hugo Haas' "The Girl on the Bridge." The sultry Miss Michaels turns in a tip-top dramatic job in the unusual drama set for December release.



NOVEMBER 20 is the big day for "Fixed Bayonets" smashing story of a rearguard action in Korea. The Rivoli theatre in New York will unveil the action epic which features Gene Evans and Richard Basehart, right. Nationally, it's a December topper.

(Advertisement)

ARBITRATION IS BACKED BY ALLIED CONVENTION

Organization Voices Stand as Opposed to Fixing of Prices, High Rentals

Allied favors "all inclusive" arbitration for the motion picture industry.

It is also alert to the "illegal" fixing of admission prices and the companies' policy of asking "excessive" film rentals.

These were the outstanding developments last week at the Allied States 18th annual convention at the Hotel Biltmore in New York.

Allied's stand, arrived at after lengthy discussions on the floor, derived from the convention itself in the form of resolutions which were approved by the Allied board. This represented a complete reversal of usual convention procedure but fitted in with the observation of Abram F. Myers, Allied board chairman and general counsel, that "exhibitors should share in the responsibilities for formulating policies."

Mann Opposes Vote, Kirsch and Berger Support Plan

The convention's endorsement of arbitration, which came as a surprise, was passed over the violent objections of a small group of delegates led by Ted Mann of Minneapolis who, just before the voting, declared: "You can arbitrate yourself out of business. Don't arbitrate when they're guilty. Let them know we are going to fight them."

He was followed by Jack Kirsch of Chicago and Ben Berger of Minneapolis, both of whom urged Allied to participate in the formation of an all-inclusive arbitration system. The resolution covering arbitration urged that such a system include: Clearances and prints, competitive bidding, film rentals, forcing of pictures, illegal setting of admission prices, runs and "any important problems affecting the operation of the motion picture industry."

Mr. Kirsch urged arbitration of "everything—film prices—everything." This, he said, might serve to abolish bidding "and then a split of product between competitors can be worked out." Mr. Myers came to the microphone briefly to express himself in favor of arbitration.

Myers Reminds Hearers He Never Owned Theatre

"I think it's a good thing," he said, adding with a smile "but remember—I never owned a theatre."

The convention urged an arbitration system under which industry arbitrators will choose the third member of the panel. Following the convention's action, spokemen for some of the distributors declared themselves puzzled by the "all-inclusive" nature of the arbitration proposal. And several expressed doubts that any of the distributing companies would agree to the arbitration of film rentals.



STANLEY KANE, Nicholas M. Schenck, Dore Schary



ARTHUR HOWARD, Norman

Several distribution offic
could see no reason for arb
rentals. "Would you, as a c
a purchase you had made fro
arbitrated?" one asked. It w
out that no deal is compulso
equities can be adjusted.

If, originally, the impress
that Allied would now worl
Theatre Owners of America, v
in favor of an arbitration system all along, it was quickly dispelled by Col. A. H. Cole who briefed the press following the post-convention board meeting. He took the place of Mr. Myers who had to return to Washington.

Col. Cole indicated that there would be no approach made to TOA and that instead Allied planned to send a committee direct to the distributors to explore the possibilities of an arbitration system. It is possible, he said, that following the meetings with the

inexpensive
tional grievances.

The Allied convention enjoyed a record turnout, with more than 500 registered for the meeting and the trade show. The convention was under the chairmanship of Wilbur Snaper, president of New Jersey Allied. A resolution praising him for his work was passed by the delegates. The next convention is to be held in Chicago.

The "illegal fixing of admission prices"

(*Continued on page* 16)

IN CONVENTION ASSEMBLED



PERCY FRIEDMAN



O. F. SULLIVAN



CHARLES NILES



JOHN WOLFBERG



J. B. STEADMAN



BENJAMIN BERGER



JOHN SCHUYLER



ABOVE: William Settos, Blair Russell, Paul Stelman, C. F. Pfister, Maurice Shulman



LEFT: C. Beninati, E. H. Wieck

RIGHT: Marc Wolf, T. P. Grady, R. E. Harrold



Announcing

The HERALD INSTITUTE of Industry Opinion

Foreword:

That a mutually well informed industry is a more effective industry is a fact that requires no emphasis. Yet it is a point that now should be brought into sharp focus. For, as all will agree, this industry too frequently has been finding itself somewhat in the position of the man who put a better lock on the stable door after the horse had fled.

When it comes to business, we can never afford to believe that "what we don't know won't hurt us"—or that any of us can afford not to know, in advance, certain vital facts that others among us are in a strategic position to know or find out.

While the motion picture business has had ample reason to feel proud of its many progressive steps through the years, there is one direction in which our methods are far behind those of other *increasingly* successful industries. We do not know enough about the trend of public thinking, soon enough. We, as an industry, do not know the concensus of our own thinking, soon enough. All too frequently nobody really knows, accurately, the *combined* thinking of the industry on matters which all of us *should* know as exactly as possible and as soon as possible!

Consequently, those who originate and those who carry out the planning upon which the continued prosperity of the industry depends, are obliged to rely on a good deal of guesswork.

The more we can reduce that guesswork to surer grounds for sound planning—the more we can, together, provide factual information to *stimulate* the right kind of creative thinking—the sooner we shall constructively and *consistently* keep this industry headed toward increasingly greater prosperity.

It has long been obvious that there has existed a need for a suitable method of providing accurately and promptly the *combined* thinking of the industry, to *each* of its three divisions—Production, Distribution, and Exhibition—so that each and all can benefit by *knowing* instead of guessing; to take proper advantage of the "listening posts" we possess in theatres of all sizes strategically located throughout the nation; to bring consistently to each division of the industry the combined opinions of the other divisions—so that Exhibitors can be more constructively helpful to Producers, and Distributors can be more constructively helpful to both Producers and Exhibitors.

There is need also to be in a position to release to the public press, whenever necessary or advisable, reliably factual information to prevent the use of incorrect and psychologically harmful concepts of the state of the industry.

It is for those purposes that Quigley Publishing Company announces the Herald Institute of Industry Opinion, organized solely for the mutual welfare of the entire industry.

Purposes of The HERALD INSTITUTE of Industry Opinion

▸ An organized, continuous means of fact-finding and opinion-gathering—on a thoroughly representative basis—for the purpose of providing reliable information for the benefit of the motion picture industry as a whole . . .

▸ A method of obtaining the individual opinions of all segments of the industry on specific points affecting its welfare and continuous progress— and arriving at "combined-industry-thinking" in clearly set forth Reports available to the entire trade . . .

▸ A system for utilizing the vantage points of motion picture theatres as "listening posts" to ascertain public trends on various aspects or developments—so as to determine quickly whether such factors or developments are becoming *national* trends which should be brought to the attention of the industry . . .

▸ A source of reliably gathered facts for release to the public via the press, etc.—when incorrect concepts have been published to the detriment of the industry—or to enlighten those who write for widespread readership, so that incorrect concepts *will not* be disseminated to the public.

ORGANIZATION . . .

The Institute organization consists of an Administration and Editorial Board and three industry Panels. These Panels, respectively, are:

(1) An Exhibitor Panel, thoroughly representing all sizes of theatres in all types of locations throughout the United States and Canada.

(2) A Production Panel, representing producers, directors, writers and others—independents as well as those employed by or affiliated with major studios.

(3) A Distributor Panel, represented by executives of the distribution companies and others concerned with marketing motion pictures to the trade.

The Institute is completely independent and impartial. Its function is to provide a reliable, united information service from all parts of the industry to the industry as a whole. The individual opinions of Panel Members will not, at any time, be attributed to them by name without express permission. Every possible effort will be made to assure that all facts or opinions tabulated are unbiased and reliable and are provided solely for the benefit of the entire industry.

The first Report of the Herald Institute will be published soon in MOTION PICTURE HERALD, and further Reports will be published at regular intervals, on a continuing study basis. The Institute invites comment and suggestions from all members of the motion picture industry. Please address:

THE HERALD INSTITUTE
1270 Sixth Avenue
New York 20, N. Y.

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ALLIED MEETS

(Continued from page 12)

and "film rentals" were the two other prominent topics on the convention agenda. Regarding the first, the resolution passed centered attention on Twentieth Century-Fox's alleged practice of forcing theatres to increase their admission prices as a condition for playing "David and Bathsheba."

Probe Is Approved Of Alleged Violations

The resolution urged the board of directors, through Mr. Myers, "to gather all available information on this violation by 20th-Fox, of the law and of the court's decree, and to take such action thereon as is warranted by the facts." It was recommended further that the board also instruct Mr. Myers to "take similar action whenever or wherever such violations of the law and of the decree by any other film company is called to their attention."

The resolution on film rentals was worded this way: "During the current box office recession certain distributors are demanding a larger share of the diminishing box office dollar by direct and indirect methods including: a. insisting on percentage terms in situations formerly playing on a flat rental basis, b. higher flat rentals and higher percentage terms, c. refusal to adjust, and d. raising the floor in sliding scales and lowering the ceiling on split figures."

Action was recommended as follows: "a.) That film rental grievances which cannot be adjusted locally be forwarded through the regional association to the coordinator of the Allied Film Committee in New York (Wilbur Snaper) for presentation to the home offices.

"b.) That the board of directors be urged to inaugurate and conduct a vigorous campaign for information and education through the use of trade paper advertising, organization bulletins and through the Allied Caravan, the purpose of which will be to alert all of the exhibitors of the United States to the dangers lurking in the enforced sales policies of the film companies as herein set forth."

Television Discussed At Board Meeting

Col. Cole reported that much of the board's post convention meeting was given over to a discussion of home television and the extent to which distributors can or should release to the medium product which was designed originally for theatres. The board feels, he said, that producers are "within their rights" if they make films both for TV and for theatres. But it arrived at the conclusion that such producers should cut film rentals for theatres in view of the lowering of their overhead.

The board also "affirmed" the resolution of the convention aimed at seeking "equitable" terms for drive-ins.

On the second day of the convention, with the sales managers or their representatives on the dais—Warner Brothers and Para-

(Continued on page 18, column 3)



PEARCE PARKHURST, H. G. Bernstein, E. C. Johnson



HARRY PERLEWITZ, E. P. Vollendorf, Jack Yed

TWO WHITE KNIGHTS

by RED KANN

THIS could cause some men and their typewriters to burn. But a look backward at the Allied convention tends to confirm the impression forming at the time that these conclaves are not what they used to be.

Allied's traditional practice of hammering away at distributors was in evidence, of course, although it took quite a bit of time to transport the beefs from the privacy of the film clinics to the open convention. Delegates had a chance to give out, but big, when the general sales managers, or their subalterns, lined up on the dais in pretty much the sitting duck formation in which they found themselves a handful of weeks earlier at the TOA convention. The casualties, if that's the correct term, were incidental.

Bill Gehring took it on behalf of his company, 20th Century-Fox, in connection with the pre-release policy on "David and Bathsheba". But he showed at the concluding banquet last Thursday night bloody and unbowed, as the expression goes. Bob Mochrie, for RKO, volunteered to reply to Col. H. A. Cole's plea for small town theatre relief. Al Daff and Charlie Feldman of Universal, Bernie Kranze of United Artists and Morey Goldstein of Monogram merely observed; they were not asked to answer anything and they didn't volunteer. Abe Montague of Columbia maneuvered a neat reverse tactic by asking, not answering, a question. Ben Kalmenson of Warners played it even by failing to show at Allied, which is what he did at TOA. Jimmy Grainger was hard at selling Republic somewhere out of New York. Bill Rodgers of MGM took on all comers, even volunteered information, earned for himself several rounds of applause and, according to John Wolfberg of the Allied Rocky Mountain unit, an enhanced reputation with the theatre owners.

But whether it was lack of forensic ability, embarrassment over getting up before several hundred brother exhibitors, indifference or lack of facts, the results were what they were. The Allied men had their chance at the distributors and neglected to push it for whatever the traffic might bear. Comparisons ofttimes may be odious, but in this respect Allied went the way of TOA.

Not that there was no blasting. Film rentals were excoriated. Competitive bidding was roughly treated. The distributors' explanation about prints fell on sterile ground. Up-and-coming fire-eaters like Ted Mann of North Central Allied who fought the arbitration proposal and argued vociferously for "a jail for jailbreakers" program met with a measure of sympathy, but not enough to influence the resolutions or the confirmatory actions of the board of directors at their follow-up meeting last Friday. Maybe if Mann stays with Allied long enough, some day he may wield the kind of impress that the late Al Steffes, also from Minneapolis, once did in the days when Allied developed muscle on a diet of fire and brimstone.

One of the inescapable conclusions shaping up, now that both national exhibitor conventions have passed into the limbo, is the general resemblance which Allied bears to TOA and *vice versa*. Allied, the perennial scrapper, no longer is on stage as the solitary white knight of the independent theatre man. Affiliated theatre influence in TOA has waned, and will continue to wane, as theatre divorcement extends. TOA may have the first run power, Allied the "grass rooters". The techniques of their approaches will vary.

But the point not to be forgotten is that the simon-pure exhibitor rides high in the saddle now in TOA as well as in Allied. Unless a memory which should know better is slipping badly, this is the first time in the history of exhibition—surely its modern-day history—that two aggressive theatre associations man the battlements in the cause of the exhibitor—unfettered, unencumbered and, by legal surgery, cut away from his producer-distributor link.

This means a realigned power, actual and latent. It also projects into sharper focus an acceptability of the responsibilities which go with it.

No reasonable person may argue validly over the exercise of power legitimately applied and in good conscience. Balance, a fair eye and understanding, however, are attributes indispensable to the process, whoever ladles it out.

Soon! Soon! The Star-Spangled Salute to Uncle Sam's heroes!

DORIS DAY is in 'Starlift'

GORDON MacRAE is in 'Starlift'

VIRGINIA MAYO is in 'Starlift'

GENE NELSON is in 'Starlift'

And all these Guest Stars

Warner Bros.' joy-propelled story of the Caravan of the skies that flies Hollywood to our G.I.'s !

RUTH ROMAN is in 'Starlift'

And all these Guest Stars

JAMES CAGNEY is in 'Starlift'

GARY COOPER is in 'Starlift'

VIRGINIA GIBSON is in 'Starlift'

PHIL HARRIS is in 'Starlift'

FRANK LOVEJOY is in 'Starlift'

LUCILLE NORMAN is in 'Starlift'

LOUELLA PARSONS is in 'Starlift'

RANDOLPH SCOTT is in 'Starlift'

JANE WYMAN is in 'Starlift'

PATRICE WYMORE is in 'Starlift'

with JANICE RULE ★ DICK WESSON ★ RON HAGERTHY

DIRECTED BY ROY DEL RUTH

PRODUCED BY ROBERT ARTHUR

SCREEN PLAY BY JOHN KLORER AND KARL KAMB

Musical Direction Ray Heindorf

Musical Numbers Staged and Directed by LeRoy Prinz

It's 'Movietime U.S.A.'—Now and Every Day!

Terry Ramsaye Says

HOW COME "QUO VADIS" — In the current burst of publicity on "Quo Vadis", the thrice made classic note is made of the apparently curious circumstance that the famed Italian Cines version of 1913, so important in feature film evolution, had its world premiere at the Astor in New York. Some currently unreported history makes it simple. The undertaking was financed in Italy by a Florentine silk merchant. George Kleine, Chicago-New York pioneer, and one of the few who ever read a book, learned of the project and bought the American rights for its total cost, which was $9,000, and with it acquired priority rights.

The Astor showing was extraordinarily successful, on a twenty-two week run, and success extended across the nation in key city opera house presentations. In the course of the career of the picture, Mr. Kleine and Sam Harris of Broadway fame were partners in the erection of the Candler Theatre building in New York. Mr. Harris regretfully reported one day that his joint endeavour, with Jesse Lasky, to introduce the cabaret to New York had gone bust and that he could not go on with the Candler project. "Never mind," said Mr. Kleine, "it doesn't matter at all. I have a movie up the street that will pay for it all, and more." A movie!

That impact on Broadway thinking had as much to do with its rising film interest as did the picture itself.

DAVIES-HEARST—The printers have "turned a rule" across the end of the latest and maybe the last chapter in the long story of Marion Davies as the chatelaine of the Hearst empire. The date October thirty-first, All-Hallows' Eve, the ancient Druidical *Oidhche Shanhna,* vigil of the lord of death, transmuted into the pagan Roman festival of Pomona, celebrated with nuts and apples—if you care for symbolisms.

On that day Miss Marion Cecilia Douras, in sports slacks, was wed at Las Vegas in Nevada to Captain Horace G. Brown, Merchant Marine. He wore blue. They took off for Palm Springs. Concurrently the Hearst papers, Page One *New York Journal American,* presented two columns wide, "Hearst Corporation and Davies Statement", boldface 24 point. Concurrently a New York art gallery announced an auction of paintings and objet d'art from her Beverly Hills home where William Randolph Hearst died. Wiping the slate.

The published statement denied controversy and declared amicable settlement of confusions including debatable "rights she may have to act as voting trustee for the Hearst Corporation." There was explicit placative but irrelevant mention of Miss Davies' activities in charities. Also it was stated that she would continue "official consultant and adviser" to Hearst newspapers and magazines, which also is inclusive of "motion pictures and other amusement activities."

The account indicated that the peace councils involved the services of four weighty and expensive lawyers, who managed to get listed, along with complete firm names. A great commercial, well placed. The presentation included an excellent one-column vintage portrait of Miss Davies at her charming best. The Hearst papers used Associated Press coverage of the wedding at Las Vegas, and apparently none was there to send the line "Marion was lovely," but probably she was. Which reminds one that in the same paper Louella O. Parsons' column, page 26, said, "Greg Bautzer" had been helping celebrate a birthday party at Palm Springs. The diligent Gregson Bautzer has been of counsel to Miss Davies in recent Hearst relations.

The new Mrs. Horace G. Brown was quoted as having told a reporter that she was worth $10,000,000. Back in 1924 she had told a script write confidante that she had saved a million. By these figures she is to be rated the most successful actress of the American screen.

WILL H. HAYS has been out to Sullivan, Indiana, again to do some voting. That has been his custom, unbroken from the beginning, November 5, 1900. He was cutting it pretty close that day. The fact was he went to the polls when they opened early in the morning of his twenty-first birthday, whereas he had been born late in the evening of that day twenty-one years before. In view of the fact that some fifty-one years have elapsed it is a fair presumption that a plea of laches would be sustained against any objector.

THOSE CRITICS: In a discussion of the City Center Opera's presentation of "The Dybbuk," in New York, Miles Kastendieck says: "There is enough theatre . . . to hold interest on first acquaintance. . . . On second sight the disjointed nature of the story becomes quite evident. . . ." Why did he have to look twice?

ALLIED MEETS

(*Continued from page* 16)

mount were the only one absent and were roundly denounced for it—Allied members tossed a wide variety of questions at the company executives. Mostly they were concerned with pre-releases and their attendant injustices to subsequent runs. Many asked for a clear definition of the term pre-release. 20th-Fox's policy on "David and Bathsheba" also drew fire.

The next day, William F. Rodgers, Loew's vice-president in charge of distribution, was the only sales executive to show up again. Again he was asked about pre-releases, about the delay of prints ranging anywhere from 14 to 30 days after availability, the "evasiveness" of distribution executives who decline to face exhibition's problems, etc.

Mr. Rodgers, who obviously won the heart of the convention with his frank and straightforward replies, admitted that he couldn't define a pre-release and said Metro was using such a policy occasionally to determine the best policy and treatment for marketing and exploitation of outstanding product. He reiterated that "Quo Vadis" would be pre-released "because it's a $7,000,000 investment and that is the best way to find out how to play it."

Commenting on the policy to be followed on "Quo Vadis," a policy which will be announced through the trade press for the first time, Mr. Rodgers admitted: "I can tell you now that the terms won't be liked. I will certainly not tell any exhibitor owner what price to charge at the box office. But I don't see how any theatre owner can make money on 'Quo Vadis' unless admissions are raised."

Mr. Rodgers said his company was supplying many more prints than only five years ago and he won applause when he repeated that he would do "anything I can" to help keep theatres open.

Warner Opens Studio Drive for Charity

HOLLYWOOD: Jack L. Warner last week opened the Warner studio's 1952 Permanent Charities campaign at a mass meeting of all studio employees on a stage of the Warner lot. Declaring that the film industry was expected to take the lead in setting an example for giving, Mr. Warner said: "We have done so in the past and I am confident and we will do so in the future. Giving is a part of our freedom. It is a right that would be denied us behind the Iron Curtain. Here it is our privilege, there we would be forced to. Let us use that right to help others."

138 Technicolor Films In Work or Release

Possibly a record number of Technicolor productions are in release, in planning, or in work. The number is 138. Thirty-seven are in release currently; 52 are completed, awaiting release; 22 are in production; 27 are in preparation.

DECCA ACQUIRES STOCK CONTROL OF UNIVERSAL

271,900 Shares to Rackmil, Equals 30% of Common; Blumberg Greets Move

Decca Records this week announced acquisition of a sufficient number of shares to give it the controlling interest in Universal Pictures Company.

This brings one step closer realization of a previously reported plan for a merger of the two companies, a move which ultimately would put them into the field of television film production and distribution.

Semenenko of Boston Bank Participated in Negotiations

An announcement from Milton R. Rackmil, president of Decca, Monday said that his company had "completed arrangements to acquire 271,900 shares of common stock and 32,500 warrants of Universal Pictures Company, Inc." It added that Serge Semenenko of the First National Bank of Boston had "participated" in the negotiations.

The acquisitions represent approximately 30 per cent of the Universal common stock outstanding, exclusive of warrants, and about 25 per cent of the stock which would be outstanding after the exercise of warrants already issued.

Mr. Rackmil's statement continued: "The ownership of these shares will bring about a close association between our two companies. We have kindred interests in the entertainment business. These interests can be developed for our mutual benefit.

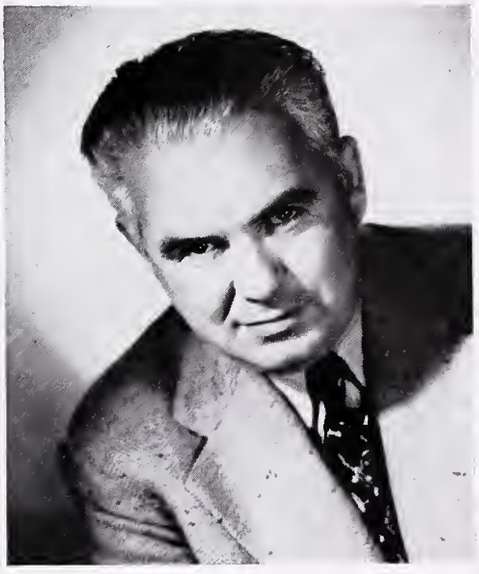
"The transaction indicates the confidence that our respective companies have in the future of the motion picture and allied industries."

A statement from N. J. Blumberg, president of Universal, expressed gratification that Decca had "by its acquisition of a substantial stock interest in Universal Pictures Company, Inc., demonstrated its confidence in the future of our company and the motion picture industry."

He stressed that there would be no changes in Universal's executive personnel. "The management of our company remains intact in New York, California and throughout the world," he said.

Both Companies Are in Strong Financial Position

Both companies are in sound financial positions. The price paid by Decca for the Universal stock was not disclosed. At last report, 960,498 shares of Universal stock were outstanding and approximately 200,000 option warrants which can be exercised up to April 1, 1956, at $10 per share.



N. J. BLUMBERG



MILTON R. RACKMIL

Observers have put the probable price at about $15 per share. The number of shares held by Decca, which now replaces J. Arthur Rank as the largest individual shareholder in the company, came as a surprise to the trade. It was known that arrangements had been made for the purchase of approximately 150,000 shares from William Goetz and Leo Spitz, Universal studio executives, at $15 per share.

An additional 15,000 shares and the 32,500 warrants came from Mr. Blumberg who, together with Mr. Semenenko, was active in aiding Decca to gain control. It was also known that the Decca acquisitions included approximately 30,000 shares formerly owned by the late Paul G. Brown, former Universal director. Decca has been buying heavily in the open market. Unless deals were made with other unidentified large stockholders, this would leave about 75,000 shares which presumably were acquired in the open market.

Rank Seen Unwilling To Sell His Shares Now

Mr. Rank holds 134,000 shares of Universal stock. There have been indications from London that he was approached on the purchase of his interest, but he is said to be unwilling to sell at this moment.

John Davis, managing director of the Rank Organization, is due in New York November 19 and the possibility is not ruled out that the Rackmil-Blumberg team may make another attempt to acquire the Rank stock. G. I. Woodham-Smith, Mr. Rank's financial adviser, is currently a visitor in New York.

If and when a merger is effected, it is thought likely that Mr. Rackmil will take over the presidency of the new company, with Mr. Blumberg becoming chairman of the board. Mr. Blumberg, whose group moved into Universal in 1938, holds a five-year contract signed July 1, 1950, and approved at the last meeting of Universal stockholders.

Decca's financial position is very good and has been for some time. The company's capitalization comprises 1,500,000 shares of 50 cents common capital stock, of which 776,650 shares are outstanding. In 1950 sales stood at $21,408,618 with a net of $1,004,177. For the nine months ended September 30, 1951, Decca reported a $401,793 net profit after taxes, which equals 52 cents a common share. Earnings in 1950 for the same period totaled $553,814, or 71 cents per share.

Decca Bought Brunswick Radio Company in 1941

Decca Records was incorporated in New York August 4, 1934. In 1941, it acquired the entire capital stock of Brunswick Radio Corp., and in January, this year, purchased the outstanding common stock of Compo Co. Ltd., manufacturer of Decca records in Canada, as well as Apex Records, Ltd., wholly-owned subsidiary of Compo, and Decca distributor in Ontario.

Decca also manufactures phonograph records and sells through distributors and to retail dealers in the U. S. and some foreign countries. The company further sells phonographs and accessories manufactured by others and engaged in the music publishing business.

No individual or single group has held control of Universal since the late Carl Laemmle, Sr., sold his interest to J. Cheever Cowdin's syndicate in 1936. In that transaction, the Lammle holdings were apportioned among several principals, the major share going to Mr. Rank.

31 days has December and PARAMOUNT has the Product for HOLIDAY GROSSES EVERY DAY!



FOR CHRISTMAS:
Paramount has . . .





BOB HOPE and **HEDY LAMARR**
in
MY FAVORITE SPY



AND TO MAKE ALL DECEMBER GREAT:

THIS BIG OUTDOOR ACTION ATTRACTION

. . . which has "plenty in the excitement department." —*Film Daily*

. . . "every element to attract action audiences." —*Boxoffice*

. . . and "all the exploitable angles of name stars" —*M. P. Daily*



COLOR BY TECHNICOLOR

Straight From The Pages Of Luke Short's Saturday Evening Post Novel —And Filmed in The Actual Locales!

EDMOND O'BRIEN · YVONNE DE CARLO · BARRY FITZGERALD

SILVER CITY

co-starring

RICHARD ARLEN · GLADYS GEORGE · LAURA ELLIOT

Directed by BYRON HASKIN · Screenplay by FRANK GRUBER

Based on a Story by Luke Short · Produced by Nat Holt

Paramount Pictures

IT'S MOVIETIME U.S.A.

Right now every day's a holiday with the big boxoffice business of

"DETECTIVE STORY", "WHEN WORLDS COLLIDE", "SUBMARINE COMMAND", "HERE COMES THE GROOM", "A PLACE IN THE SUN"!

Theatre TV Impact Cited By Wolfson

KANSAS CITY, MO.: "The importance of theatre television and its impact upon the public cannot be ignored. TOA will continue to strive for a national system, and to prevent any monopoly in this field. Theatre television must be made available to all theatres in all towns regardless of size."

This statement of theatre television policy was voiced this week by Mitchell Wolfson, president of the Theatre Owners of America, in his address to the Kansas-Missouri Theatre Association convention held at the Hotel President in Kansas City, Mo.

Mr. Wolfson, touching on arbitration and the relation of TOA to its members, said that, "through arbitration and similar efforts, TOA will conduct a militant campaign to solve exhibitor-distributor problems. . . . Also, emphasis of the current administration will be to establish a strong grass route organization through regional advisory councils and the local and state groups in order to help those units provide an even better service to all exhibitor-members".

Gael Sullivan, TOA executive director, said in his address, "What you do to meet the challenge and opportunity of brighter days ahead will be shown on the profit or loss statements of your business in the next 12 months. . . . Business improvements are tied in with the flow of Government spending for defense production, and these billions are mounting."

Heavy snows kept many away from the meeting which elected C. E. "Doc" Cook of Maryville, Missouri, president. Don Burnett of Larned, Kansas, was elected vice-president; Glen Hall of Cassville, Mo., secretary and Homer Strowig of Abilene, Kansas, treasurer to succeed Fred Meyn who has been treasurer for 25 years and who has sold his theatre.

Kansas directors are R. R. Biechele, Marcus Landau, J. E. Delong, H. B. Doerring, Ernest Block, Dale Danielson, retiring president Russell and Gordon Halladay. Missouri directors elected were Jay Means, Virgil Harbison, Frank Weary Jr., Leo Hayob, Ken Winklemeyer, Lauren R. Turner and Elmer Bills.

Tax Receipts Show Upturn

WASHINGTON: A further comeback in box office receipts for all types of amusements, except roof gardens and cabarets, on which Federal excise taxes are levied, was revealed last week in the Treasury Department's monthly report on excise tax collections. Film theatres admissions account for most of the collections.

There was a marked upturn in the third 1951 quarter collections. The Treasury Department announced that during the quarter admission tax receipts reached $93,784,049, more than one-and-a-half per cent greater than the $92,199,945 collected in the same three months of last year. All of the increases in the 1951 quarter occurred during August. There were modest declines in July and September.

This was also the first 1951 quarter in which admission tax collections exceeded a like period of last year.

Collections for the first nine months of 1951 reached $250,223,247. Last year during the same period $260,692,651 was collected by the treasury.



Robert Wilby, president, Wilby-Kincey Theatres, Atlanta.

Arbitration Use Urged At St. Louis

ST. LOUIS: Theatre Owners of America intends "to try and solve many of the exhibitor-distributor problems through arbitration and similar efforts of unified industry-wide self regulation, rather than through the courts," Mitchell Wolfson, TOA president, this week informed exhibitors attending the convention here of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Meeting at the Chase Hotel, the delegates were informed by Mr. Wolfson that he believes "TOA should engage in no function that can be done by local or regional groups. . . . TOA can correlate and coordinate problems that must be handled at a national level. This especially concerns Federal taxation, Federal censorship, national sales policies—both good and bad—and other national problems."

Also addressing the gathering was Gael Sullivan, TOA executive director, who said, "It's an established fact—the motion picture business is definitely on the upbeat, and of you have faith in the soundness of your country and your business, you will move confidently and constructively into one of the most rewarding profit periods in many a season."

Tom Bloomer was elected president and Tom James vice-president.

2 Planning Films for TV

HOLLYWOOD: In actions designed to cash in on the growing demand of the television market, Republic and Monogram Pictures this week announced plans to enter television film production.

Herbert J. Yates, Republic president, said his company had earmarked $1,000,000 to remodel its studio facilities. He emphasized the studio's new activity would not interfere with the production of regular theatrical product.

At Monogram, Steve Broidy, president, disclosed formation of Interstate Television Corp. as a Monogram subsidiary for the production of pictures for television. G. Ralph Branton, a director, is president of the new company, which will use Monogram studio facilities. The first TV series of 13 half-hour programs goes before the cameras November 26.

Republic, which has already made available a block of its older films for sale to television, not only will make these specialized pictures but also plans to rent its stages to television producers.

The studio envisions the development of personalities, story properties and characters that will be made available to sponsors.

TELEVISION CODE TAKES LEAF FROM FILM BOOK

Planned Rules of Conduct Are Patterned Closely on Production Code

by RED KANN

A television code, patterned after the Motion Picture Production Code, is expected to be promulgated finally December 3 in Washington when TV board members of the National Association of Radio and Television Broadcasters meet to approve the document drawn up by the Television Program Standards Committee of NARTB and ratified in Chicago October 19.

In those phases that deal with programming and its approaches, the proposed code bears striking similarity to the Production Code, conceived in 1929 by Martin Quigley and consistently championed by him thereafter, and ratified by the then Motion Picture Producers and Distributors Association of America, now the Motion Picture Association of America.

Used by All Major and Some Smaller Companies

A voluntary instrument of self-regulation applied at the source — production — the code governing motion pictures is employed by all major producing and distributing companies in the United States and others not quite so major through the Production Code Administration which maintains offices in Hollywood and New York. A foreword to the code, dated January 1, 1949, points out:

> **"As a result of more than 20 years of day-by-day operations, during which time 8,000 feature-length motion pictures and twice as many short subject films have been serviced by the Code Administration, there is now on all sides a ready disposition to conform to the regulations of the code and to be guided in large measure by the judgment and experience of its administrators."**

Evidently, television broadcasters had access to the record. For their contemplated code, aside from various approaches indicated by the requirements or characteristics of their own industry, embraces the essential areas in deportment and good taste covered by the Production Code and, in a number of instances, duplicates its exact language. Where the texts do not duplicate one another, analysis of both reveals the intent is identical.

At the outset of the section, "Acceptability of Program Material, the TV code forbids "profanity, obscenity, smut and vulgarity even when likely to be understood only by part of the audience."

PRODUCTION CODE AN EXPORT PRODUCT

Originally designed for the U. S. motion picture industry, the Production Code has become an export product as well. It is the model for a code intended to govern Italian production. The American and Italian codes were the basis for a German code which is in motion, if not in actual operation. In 1948, the governments in Bombay and Madras, which set the film pattern for India, adopted codes very much like the American. In June, 1949, Japan adopted an agreement which follows the Production Code to a marked degree.

Spain is among other countries where the American code has been translated for study. No action looking toward adoption has been made since the Spanish Government appears to prefer censorship to any type of industry self-regulation. In Mexico, where the details of the U. S. code are familiar, discussions have been held.

This is a telescoping of the texts of Sections IV and V of the Production Code.

"From time to time, words which have been acceptable, acquire undesirable meanings and telecasters should be alert to eliminate such words," reads the TV code which thereafter launches into a section comprised of 24 clauses designed as an addenda to the main code rather than a part of the code itself. In the first of these clauses, the TV code is a facsimile of Section V of the Production Code except for several words, or expressions, which do not appear in the motion picture instrument.

The TV code contemplates avoidance of attacks on religion or religious faiths. It intends that religious rites portrayed dramatically must be presented accurately and that "ministers, priests and rabbis portrayed in their callings are vested with the dignity of their office and under no circumstances are to be held up to ridicule." The Production Code so provides.

In the TV code appears this: "Respect is maintained for the sanctity of marriage and the value of the home." In the Production Code appears this: "The sanctity of the institution of marriage and the home shall be upheld."

The broadcasters' code proposes: "Illicit sex relations are not treated as commendable. Sex crimes and abnormalities are generally unacceptable as program material." The Production Code stipulates with greater explicity: "Pictures shall not infer that low forms of sex relationship are the accepted or common thing. Adultery or illicit sex, sometimes necessary plot material, must not be explicity treated, or justified, or presented attractively."

On subject matter concerned with the excessive use of liquor or the use of narcotics, the broadcasters contemplate these prohibitions:

"Drunkenness and narcotic addiction are never presented as desirable or prevalent. The illegal administration of illegal drugs will not be displayed."

The Production Code, as now constituted, declares flatly: "Neither illegal drug traffic nor drug addiction must ever be presented." Word for word, the following long-standing regulation of the Production Code now is incorporated in the TV code: "The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown."

Rules against sympathetic presentation of criminality, excessive presentation of horror and brutality, presentation of revenge as motive for murder and suicide as a solution of problems—all part and parcel of the code—similarly are planned as part of the television code.

Television Taking Action On Dress of Players

Television, frequently a target of criticism over the plunging neckline of some of its performers, now evidences determination to take action. Under "Decency and Decorum in Production", the TV code would insist upon these practices:

"The costuming of all performers shall be within the bounds of propriety and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers." Moreover:

"The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers."

For guidance in these areas, too, the television broadcasting industry drew upon the Production Code, which provides:

"Indecent or undue exposure is forbidden. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden. Dances suggesting or representing sexual actions or indecent passions are forbidden. Dances which emphasize indecent movements are to be regarded as obscene".

The TV code provides for a review board consisting of five members of the National Association of Radio and Television Broadcasters, but not members of its TV board, and Justin Miller, chairman of the board of NARTB, an ex-officio member. This board would be empowered to enforce the rules governing programming and advertising. There will be issued a Seal of Approval, available to subscribing members whether affiliated with NARTB or not.

The code itself, if finally promulgated December 3, will not become effective until television broadcasting stations subscribe to the document and inaugurate use of the Seal of Approval. Intensive promotion on behalf of the seal is contemplated. Subscribing stations will be permitted to televise it so long as they adhere to the code itself.

The new television code is an aftermath of an earlier meeting held in Washington last June a which NBC made public a code of its own. Set up as a standard of operations in television, this code bore an essential resemblance to the instrument earlier adopted by the same network for radio broadcasting. Both NBC codes, a Code of Standards adopted for radio by the National Association of Broadcasters—predecessor organization of the National Association of Radio and Television Broadcasters—in Atlantic City in 1947 and now the industry-wide TV code, drew upon the Motion Picture Production Code for their pattern.

Box Office Champions For October, 1951

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

AN AMERICAN IN PARIS
(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Written by Alan Jay Lerner. Technicolor. Cast: Gene Kelly, Leslie Caron, Oscar Levant, Nina Foch, Georges Guetary, Eugene Borden, Martha Bamattre.

DAVID AND BATHSHEBA
(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Henry King. Written by Philip Dunne. Technicolor. Cast: Gregory Peck, Susan Hayward, Raymond Massey, Kieron Moore, James Robertson Justice, Jayne Meadows, John Sutton, Dennis Hoey. ***(Champion for the second month.)***

THE DESERT FOX
(Twentieth Century-Fox)

Produced and written by Nunnally Johnson. Directed by Henry Hathaway. Based on the biography by Brigadier Desmond Young. Cast: James Mason, Jessica Tandy, Cedric Hardwicke, Luther Adler, Everett Sloane, Leo G. Carroll, George Macready, Richard Boone, Eduard Franz.

PAINTING THE CLOUDS WITH SUNSHINE
(Warner Bros.)

Produced by William Jacobs. Directed by David Butler. Written by Harry Clark, Roland Kibbee and Peter Milne. Technicolor. Cast: Dennis Morgan, Virginia Mayo, Gene Nelson, Lucille Norman, S. Z. Sakall, Virginia Gibson, Tom Conway, Wallace

A PLACE IN THE SUN
(Paramount)

Produced and directed by George Stevens. Associate producer: Ivan Moffat. Associate director: Fred Guiol. Written by Michael Wilson and Harry Brown from Theodore Dreiser's novel, "An American Tragedy". Cast: Montgomery Clift, Elizabeth Taylor, Shelley Winters, Keefe Brasselle, Fred Clark, Raymond Burr, Herbert Hayes, Anne Revere, Shepperd Strudwick.

A STREETCAR NAMED DESIRE
(Warner Bros.)

Produced by Charles K. Feldman. Directed by Elia Kazan. Written by Tennessee Williams. Cast: Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden, Rudy Bond, Nick Dennis, Peg Hillias, Wright

See Break For Films in Tory Cabinet

by PETER BURNUP

LONDON: Appointments by Winston Churchill to the two Cabinet offices likely to have the closest contact with the film trade surprised not only the trade but Mr. Churchill's political supporters.

Oliver Lyttleton, who had spoken informally on film matters in Commons and discussed their problems frequently with trade leaders, was generally regarded as having in his pocket at least the Board of Trade presidency, if not the Chancellorship of the Exchequer.

Instead, Mr. Lyttleton has been sidetracked into the Colonial Office. Richard Austen Butler becomes Chancellor (the third most important post in the Cabinet) and Peter Thorneycroft president of the Board of Trade. The former is 48 and the latter 42.

Both Mr. Butler and Mr. Thorneycroft are acknowledged advocates, if not the joint creators, of the "new Conservatism". Their standing in the Tory Party may be likened to that which would arise—if that contingency could be imagined—were Senator Taft to have thrust upon him by his followers a Republican version of thhe New Deal.

Mr. Butler is an old hand in politics. As long ago as 1932, at the age of 29, he was Under-Secretary for India. He is wealthy, intellectually disposed and quick-witted. His opponents in the Party assert it is sometimes difficult to tell whether his political convictions are wide or deep. His principal public achievement to date was the passage through Parliament of the Education Act of 1944.

Mr. Thorneycroft also is wealthy. He comes of a line of unbending Tories who made fortunes as ironmasters following the industrial revolution. A leader among the so-called Tory Reform Group, he has tilted constantly and continually at what he regards as an excess of State controls over trade and enterprise.

COMPO Announces Election Nominating Committee

The Council of the Motion Picture Organizations has announced its nominating committee for the election of officers at the annual meeting in December. Jack Alicoate, trade paper representative. is chairman. Others are Allen Rivkin, Motion Picture Industry Council; James Mulvey, Society of Independent Motion Picture Producers; Trueman T. Rembush, National Allied States Association; H. V. Harvey, Pacific Coast Conference of Independent Theatre Owners; Harry Brandt, Independent Theatre Owners Association; Barney Balaban, Motion Picture Association of America; Gael Sullivan, Theatre Owners of America; Leo Brecher, Metropolitan Motion Picture Theatres Association; and Robert J. O'Donnell, Variety Clubs International.

Disclose Plans For New Industry Hospital Drive

Plans for the all-industry campaign to aid the Will Rogers Memorial Hospital "Christmas Salute" were laid before trade paper editors at luncheon in New York last week. Speakers were Marc Wolf, chief Barker of Variety International, sponsor of the project; Sam Switow, Louisville exhibitor; Charles J. Feldman, Universal sales manager; Paul Lazarus, Jr., Columbia; Maurice Bergman, Universal; Harold Rinzler, Chick Lewis, and Jack Alicoate.

New York Exhibitors Are Hosts to Educators

New York City leaders in education, including members of the Board of Education, were guests of the Metropolitan Motion Pictrue Theatres Association at dinner in the Hotel Plaza, that city, last week. Current and future relationships between the schools and motion pictures were discussed. One project especially mulled was a motion picture course for teachers. Hollywood writers, directors, producers, and stars would make guest lecture appearances. Representing the Association were Fred Schwartz, Edward Rugoff, Harry Goldberg and Lynn Farnol.

Feature Disney Figures

Walt Disney characters will be featured on the front covers of the New York *Sunday Journal-American* and a dozen other Hearst papers for their Thanksgiving editions, which appear November 18. A four-color drawing with a Thanksgiving theme was made up especially for the papers.

Appeals Court Affirms CSU Anti-Trust Suit Dismissal

The U. S. Circuit Court of Appeals, Los Angeles, has affirmed a lower court dismissal of the anti-trust suit by the Conference of Studio Unions against the producers and the International Alliance of Theatrical Stage Employees. The CSU may still appeal to the Supreme Court. The announcement was made by the IATSE in Hollywood.

Schine Gets Extension

The Schine Theatres circuit has been given a two-week extension of its deadline to dispose of seven theatres, as stipulated in the anti-trust consent decree, Harold Horowiz, Schine attorney, said this week. The new date is November 19.

The Hollywood Scene

Coast Editor Dreams of Those Good Old Days

Ensenada, Mexico

ESTEEMED EDITOR:

A vacationer this far removed from a Hollywood still somewhat feverishly excited about the success of its participation in Movietime U.S.A. is prompted, perhaps by the backward simplicity of his surroundings, to wonder whether such a prodigious activity might not have been unnecessary if the motion picture industry hadn't been quite so gosh-durned progressive this past half-century. It becomes crystal clear, in the light of a brass sun and a mercury moon, that the modern tendency to discount the glories of the "good old days" is as phony as a science-fiction movie. The good old days were pretty gol-danged good, and maybe shouldn't have been tampered with.

A Memory Goes Way Back to Those Days

A meandering memory dwells lazily on a converted funeral parlor in a mid-Iowa town which got its tri-weekly shipment of films, sight unseen, from the General Film exchange in Des Moines, unreeling the leaders promptly so the reporter for the local newspaper could learn the titles of the subjects and prepare his story. It was an assignment for him, and he loved it. To be sure, the shipment sometimes turned out to be the same one received a week or two before, creating a small problem readily coped with by telegraphing the Laemmle Film Service in Chicago, which unfailingly delivered a substitute program in time, even if an understanding gentleman named Carl Laemmle had to bring it in person. Rentals were flat, moderate and stationary. Service included everything from song-slides to repair-parts for the Powers-5 projector and the jumbo phonograph, jutted out from an upstairs window, which notified the population when the box office opened for business. Zoning, clearance, arbitration and percentage were among the mixed blessings to come. This idyllic state of affairs prevailed from 1905 until the forward-looking achievement of the five-reel feature, which so thrilled the store-show Barnums.

But memory encounters no pain, either, in reviewing the raging 'Teens. Stars had begun to be born, but there were dozens of them, and hundreds of pictures to chose from, nearly all of them good enough. An exhibitor caught with a genuinely atrocious attraction could advertise it that way and advise his patrons to stay away, confident that they would come out to see how bad it was and argue with him afterward that it was okay, and that he wouldn't be sued by the producer or penalized by the distributor for having done so. It was a buyer's market, undiscovered as yet by legal eagles or efficiency experts, and while the buyers were building happy fortunes the sellers and the manufacturers were doing even more nicely, thank you.

It was, of course, too good to last. Progress had to be served. Rules had to be invented and applied, laws passed, taxes levied, controls exercised.

Doleful reminiscing for a sunny day alongside Cobalt Ensenada Bay, a most inappropriate setting for the thought that the motion picture business might still be okay if it hadn't gone in quite so whole-hog for progress.

Goin' fishin' now.

WILLIAM R. WEAVER

Five Pictures Started

Five pictures were started during the week.

Colbert Clark started "Laramie Mountains" at Columbia with Ray Nazarro directing Charles Starrett and Smiley Burnette.

"The Girl in White" is being produced by Armand Deutsch for MGM, with June Allyson, Arthur Kennedy, Gary Merrill, and directed by John Sturges.

A Lindsley Parsons production for Monogram, "Starlight Canyon," is being directed by George Blair, with Wayne Morris, Anthony Caruso, Virginia Grey and George Tobias.

Pat Duggan rolled "Famous," a Paramount Technicolor production at Lake Arrowhead locations with Bing Crosby, Jane Wyman, Ethel Barrymore, Robert Arthur, Ben Lessy, Natalie Wood, and directed by Elliot Nugent.

Universal's Aaron Rosenberg started "Red Ball Express" with Bud Boetticher directing Jeff Chandler, Charles Drake, Susan Cabot and Alex Nicol.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
Laramie Mountains

MGM
The Girl in White

MONOGRAM
Starlight Canyon

PARAMOUNT
Famous (Lake Arrowhead, Technicolor)

UNIVERSAL-INT'L
Red Ball Express

FINISHED (10)

COLUMBIA
The Harem Girl
Okinawa
The Mother
My Six Convicts (Kramer Prod.)

INDEPENDENT
Without Warning (Allart Prod.)

MGM
Skirts Ahoy (Technicolor)
Young Man in A Hurry

PARAMOUNT
Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)

RKO RADIO
Road Agent

UNIVERSAL-INT'L
The World in His Arms (Technicolor)

SHOOTING (30)

COLUMBIA
The Marrying Kind

INDEPENDENT
Monsoon (Film Group, Inc., Prod.; Bombay—color)
The Tightrope (Aspen Prod.-UA; Reno)

MGM
Lovely to Look at (Technicolor)
The Hour of Thirteen (London)
The Merry Widow (Technicolor)
Scaramouche (Technicolor)

PARAMOUNT
This Is Dynamite
Los Alamos (Santa Fe, New Mexico)

REPUBLIC
Leadville Gunslinger
Bal Tabarin (Paris)

RKO RADIO
Tarzan, the Hunted (Sol Lesser Prod.)
Clash by Night (Wald-Krasna Prod.)
The Korean Story
The Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Diplomatic Courier
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)
The I Don't Care Girl (Technicolor)
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNIVERSAL-INT'L
Ma and Pa Kettle Go to Paris
Hear No Evil
Oh Money, Money (Technicolor)

WARNER BROS.
Mara Maru
San Francisco Story (Fidelity Prod.)
She's Working Her Way Through College
This Woman Is Dangerous
Retreat, Hell! (United States Pictures)
Crimson Pirate (Technicolor)

An eyeful...an earful...an

HOWARD HUGHES presents

TWO TICKETS TO BROADWAY

Color by TECHNICOLOR



Grab your gal! Grab your guy! Grab yourself two tickets to the Broadway hit that's got everything!

Torchy songs . . . sizzling dances . . . high-voltage loving . . . and a laugh for every light on the Great White Way!



36,522,738 HOMES REACHED BY FOUR-COLOR NATIONAL ADS!

Full pages in Sat. Eve. Post, Look, Collier's ...Cosmopolitan, Redbook, Holiday... This Week and Parade Sunday magazines (62 cities)...Hit Parader, Song Hits, Popular Songs...Fan magazines and New Liberty (Canada)...total circulation 36,522,738.

TONY MARTIN | JANET LEIGH

with BARBARA LAWRENCE · BOB CROSBY

armful of the BIG TOWN!



starring

GLORIA DeHAVEN

EDDIE BRACKEN

ANN MILLER

RKO RADIO PICTURES

featuring THE CHARLIVELS · screen play by SID SILVERS & HAL KANTER · directed by JAMES V. KERN

DRIVE-IN WINS BID APPEAL

Court Upholds Right to Bid for New Films in Trust Case in Philadelphia

An important court ruling affecting the contentious issue of whether drive-in theatres are entitled to first run bookings, was handed down last week by the U. S. Circuit Court of Appeals in Philadelphia, which upheld a District Court decision of last November permitting drive-ins to bid for the new product.

The three-judge appeals court, acting in the anti-trust case of the Boulevard drive-in theatre at Allentown, Pa., owned by David E. Milgrim, against the eight major distributing companies, also upheld the lower court ruling which found the distributors guilty of violating the anti-trust laws by refusing first run films to the Boulevard. There were also several intervening defendants representing first-run theatres in and around Allentown. All parties participated in the appeal.

Cite "Regular Customers"

Two of the three judges concurred in the decision which was prepared by Judge Austin L. Staley.

Mr. Milgram did not seek monetary damages but appealed to recover $25,000 in attorney's fees from the distributors. The latter sought the elimination of injunctive relief granting first-run status to the Boulevard. And the intervenors—Hamilton Street Realty, Embassy Corporation of Allentown, Max Korr Enterprises and College Theatre Amusement Co.—based their appeal on the assumption that they were entitled to protection as regular customers of the film companies, and that the seasonal drive-in skimmed the cream off first-run product by its ability to outbid them during the profitable season.

Replying to these claims, the court's decision said, "Opinion by each distributor was based on mere conjecture for none had ever experimented in licensing features on first-run to a drive-in. It is implicit in the opinion of the District Court that at least some of the explanations offered by the distributor defendants for their actions were invalid. The voicing of the same invalid reasons for identical equivocal actions is of itself sufficient from which to infer guilt.

Reasons Called Irrelevant

"At least some of the business reasons uniformly advanced by all the distributors were not strictly relative. The fact that a downtown theatre is accesible to 'drop-in' trade has matinees, and attracts children on Saturdays is beside the point so long as the plaintiff offers a guarantee which sufficiently protects the distributor. If the drawing power of the conventional downtown theatre is so superior to its open-air cousin that the plaintiff (Milgram) could not continue to offer major rentals, then the competitive forces of our economy would effectively dispose of the plaintiff's bids for first-runs."

Representing the Boulevard was Albert M. Cohen, and appearing for all the distributors except Warner Bros., was the law firm of Schnader, Harris, Segal and Lewis. Warner Bros.' counsel was Wolf, Block, Schorr and Solis-Cohen, while Gray, Anderson, Schaffer and Rome represented the intervenors.

The decision was received, in the words of one distribution attorney, as "shocking and discouraging" at the New York home offices. There was some indication that the case may go to the Supreme Court. The companies have 90 days to file an appeal after the mandate is received.

Distribution companies' counsel stated that every leak is closed off to avoid the charge of concerted action and policy in film selling. To be found guilty on what they regard as insubstantial evidence is "shocking and discouraging".

"We must conclude that if you happen to do what the other fellow does, even though your business judgment dictates your course and you are completely unaware of what the other fellow will do, then you're guilty of acting in concert," said one attorney.

Supreme Court Bars Sutphen Plea to Block Decree

The appeal by Sutphen Estates, intervenor in the Warner consent decree proceedings, to have the anti-trust consent decree revised, was rejected this week by the Supreme Court in a five-to-one decision. Sutphen owns the property on which the Strand theatre in New York is located, and leases the property to the Mark Strand Theatre Co., under a long-term lease. The lease is now guaranteed by the present Warner Bros., Company. Sutphen's argument was that under provisions of the proposed divorcement, the lease would be guaranteed by the new theatre company only. It sought to have the lease guaranteed by both the new production-distribution and exhibition company. The New York District Court originally refused to permit Sutphen to intervene, but despite opposition from the Justice Department and Warner Bros., the high court agreed to hear the case.

Sued on Percentage

William H. Stricker last week was named defendant in three percentage actions filed in the U. S. District Court for Oklahoma in Oklahoma City. Separate suits were brought by Universal, Paramount and Loew's, alleging under-reporting of receipts on percentage pictures.

2 Trust Suits Are Filed in Minneapolis

Charges of conspiracy were made in a complaint filed last week in Minneapolis District Court by the Friedman Brothers, owners of the suburban Edina theatre, in a $2,011,000 anti-trust suit against the eight major distributors, the Minnesota Amusement Company, and operators of the Orpheum theatre.

The specific charge was that the distributing companies, conspiring with the Minneapolis circuit and Orpheum, refused to license films to the Edina "except on arbitrary late runs" and established an "arbitrary and unreasonable clearance in favor of first run theatres" operated by the Paramount and RKO circuits.

Sought in behalf of the Edina are damages in the amount of $537,000 for loss of business and profits, and $100,000 for the deprecation in value of the theatre property, which could be tripled under the law.

The suit was filed after a year of negotiations in which the Edina sought a 28-day run status without having to resort to competive bidding.

Meanwhile, the Minnesota Amusement Company was involved in another anti-trust suit in which Martin Lebedoff is suing all the majors, except Republic and Columbia, for $750,000, in behalf of the neighborhood Homewood theatre in Minneapolis.

The complaint charges conspiracy to deprive the Homewood of adequate product under reasonable terms of clearance. Last Friday, W. H. Workman, MGM Minneapolis branch manager, testified. It was indicated that Mr. Lebedoff planned to use Mr. Workman as his key witness. The latter denied that MACO sought or received special privileges, and added that distributors set up clearances for individual theatres, which was necessary to "keep an even flow of product available for subsequent runs and prevent booking jams".

Wald and Krasna Deny Detrimental Statements

A flat denial that they had ever made statements that could be construed as being detrimental to the interests of the motion picture industry was issued this week by Jerry Wald and Norman Krasna. Columnist Frank Farrell, in his column in the New York *World Telegram and Sun,* quoted the team as having predicted, among other things, that "a mess of movie palaces will be converted into warehouses." Said Mr. Wald and Mr. Krasna: "We cannot be more emphatic in denying the attributed comment. We appeared on 20 radio and television programs in behalf of 'The Blue Veil' and the single tenor of our remarks obviously was optimism for the picture business and, as an additional humorous commentary, the belittlement of television as a possible competition to our industry."

LATE REVIEW

Elopement

***20th-Fox*—Bright Comedy**

A bright, light and perky comedy, "Elopement" should fill the exhibition bill handily in any situation, since it offers as its salient item of selling the name of Clifton Webb, in one of those performances for which he has become justly acclaimed.

Under the hand of Fred Kohlmar, the film has been accorded wholly satisfactory production values, and under the direction of Henry Koster the entertainment pace is scarcely ever permitted to droop. In support of Webb are Anne Francis, Charles Pickford, William Lundigan and Reginald Gardiner, in particular, and each quite obviously has had as pleasant a time doing the job as the average audience will have watching it.

Bess Taffel's yarn has Webb, industrial designer, inordinately proud of his daughter, Miss Francis, as she graduates from college, with honors, egotism and plans for study abroad at Daddy's insistence. But then she dances with Lundigan, young and attractive instructor, realizes she loves him, and they elope that night, as she cannot bring herself to tell her father his plans are not for her.

From that point on it is a wild night, as Webb, distracted and mad, routs out Bickford, father of Lundigan and a large brood. Together, Webb, his wife, Margaloo Gillmore; his friend, Gardner; Bickford, the latter's wife, Evelyn Varden, and one of the Bickford brood, go off into the rain and the night in pursuit of the eloping couple. It's situation comedy from there on out, with complications between the couple and a deal of clean, lively and entertaining fun among the pursuers, sparked by Webb, and engendered by the expressed distaste of one family for the other.

Mark it down as light and lively fun for the family, and sell Webb for all he's worth—and that should be plenty.

Previewed at the Roxy Theatre, New York, where a full house forgot the nasty weather and had a swell time. Reviewer's Rating: Very good.—CHARLES S. AARONSON.

Release date, December, 1951. Running time, 82 minutes. PCA No. 15442. General audience classification.

Howard Osborne.....Clifton Webb
Jake Osborne.....Anne Francis
Tom Reagan.....Charles Bickford
Matt Reagan.....William Lundigan
Roger Evans.....Reginald Gardiner
Millie Reagan.....Evelyn Varden
Claire Osborne.....Margalo Gillmore
Tommy Rettig, J. Farrell MacDonald, Julia Dean, Howard Price, William Bouchey, Maude Wallace, Selmer Jackson, Norman Leavitt, Doris Kemper, Frank Ferguson, Michael Ross, Parley Baer, Robert Foulk

Warners Will Make 43 Shorts In 1952-53

Warner Brothers will make 43 short subjects the next season, it announced following conferences at the studio between Jack L. Warner, vice-president in charge of production; Gordon Hollingshead, short subjects chief; and Norman Moray, shorts sales manager. This is the same number as last year. Eight two reel Technicolor subjects are included. There also are ten Sports Parades; seven novelty comedies; six two reelers in black and white; six band musicals; and six Joe McDoakes comedies.

Get "Storm Over Tibet"

Acquisition of the world distribution rights to "Storm Over Tibet" from Summit Productions was announced last week by Columbia. The film, produced by Ivan Tors and Laslo Benedek, was shot in the Himalayan Mountains.

People in The News

DAVID A. LIPTON, Universal Pictures vice-president in charge of advertising and publicity, was to arrive in New York early in the week for conferences with home office executives, sales and promotion heads.

NATHAN YAMINS, owner and operator of Yamins Theatrical Enterprises in Boston, has been named chairman of the Theatre Division of the Combined Jewish Appeal of Boston. LARRY LASKEY has been named publicity head for the division.

WILLIAM W. SULLIVAN and CESAR M. CODEBO have been appointed managing directors, respectively, for Japan and Argentina, it has been announced by MURRAY SILVERSTONE, president of Twentieth Century-Fox International and Inter-American Corporations. Prior to his new appointment, Mr. Sullivan was managing director in Argentina, with Mr. Codebo in the post of sales manager.

JAMES L. FLY and VINCENT B. WELCH were last week retained as counsel to represent the Motion Picture Association of America in its application for television channels before the Federal Communications Commission.

VINCENT E. PALMERI, former general manager in Mexico and Central America for Universal-International, has been named export manager of the A. C. Gilbert Co., New Haven manufacturing concern.

CHARLES OKUN has been named special sales representative of the Coca-Cola Company covering theatre circuit home offices.

LOUIS BRANDT of Brandt Theatres, and NORMAN ELSON, president of the Embassy Newsreel theatres, have flown to Paris en route to Rome when they will finalize a film deal.

ROY M. BREWER last week was unanimously reelected president of the Hollywood AFL Film Council.

LEWIS BARASCH, publicist in the entertainment and sports fields, has established Lewis Barasch Associates, public relations firm, with offices at 9 West 61st Street, New York.

JUDY GARLAND, currently appearing in person at the Palace theatre in New York, will be honored by the Theatrical Unions of the A.F. of L. Monday at a luncheon in the Hotel Astor.

PAUL PETERSON, supervisor of drive-in operations for the Walter Reade Theatre for the past three years, is the new city manager of the circuit in Asbury Park, N. J.

MAX THORPE, SIG KUSIEL, LACY W. KASTNER and BERNARD E. ZEEMAN last week were elected by the board of directors of Columbia International to vice-presidencies. Mr. Thorpe was named managing director in Britain; Mr. Kusiel, home office executive and supervisor for Latin America; Mr. Kastner, managing director for Europe and the Near East, and Mr. Zeeman, treasurer. JOSEPH A. MCCONVILLE is president of the Columbia Pictures subsidiary.

TED RHODIS has been promoted to manager of the Skouras circuit's Grand theatre in Astoria, Long Island, N. Y. He was previously manager of the Pilgrim in the Bronx, N. Y.

LEWIS GEIB, plant superintendent of Warner Bros.' studios, this week marked his 30th year with the company.

JOHN MOCK will be story editor for Paramount and Hal Wallis starting February 1. Until that time, Mr. Mock will function exclusively for Mr. Wallis.

NORTON W. RITCHEY, president of Monogram International Corp., was to arrive in New York this week from France aboard the *Queen Mary*.

BERRY GREENBERG, former Warner manager in Puerto Rico, has been transferred to New York as home office sales representative, according to WOLFE COHEN, general foreign manager. Other appointments include JOHN JONES, former manager in Mexico, named manager in Puerto Rico; LEO GREEN, former Trinidad manager, takes the same post in Panama, and RICHARD SPIERMAN, who at one time worked for the company in the Far East, rejoins the company as Trinidad manager. ARMANDOS TRUCIOS, Pacific division manager, is acting head of Mexican operations.

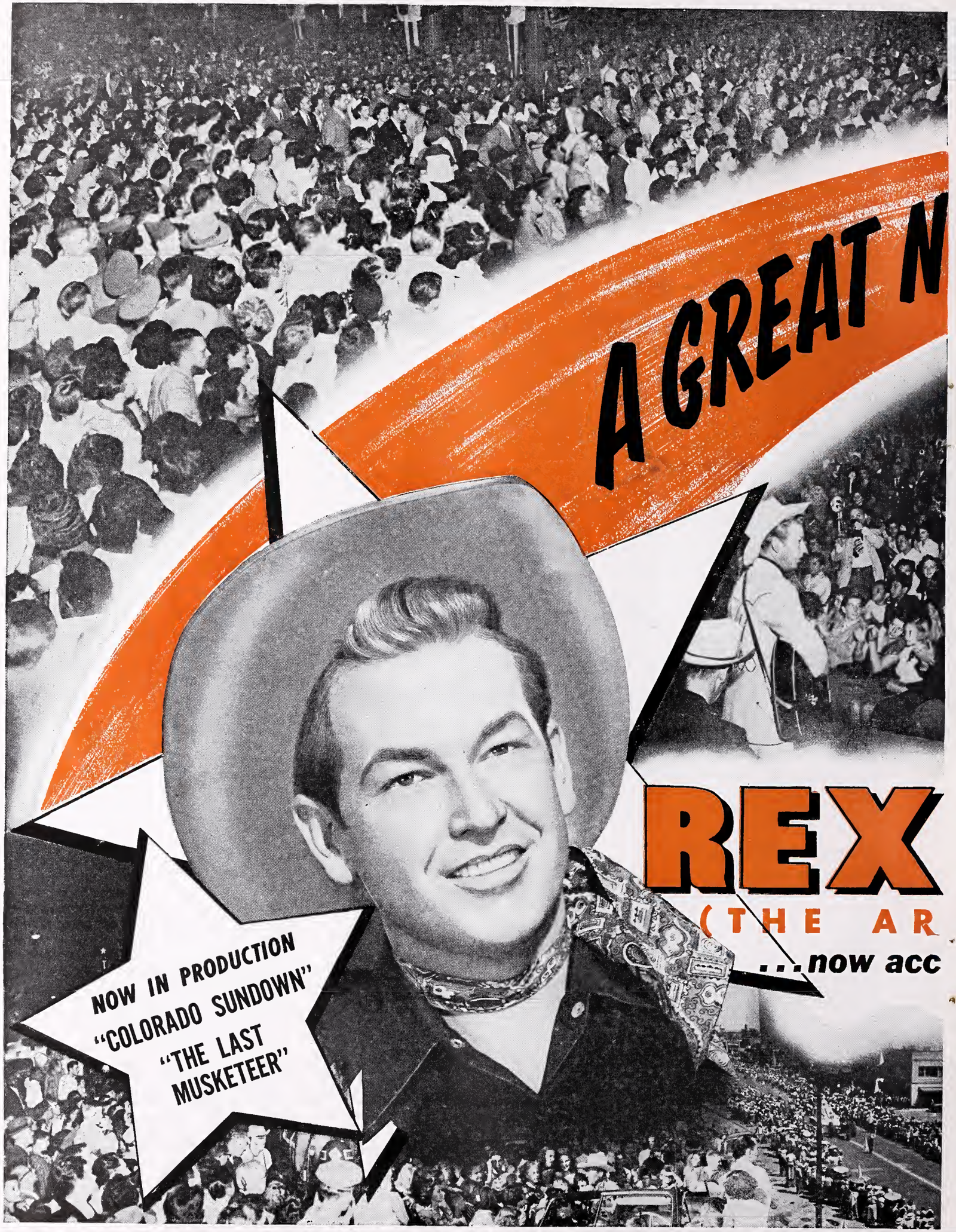
ANTHONY Z. LANDI, recently with I. G. Goldsmith's Gloria Productions, has joined Meredith Productions as associate producer.

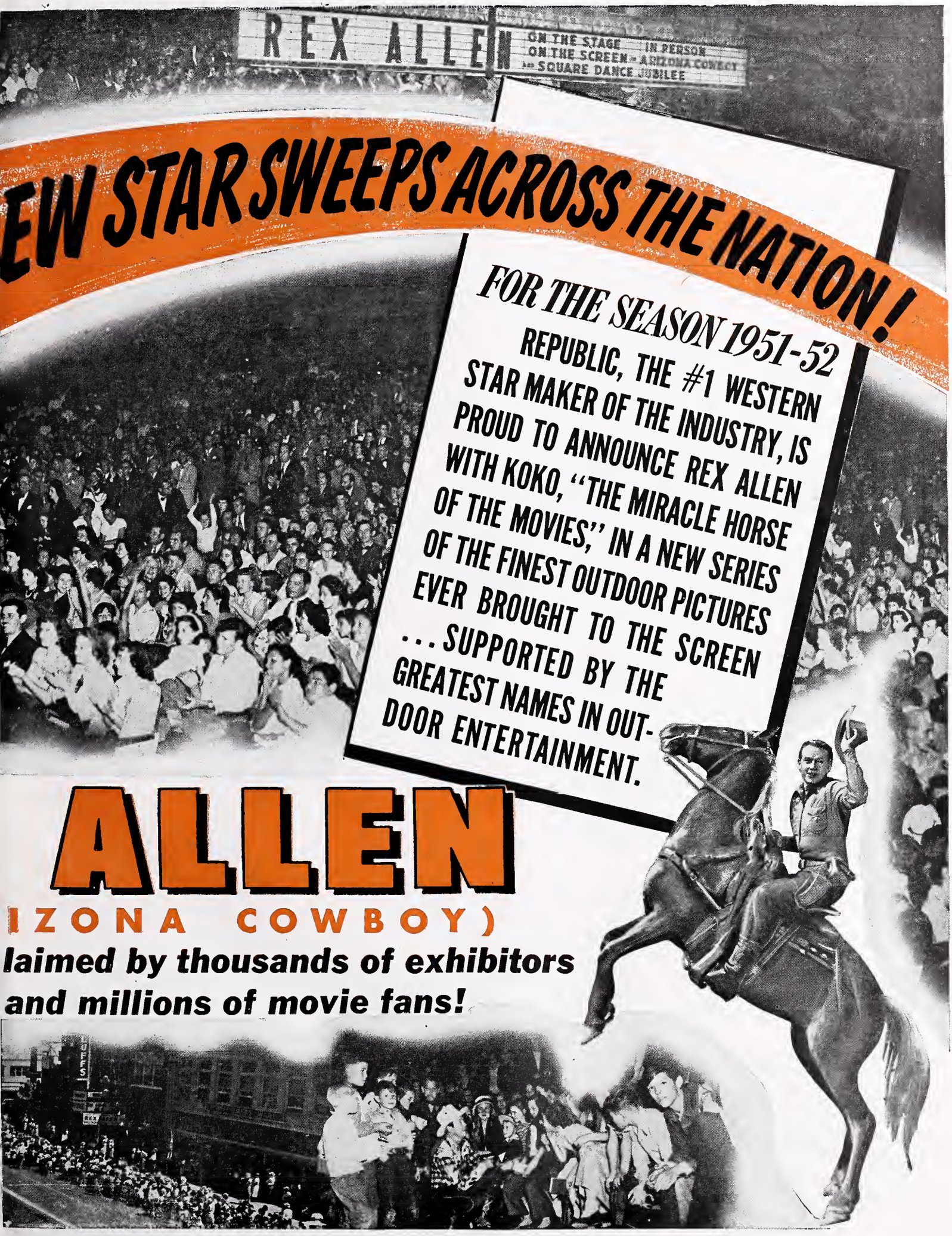
VICTOR H. BLANC, newly-elected chief barker of the Philadelphia Variety Club, and Mrs. Kathryne Sura, have been named vice-chairmen of the 1952 March of Dimes drive in Philadelphia.

BERNARD H. ROSENZWEIG, of Warner Bros. home office theatre department, has been elected president of the Warner Club for the coming year.

Warners Gets 13th Armored For "Tanks" Coast Opening

The famed Thirteen Armored Division paraded Wednesday as a prelude to the premiere of Warners' "The Tanks Are Coming" at the Hollywood Theatre. The parade was on Hollywood Boulevard. The latest type tanks were shown.


A GREAT N
REX
(THE AR
...now acc
NOW IN PRODUCTION
"COLORADO SUNDOWN"
"THE LAST
MUSKETEER"



EW STAR SWEEPS ACROSS THE NATION!

FOR THE SEASON 1951-52

REPUBLIC, THE #1 WESTERN STAR MAKER OF THE INDUSTRY, IS PROUD TO ANNOUNCE REX ALLEN WITH KOKO, "THE MIRACLE HORSE OF THE MOVIES," IN A NEW SERIES OF THE FINEST OUTDOOR PICTURES EVER BROUGHT TO THE SCREEN ... SUPPORTED BY THE GREATEST NAMES IN OUT-DOOR ENTERTAINMENT.

ALLEN

I Z O N A C O W B O Y)

laimed by thousands of exhibitors
and millions of movie fans!

FRENCH HOUSES ASK QUOTA END

by HENRY KAHN
in Paris

The French Syndicate of Exhibitors has asked that the quota system be abolished. Mon. Trichet, president of the Syndicate, told an exhibitor meeting at La Baule, and that the French industry needs no protection. If French product is worth seeing, the public will see it. A quota demanding that theatres play five French feature films each 13 weeks is, in fact, no protection since the public simply stays away from the theatres.

At the moment, France is not making a sufficient number of quality films to meet the demand of exhibition. Mon. Trichet made the point that abolition of the quota would not harm French production and would benefit exhibition.

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The coming year will see the development of an important advertising campaign along Movietime U.S.A. lines. Plans were developed some months ago, but nothing really same of them. It is now hoped that results will be achieved.

The exhibitors have one aim—to stop the decline in attendance. This, they believe, can best be done by redecorating the theatres, better quality films and a solid advertising campaign. They do not see price increases as a means of solving the pressing problem.

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Starting in October, about 20 theatres in Paris plan to show three-dimensional films, using the process invented by Toussaint Sinibaldi, a 49-year old Frenchman. No special projection apparatus is needed and spectators must not wear glasses. The screen consists of six layers of different colors, arranged at distances varying between five millimeters and six centimeters.

▽

Jean Cocteau is producing a color film of 30 of his own oil paintings in the South of France.

▽

France and Brazil plan a greater exchange of films under a new agreement which was signed here recently.

SWEDEN

by LARS-ERIC SVENSSON
in Stockholm

Even though the Government has promised help and the theatres have been granted permission to raise admissions, the "production strike," which has been in effect since the start of the year, continues.

All admissions here have been raised by 20 ore per ticket, against 30 ore, that had been asked by the theatres.

Representatives of the producers say that production has not been started again because the Price Control Board has made certain stipulations that cannot be accepted by the trade. The board, contrary to prior practice, ruled that the higher admissions should benefit only the Government and the exhibitors, with the distributors and the producers left out in the cold.

The producers say the board has acted on a question over which it really has no jurisdiction. They are currently negotiating with Government agencies to get the board's decision reversed. If any acceptable solution is found, Swedish production will start up again immediately.

The distributors too are unhappy about the board's ruling, and there has been talk of withdrawing all American films from the Swedish market until a different decision is obtained.

AUSTRIA

by VOLKMAR V. ZUEHLSDORFF
in Vienna

After years of experimentation, two Austrian engineers—Dr. Walter Hesse and Dr. Manfred Heiffenstein—reportedly have developed a technique for showing motion pictures in bright daylight. A black screen is used, but details are kept secret pending protection by Austrian patents.

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The Legion of Decency has found adherents also in Austria. A committee calling itself "We Want Good Pictures" was formed with the aim of promoting good pictures and deterring people from attending objectionable ones. A Council of Voluntary Censorship also is said to be desired but has not yet been established.

ITALY

by ARGEO SANTUCCI
in Rome

The native film industry during the first eight months of this year received credits amounting to $4,450,000 from the Film Credit Section of the Banca Nazionale del Lavoro, it becomes known.

According to the bank's estimates, total credits granted by the bank during the current year should come to four billion lira, or about $6,000,000, which constitutes a record for the section. The increase has been made possible by the boost in compulsory deposits, decreed in 1949, from foreign film imports which must now hand over 2,500,000 lira for each foreign film dubbed into Italian. Total deposits have reached $700,000.

In addition, the manager of the film section was granted an increase in financial funds by the bank's board of directors.

Considering that 53 pictures were financed in 1950 and that about 80 are expected in 1951, the average credit granted each film is 40 to 50,000,000 lira, constituting approximately one-third of the cost of the average feature film. However, quite a few features have been produced solely with the money borrowed from the bank, with the producer not spending a dime of his own, it is learned.

Film industry people complain that the Banca Nazionale del Lavoro seems to show a preference in granting credit only to some companies. Officials insist the bank does not exclude any production purposely, but a distinction must be made between firms with an extended, regular program and others who may make only one or two pictures. They say it is not the purpose of the bank to aid speculative ventures but to support only reliable product.

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Figures supplied by the S.I.A.E., the Government organization set up to safeguard the rights of authors, show that in 1950, 491 new features were released, of which 104 were Italian and 387 foreign. In 1949 the ratio was 76 Italian films to 509 foreign imports.

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While Government officials and the trade press continue to warn producers against saturating the market with comedies, it is learned that two Rome producing companies have signed a four-year contract with "Toto," the comedian, to make about 14 films. Two of these are now in work.

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Dr. Piero Spinosa, general manager of the film section of the S.I.E.A., has disclosed that a law extending credit provisions to imported films will be submitted to Parliament in the fall. Under the measure, a Public Film Register will be established also for foreign pictures to make it possible for banks and private financing institutions to register a mortgage on the gross income of imported features. Presently, this can be done only for native pictures.

NORWAY

by FINN NYMANN
in Oslo

The gross turnover in this country, which in 1949 amounted to 52,000,000 kroner, totaled 50,350,000 in 1950. This came as a rather pleasant surprise to everyone since a gross of only 46,000,000 had been expected.

During the year, 26,500,000 adults and 4,200,000 patronized Norway's film theatres.

Statistics show that 415 feature films were imported in 1950, with the Americans in the lead with 253 pictures, followed by the British (44), French (28) and Swedish (23). Two films—"The Border Incident" and "The Threat"—were banned.

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Domestic production is developing rapidly. After last year's meager crop of two films made here at home, seven more are presently in work and two additional pictures should be started, and probably finished, before the year is out. This will mean that most of Olso's leading premiere houses will be practically occupied with Norwegian productions only, for the rest of 1951.


THE BIG CHRISTMAS PACKAGE for the whole family is from U-I!
"Mommy, is that Schmoe gonna be our Father?"
Their Romantic Weekend for two ...is a riot for Eight! Her kids ...his kids...an ex-flame—and a wildly bewildered hotel clerk!
UNIVERSAL INTERNATIONAL presents
VAN HEFLIN
PATRICIA NEAL
GIGI PERREAU
Week End with Father
The Week End that shook the World...with Laughter!
with VIRGINIA FIELD • RICHARD DENNING • JIMMY HUNT
Screenplay by JOSEPH HOFFMAN • Directed by DOUGLAS SIRK • Produced by TED RICHMOND
Universal International
BOOK IT NOW... for the Holidays!

The National Spotlight

ALBANY

A few drive-ins remained open at November 1 when the first snow fell. The year was a pretty fair one, operators reported. . . . "Of Men and Music" has played several first-run theatres at advanced prices, but the scales varied. The Colonial, Albany, charged $1.20, with a student rate of 74 cents. The Olympic, Utica, for a two-day engagement, charged 65 cents in the afternoon and 90 cents at night; students and teachers, 44 and 65, respectively; children, 25. The Colonial singled the picture, while the Olympic dualed it with "Waltz Time." . . . Al (Fuzzy) St. John, screen comedian, has been giving stage performances in Warner houses. . . A 19-year-old youth who struck a usher in Fabian's Palace was given a 90-day jail sentence after pleading guilty to a charge of third degree assault. The Grand featured Columbia's promise to pay $10,000 to "the first person who can authentically disprove this amazing impersonation" in "The Magic Face," film dealing with Hitler. . . . The Strand screened "Seven Keys to Baldpate" as part of Dr. Silkin's "Asylum of Horrors." . . . Arthur Newman, Republic manager, has been appointed an additional sub-chairman for the Variety Club "Big Brother" drive. Chief Barker Leo Rosen hopes to arrange a television show over WDGB, Schenectady, to further the campaign.

ATLANTA

Pictures playing are, Art, "Oliver Twist" second week; Fox, "Lets Make Legal"; Loew's Grand, "An American in Paris," Paramount, "Desert Fox," Rialto, "Sante Fe"; Roxy, "Whispering Smith" and "El Paso." . . . In for a booking trip were Herman Rhodes, Knoxville, Tenn.; W. W. Fincher, Fox, Chatsworth, Ga.; Harry Hardeman, Community, Trion, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia and Florida; Ernest Martin, Grand, Montezuma, Ga.; Mrs. Carolyn White, Blairsville, Ga.; W. W. Hammond, Marshall drive-in, Albertsville, Ala.; Col. T. E. Orr, Orr Theatres in Alabama; and Al Allen, Dan-Dee drive-in, Columbus, Tenn. . . . J. E. Hendrix, former with the Florida State Theatres is the new owner of the Broadway in Tampa, Fla. . . . Jack Holtman appointed manager of the Tennessee-Louisiana unit for Hallmark Productions. . . . The new Starke-Florida drive-in, a unit of the Martin Theatres of Florida, will open there about November 15 with I. G. Harris as manager. . . . D. L. Buzbee, owner of the Ritz in Dadeville, Ala., appointed to serve on the committee of the Kiwanis International.

BALTIMORE

Cold weather has set in with a vengeance here, the first snow of the winter fell following a day and a half of terrific rain. Pictures are doing better than ever downtown. . . . "An American in Paris" with an 85 cent top at Loew's doing a sensational business. "Streetcar Named Desire" at the Stanley with $1.20 top doing very well. While these two pictures lead the town the rest of the pictures are also over average. . . . Variety Club Tent No. 19 throwing a luncheon for the personnel of radio and TV stations here with an eye to getting new members from this segment of the business. . . . C. Elmer Nolte, Jr., F. H. Durkee, Jr., Jack Whittle, Oscar Coblentz among those attending the Allied convention in New York. . . . The World theatre, recently taken over by Walyer Gettinger will open November 14. . . . Milton Schwaber's newest theatre, the playhouse, was to open officially November 8. Ted Routson, managing director set up three preview nights at which invited guests will be shown the opening film and given a tour of the newly remodelled theatre. . . . Notre Dame-Navy football game drew over 44,000 paid customers, bringing in many out-of-towners that benefited local box-offices Saturday evening.

BOSTON

With the strongest product in years in downtown theatres, business boomed in five houses and was spotty in the others. "Streetcar Named Desire" broke a house record at the Astor, "The Desert Fox" broke a year's record at the Paramount and Fenway and "An American in Paris" equalled a year's record at the State and Orpheum. Also above average was "Place in the Sun" in its second stanza at the Metropolitan. . . . Dominic Turturro, owner and operator of the Elms theatre, Millbury, has been elected president of the Millbury Kiwanis Club. . . . Ralph Snider's Orient Palace, East Boston, has reopened after renovations and redecorating with Irving Alexander as supervisor. . . . Arthur Rosenbush has been named manager of the Park Theatre, Nashua, N. H., by owners Jed Prouty and Ken Garland. . . . Charles Brooks of Ashland, Maine, who owns several indoor theatres in the Presque Isle area, is building his first drive-in three miles south of Presque Isle.

WHEN AND WHERE

November 13, 14: Fall meeting, Independent Theatre Owners of Montana, Finlen Hotel, Butte, Mont.

November 14, 15: Annual convention, Allied Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

November 15: Annual dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York.

November 15: Meeting, executive committee of Theatre Owners of America, Hotel Astor, New York.

November 18-20: Convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 26, 27: Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

December 5, 6: Annual convention, Kentucky Association of Theatre Owners, Henry Clay Hotel, Louisville, Ky.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

BUFFALO

The big event of the week was the world premiere of "When Worlds Collide," at the Paramount, with a big parade from the city hall to the Paramount. . . . The "sneak previews" at the Variety Club now are being held Sunday afternoons at 4, followed by dinner at 6:30. . . . Two candy machines and a soft drink dispenser were looted of about $60 in cash in a burglary in the Riviera theatre in Rochester the other evening, according to Glen Lazar, manager . . . "Streetcar" and "An American in Paris" both did excellent business at the Center and Buffalo respectively with advanced prices in each case. The Center charged $1.20 top and the Buffalo, 90 cents top. . . . The Variety Club, Murray Whiteman, chief barker, threw a cocktail party for a former chief barker and council president candidate, Elmer F. Lux. . . . Arthur Krolick, general manager, Paramount Theatres, moved with his family from Rochester. . . . George H. Mackenna, Lafayette theatre manager, becoming well-known through his political appearances on WBEN-TV. . . . George Gammel, who recently suffered a broken leg, is back on job. He is head of Gammel Theatres and president of the MPTO of N. Y., western New York zone.

CHICAGO

Unseasonably cold weather knocked grosses down "Desert Fox" at the Grand was the outstanding attraction, racking up a gross of around $25,000 almost double normal business, in its first week. . . . Chicagoans attending the Allied convention in New York included Jack Kirsch, Lou Abramson, Mr. and Mrs. Irving Davis, Mr. and Mrs. Robert Lubliner, Mr. and Mrs. Mike Stern, Mr. and Mrs. Alex Manta, Mr. and Mrs. John Semadallas, Mr. and Mrs. Bruce Trinz, Mr. and Mrs. Dick Salkin, Dick Sachsel, and Sam Levenson. . . . The Oriental theatre is scheduled to drop stage shows and go to a straight film policy starting next month. . . . Attorneys representing film and theatre interests in litgation here are watching the Truax Coal Co. and anti-trust suit for a precedent in application of

(Continued on opposite page)

(*Continued from opposite page*)

the Illinois statute of limitations in awarding of damages. . . . Filmack Trailer Corporation is planning to expand its quarters on Film Row here. . . . "Mr. Belvedere Rings the Bell" will have its local first run at the McVickers, normally a subsequent-run house playing in the first swing after pictures leave the first-runs, Thanksgiving week. . . . American Seating Co. has bought out the seating line and business of International Furniture Co., a subsidiary of Karpen Bros., and will transfer the activities to Grand Rapids.

CINCINNATI

Currently playing are: "The Blue Veil," RKO Albee, which is headed for estimated 15 per cent over the average figure; "The Man With a Cloak," pulled after four days at the RKO Palace, with "The Barkleys of Broadway" and "Luxury Liner," both reissues, to fill out the week; "Streetcar Named Desire," second week at the RKO Grand at advanced prices, with a fair return; "Thunder on the Hill," Capitol; "Little Egypt," Keith's; "Anna Karenina," reissue, Guild. The RKO Lyric, in the spirit of Hallowe'en, is playing a double bill of old horror pictures, with a daily change, with average gross. . . . Although many of the drive-ins in this area have closed for the season, some of them still are open, and a few may remain open for the winter with the use of car heaters. . . . B. P. Drey, an old-time exhibitor in West Union, W. Va., is giving up the theatre business, having sold his Regent theatre to J. W. Vogeding, who operates the Elizabeth theatre, in Elizabethtown, W. Va. . . . Theatres of the Chakeres chain in Springfield, Ohio, will hold a "Turkey Night" just prior to Thanksgiving at which 15 to 30 turkeys will be given to holders of the lucky tickets.

CLEVELAND

Theatre attendance took a disappointing drop this past week for reasons unnamed. "The Mob" got off to a good start at Warners' Allen with the personal appearance of Broderick Crawford. "Across the Wide Missouri" had a better-than-average week at Loew's State and "An American in Paris" held to a par gross in its fifth straight week at Loew's Stillman where it stays on for a 6th week at advanced prices. . . . "Quo Vadis," opening November 20 in Loew's Stillman will experiment with a mixed policy. During the day the picture will play continuous at 90 cents. In the evening all seats are reserved at $1.50 for the entire house. . . . Another innnovation is the return of "Tales of Hoffmann" at reduced rates three weeks after its four-week run at the legitimate Hanna theatre where the house was scaled from $1.25 to $2.40. Picture returns to the Lower Mall with most of its 563 seats scaled at $1.25. . . . Albert Wolfe has replaced the seats in his Grafton theatre, Grafton, and installed a new popcorn machine all purchased from National Theatre Supply.

COLUMBUS

Strong attractions were the rule and all were greeted by better-the-average business —two at increased prices. "Saturday's Hero" and "Sunny Side of the Street" gave Loew's Ohio a good week, "The Desert Fox" played the Palace, "A Streetcar Named Desire" opened at the Grand and the Broad had a second week of "An American in Paris." The Grand had $1.10 top and the Broad upped its top price to 90 cents. The World had a fair week with "Mister Drake's Duck." . . . RKO Palace announced a three-day stage date of "Kiss Me Kate" for December 20-22. . . . Leo Yassenoff of Academy theatres and former Ohio State football player tossed a "training table" party for the Ohio State team. . . . The 10 candidates for the title of Ohio State Homecoming Queen made their first public appearance on the Ohio stage, through arrangements made with Manager Walter Kessler. . . . Avondale, Champion, Little and Indianola held a Spook Show on Hallowe'en . . . Francis Winel, 58, business manager for the Ritz and Rivoli, died here.

DENVER

With increased prices "Streetcar Named Desire" packed the Orpheum to a record figure, and is holding, as is "Texas Carnival" at the Broadway, where it goes into its third week; "Submarine Command" gets a second at the Denham, and "The Day the Earth Stood Still" with "Two-Dollar Bettor" was good enough at the Denver and Esquire to warrant a moveover to the Rialto. Other first runs include "Cave of the Outlaws" with "Mr. Drake's Duck," Aladdin, Tabor, Webber; "Sunny Side of the Street" and "Criminal Lawyer," Paramount; and "Four in a Jeep," at the Vogue. . . . Bruce Rippy acquired the New Delta, Delta, Colo., from the Laurie and Peoples interests.

WESTWARD—AND EASTWARD—HO



He made it. Francis H. Tate, left, operator of the Wilson theatre, in the town of that name in western New York, has returned home after 19 days to and from Hollywood, in his 1915 Model T Ford. With him is his friend, Kenneth Graham, center, who traveled with him. And with them in the picture snapped in Hollywood, is MGM's Leslie Caron. The pair visited the MGM studio and were given a fine welcome; and then, when they returned home, were given a party by Jack Mundstuk, Buffalo MGM manager. They had carried a poster on the automobile tying in with MGM's "Westward the Women."

DES MOINES

Variety club held a pre-Thanksgiving dinner dance November 10 at the Standard club. . . . Jesse L. Lasky attended a testimonial dinner in Des Moines for Karl L. King, Iowa composer and band leader. He flew here from Texas and said he was gathering material for his forthcoming picture, "The Big Brass Band.". . . Clinton D. Smestad of LaCrosse, Wis., has taken over the management of the Rialto and Princess theatres in Boone. He succeeds Borge Iverson, who has purchased the Garden in Davenport. Mr. Smestad managed a theatre in LaCrosse for six years; prior to that he was in theatre business in Minnesota. . . . Toys replaced coins as admission at the Iowa in Fort Madison. The toys will be repaired and repainted and distributed to needy children at Christmas. . . . The new theatre at Garnavillo has been named the "Garwood," following a contest among residents of the community who showed great interest in the project.

DETROIT

Weekend business was up with "A Streetcar Named Desire" at the Madison setting the pace. Fox has Billy Daniels and other personalities appearing on the stage. "No Highway in The Sky" is on the screen. Adams is featuring "The Blue Veil." A double bill at the United Artists offers "The Golden Horde" and "Reunion in Reno." Palms is showing "The Racket" coupled with "The Whistle at Eaton Falls." Michigan is showing "The Family Secret" and

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"Five." The Michigan premiere of "The River" will be held at the Krim beginning November 14. "Tales of Hoffmann" is in its fifth week at the Cinema. . . . No reports have come from Dave Idzal, managing director of the 5,000-seat Fox regarding a report that he may be appointed manager of the Roxy in New York City. . . . Detroit police are "ticketing" good drivers with film passes. . . . Lew Wisper of the W & W circuit is back from a six-week tour of Europe. . . . Drive-ins report business fair even though the weather is near freezing. Most of the drive-ins feature "in the car heaters."

HARTFORD

Downtown first-runs included "Passage West" and "Darling, How Could You!" at the Allyn; "Iron Man," Loew's Poli; "The Lady Pays Off," world premiere, E. M. Loew's; and "Close to My Heart," Warner Strand. . . . Victor M. Morelli, manager of the Warner Bristol Theatre, Bristol, Conn., for the past 14 years, has been promoted to the managership of the circuit's Empress theatre in Danbury, Conn. . . . Joseph Griesman, ex-New York theatre manager, has been named manager of the Star theatre, Hartford, replacing Michael Masselli, who has joined the staff of the Webb Playhouse, Wethersfield, Conn. . . . Mack Herbert has resigned as manager of the State theatre, New Britain, Conn. . . . Drive-in theatres in the Connecticut area are starting to close down for the season. Initial project to shutter was the Rogers Corner drive-in, New Hardford, Conn., which is operated by Peoples Forest Drive-in Theatre Corp. The theatre closed down October 29. . . . Hector Frascadore, manager of the Farmington drive-in theatre, Farmington, Conn., leaves in a month or so on a European vacation trip. . . . Andrew Bawer has been named assistant manager of the Crown theatre, Hartford, Conn. . . . Robert Egger has resigned as assistant manager of the Niantic Theatre, Niantic, Conn. . . . Hartford visitors: James Totman, Warner Theatres; Arthur Manson, Lopert Films exploitation department; Robert Gentner, Loew's Poli, Waterbury, Conn.; Larry Kent, recently-resigned manager of the Blumenfeld circuit's Esquire theatre, Sacramento, Cal.

INDIANAPOLIS

"An American in Paris," "A Streetcar Named Desire" and "The Day The Earth Stood Still" did bumper business over the weekend despite record low temperatures for this time of the year. . . . William A. Carroll, state exhibitor chairman, and Claude McKean, Warner branch manager, was to put on a Movietime U.S.A. program for a joint luncheon of Corydon service clubs November 8. . . . The Met's "Fledermaus" will play Loew's for three performances December 14-15, first legit attraction in a film house here since "The Great Waltz.". . . Harry Coleman has opened his Indoor-Outdoor at Evansville. The indoor feature is 500 glass-enclosed seats. . . . Maurice Strebling has taken over the Ritz at Crawfordsville from Bert Rayburn. . . . Loge 17 of the Colosseum will hold its annual election November 17.

KANSAS CITY

"A Street Car Named Desire" is in its second week at the Paramount at 75 cents and $1 admission prices, compared to the regular 50 cents and 69 cents. The Midland is celebrating its 24th anniversary with "An American in Paris." "Iron Man" and "The Lady from Texas" make up the double bill at the four Fox Midwest firstruns, Esquire, Fairway, Granada, Uptown. "Reunion in Reno" is at the Tower, along with a stage show. . . . The Vogue, which recently became an art theatre, has "So Long at the Fair" and Tschaikowsky's "Nutcracker Suite.". . . "Scott of the Antarctic" is being shown at the Kimo. . . . The RKO Missouri has a double bill, "On the Loose" and "Slaughter Trail." Next week the stage there will offer Blackstone in person, with his show.



MARGARET JANIS, above, has become associate manager of the Cinema theatre, Buffalo "art" house. She is thus the first woman on the executive staff of a theatre in that territory. A native of Buffalo, she began at the Cinema as a hostess in the lounge. The house is owned by Morry Slotnick and Phillip Cohen, and managed by Milt Harris.

LOS ANGELES

New film fare continued its wide range of customer interest, with "Close to My Heart" opening at the three Warner houses, "Across the Wide Missouri" bowing in at Loew's State and the Egyptian, "Let's Make It Legal" at the Los Angeles and Chinese group and "The Magic Face" at the two Paramounts. Other current attractions included "The Desert Fox" at the Globe, El Rey and Iris, "The Well" at the 4 Star, "Hotel Sahara" and "The Big Night" at the United Artists circuit, "The Mob" at the Pantages and Hillstreet, "Drums in the Deep South" at the Orpheum and Hawaii, "Detective Story" at the Fox Wilshire, "The River" at the Fine Arts and "Tales of Hoffman" at the Laurel. New foreign entries were "Bethsabee" at the Uclan, "Mr. Peek-a-Boo" at the Esquire and Vagabond, and "Angelina" at the Studio. . . . Now in its seventh week and still playing to waiting lines was "A Streetcar Named Desire" at Warners Beverly Hills. . . . Back from a San Francisco conference with Northern California representative Graham Kislingbury was Sherrill Corwin, head of the Metropolitan theatre chain. . . . In from New York for a visit to the local branch was Paul Thomas, treasurer of the Altec Service Co. . . . Off to Mexico City to view some new product was John Mohme of the Clasa-Mohme Co., distributors of Spanish-language films. . . . Visiting with Vic Hunt at National Theatre Supply was Arthur Vogel, popcorn executive of Hamburg, Iowa. . . . In for some booking and buying were John McDonough of the Eureka in Brawley and the Calpat in Calpatria, Bill Alford of the Desert Springs theatre and Mel Brown of the Twin-View drive-in. . . . The Allena theatre of Los Angeles will soon be reopened by Talmadge Allen.

LOUISVILLE

While holdovers were very much in evidence in the first run theatres here, there was also quite a bit of new product. "A Street Car Named Desire" went into a second week at the Mary Anderson, while "Oliver Twist" was held over for another week at the Scoop. The Brown took over after a week at the Rialto "The Day the Earth Stood Still" and "Yellow Fin" for a further run. In with new programs, the Rialto offered "Rhubarb" and "Mr. Drake's Duck," while the Strand featured "Happy Go Lovely" and "As You Were." At Loew's was "An American in Paris" and at the Kentucky was "The Prowler.". . . Seen on the row on one of their rare visits here was Jack Keiler and Glenn D. Schrader, both of the Columbia Amusement Co., Paducah, Ky. Other visitors included: Luther Knifley, Art. Knifley, Ky.; R. L. Gastrost, Victory, Vine Grove, Ky.; Bob Enoch, State and Grand, Eliabethtown, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; C. K. Arnold, Arco and Melody, Bardstown, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Homer Wirth, Crane, Crane, Ind.; George Peyton, Griffith, LaGrange, Ky.; and Tex Richards, State, Crouthersville, Ind. . . . Col. L. B. Fuqua, owner and manager of the Kentucky theatre, Eddyville, Ky., introduced Governor Lawrence Wetherby on his visit to Eddyville in behalf of his candidacy.

MEMPHIS

Winter weather, with snow and ice, made its first appearance in Memphis but first run attendance did not suffer. Strand reported a strong opening with "The Day the Earth Stood Still." Malco played "The Texas Rangers" to improved crowds. Warner was packing in the patrons with "A Streetcar Named Desire." Loew's State was delighted with "An American in Paris" and Loew's Palace was pleased with "Little Egypt.". . . A. Burch sold his Burch theatre at Rives, Mo., to W. A. Smith, who re-named it the Rives theatre. . . . John Mohrstadt, Joy, Hayti, president of Mid-South Allied, and Earl Vandiver, Palace, Kennett, Mo., have returned home from the New York Allied meeting. . Mrs B. V. McDougal, owner, is building a new brick building to house her Amuso theatre at Monticello, Ark., and the project is about half finished. . . . Mrs. S. J. Azar, owner of Aar theatre at Greenville, Miss., has sold her theatre to Abner Lebovitz. . . . Mid-South exhibitors booking and shopping on Film Row included Mr. and Mrs. Douglass Pierce, Jackson; Mrs. J. R. Keller and Mrs. R. S. Bowden, Joiner; Gordon Hutchins, Corning; Henley Smith, Pocahontas; Roy Bolick, Kaiser; R. L. Osborne, Belzoni; Clark Shivley, Clarksdale; Mrs. Viola Winkler, Macon; R. G. Lynch, Medina; and Sam Kirby, North Little Rock.

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MIAMI

Held over was "A Place in the Sun," Embassy, Variety; and "A Streetcar Named Desire," Colony Art. Other films in the area include "The Blue Veil," Paramount, Beach; "Let's Make it Legal," Carib, Miami, Miracle; "Close to My Heart," Florida, Sheridan; "David and Bathsheba," Lincoln, Town; "Behave Yourself," Lauderdale Gateway and "Force of Arms," Olympia with a stage show. "The Racket" had a midnight showing at the Paramount. . . . Arthur Schwartz, who has been with the Paramount circuit in this area for many years, has resigned to assume an executive spot with United Theatres of New Orleans, La. . . . George Bolden reports the Claughton Theatres have taken over the Grove theatre, which will be closed for a general remodelling to include air-conditioning and is expected to have a gala reopening November 17. . . . A shift in personnel brings Douglas Jernigan to the Tower as assistant and Allison King to the Essex in the same capacity. . . . Mark Chartrand of Wometco, reports the circuit theatres are using trailers and posters to inform the public of the importance of the forthcoming bond issue for 'off street parking'. "American in Paris" is scheduled for extended runs at the Embassy in Miami and the Flamingo on Miami Beach.

MILWAUKEE

The "Children's Saturday Matinee" at the St. Cloud Oriental theatre got quite a write up in the local paper. . . . James Kavalary sold his Mars theatre here to Norman Sturns. . . . John McKay, Lake theatre, Pewaukee, booked "Macbeth" at advance prices of 74 cents and did very well with it. The Lake is the second theatre that has shown the picture here. . . . RKO had a sneak preview of "I Want You" at the Century theatre. . . . During Teachers Convention, five of Warners neighborhood houses featured the Battle of the Cowboys at matinees. Gene Autry vs Roy Rogers with admission at 25 cents. . . . "A Streetcar Named Desire" ending its fourth week at the Alhambra, was held over an extra day especially for the teachers during their convention.

MINNEAPOLIS

Box office grosses in loop houses are up. A number of pictures in first run houses are being held over. . . . "The Desert Fox" is in its second week at the Gopher; "A Place In The Sun" has been held over for a second week at Radio City; "The River" is a second week hold-over at the World; "People Will Talk" has moved over to the Pix for a fourth week's run in a loop house. "Close To My Heart" is at the RKO-Orpheum. "The Red Shoes" at the Century. The State is showing "The Well." "New Mexico" is at the Lyric. . . . Approximately 800 theatre operators in Minnesota, North and South Dakota, and Wisconsin, have been asked by Art W. Anderson, chief barker of the Variety Club in Minneapolis, to save copper drippings from arc lamp carbons, as part of a campaign to scrap salvage in behalf of our national defense effort. . . . The Lake theatre at Hendricks, is now being operated by C. R. Erickson and the Lancaster, Lancaster, by Eldon Uppman. . . . The New Leipzig theatre, New Leipzig, North Dakota, has a new operator, Reinhold Meyer,



Jr. . . . David Hulbert of the Augusta theatre, Augusta, Wis., and Carl Hulbert of the Gem theatre, Cornell, Wis., were film row visitors.

NEW ORLEANS

"A Streetcar Named Desire" at the Saenger at advanced prices, adults matinee 75 cents, after 4 p.m., Saturday and Sunday $1.25. Children at any time 34 cents. . . . "Close To My Heart" is at the RKO Orpheum; "Golden Horde" at Loew's State; "The Strip" at the Center; "Sunny Side Of The Street" at the Joy. . . . Drive-ins in suburban New Orleans, and the Patio and Tiger, neighborhood houses, simultaneously showing "Mark Of The Renegade" and "Hollywood Story." At the Globe is "Jim Thorpe—All American"; "Bitter Rice" is at the Liberty; "Meet Me After The Show" at the Tudor. . . . O. W. Phillpot, who sold his Pelican drive-in, Jennings, La., recently, is converting a store building to a 35 mm. Negro patron theatre in that city. He has named it the Palace. . . . C. J. Tringas owner-operator of the Roxy, Pensacola, and several associates, purchased the New Twin at Warrington, Fla., from Vucovich Bros. and Ed Ortte. . . . Exhibitors seen on the row were G. L. French, Star, Mendenhall, Miss.; S. J. Campisi, Ritz, Abbeville, La.; C. Edward Jenner, Elisville, Miss.; Robert L. Long, Baton Rouge, La.; F. G. Pratt, Jr., Vacherie, La.; Mayor Lew Langlois, New Roads, La.; Tom Watson, Sr., Ellisville, Miss.; Nick Lamantia, Ritz, Bogalusa, La.; Frank Olah, Star, Albany, La.; Honore Tate, Lawtell, La.; and George Stout, Krotz Springs, La. . . . W. J. Ilsley reopened his Ritz theatre, Columbia, Miss., where he also operates the Rebel.

OKLAHOMA CITY

Mr. and Mrs. Bob Barton, have returned from an extended vacation in South America. Mr. Barton is booker for the Barton Theatres. While in South America, they visited various motion picture studios and theatres. . . . The Redskin theatre has a football preview every Friday night. . . . The Skytrain and Redskin theatres had midnight Hallowe'en previews on Hallowe'en night. . . . The Harber theatre was to have Dr. Silkini's ghost show. . . . Cooper Foundation Theatres have sold the Ritz theatre to Ollie Bronlee, who is acting as manager at the present time. He says business is good, and he has a new price policy of 35 cents for adults and 10 cents for children.

OMAHA

"Mr. Imperium" coupled with Henry Busse's Orchestra on the stage made the Orpheum's 24th anniversary a golden one by soaring $6,000 over average receipts. . . . RKO-Brandeis is pulling out all the stops for the showing of "Streetcar Named Desire." Prices will be advanced. . . . Tri-States has made a shift in its Grand Island, Neb., theatres, moving Raoul Ruple, assistant manager of the Capitol, to the Grand to replace Maynard Lif, who resigned. . . . "The Wild Blue Yonder" will have its world premiere at Omaha's Orpheum Theatre November 29 in honor of Lt. Gen. Curtis LeMay. Tri-States District Manager William Miskell has announced plans are in the making for a super-special program.

PHILADELPHIA

Harry Brandt's Trans-Lux, gets Paramount's "Detective Story," opening November 15 for a 10-week run. . . . U. S. District Court Judge James P. McGrannery decided after argument on the decree to be entered against National Screen Service in the independent posters case, that no decree will be entered into or drafted at this time. Instead, one will be decided upon after a court trial set for next January 28. . . . State Board of Motion Picture Censors finally granted a seal of approval for "The Blue Angel," the Marlene Dietrich film first released in 1930 and which is shown for the first time in the State at the Studio here. . . . Kenneth McEldowney, producer of "The River," and actress Adrienne Corri here for the film's premiere at Warners' Aldine. . . . Warners' Logan robbed this week, manager Jacob Minsky reporting the looting of the lobby vending machines. . . . Lou Davidoff, of the A.M. Ellis chain, as exhibitor chairman, and Republic branch manager Norman Silverman, distributor leader, head up the Variety Club's local drive for the Will Rogers' Memorial Hospital. . . . Mt. Penn drive-in, Reading, Pa., closed for the season with the Reading drive-in still remaining open. The former Parker, Darby, Pa., is to be converted into a skating rink. . . . Warners' Ogontz here has gone into weekend operation. . . . The Rio, Carlisle, Pa., is undergoing a complete remodeling job with a renovations program also entered into by the Lenox there. . . . Annual meeting of the Motion Picture Association was held November 5 at the RKO projection room with welfare chairman Jack Beresin launching the 10th annual drive of the group. . . . The Pike, Wilmington, Del., marking its 10th anniversary, expanded to Monday-through-Saturday operation. . . . Ben Harris' American Film Exchange is handling a free Technicolor cartoon subject, "Cheers for Chubby," for the Metropolitan Life Insurance Company.

PITTSBURGH

With the exception of "An American in Paris," which got away to an excellent $27,000 for its opening week and was held over, other business was off. . . . "A Streetcar named Desire" passed out of the Warner after a six week run with better than average figures each week. It was succeeded by a double bill "Jungle Headhunters" and "Jungle of Chang." . . . Other newcomers are "Behave Yourself" at the

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Stanley, "Little Egypt" at the J. P. Harris, and the Fulton opened with a double bill." Adventures of Captain Fabian," and "This Is Korea." . . . Ray Woodward has been named chairman of the nominating committee for the elections to be held during the Allied Motion Picture Theatre Owners of Western Pennsylvania annual convention late this month. . . . The Variety Club Tent No. 1 held open house for the Korean veterans from different nations who are touring this country to help the nation's blood bank. . . . John Hooley is replacing Bob Taylor as manager of the Harris Amusement Company's Palace while the latter is doing similar chores at the company's house at Dubois.

PORTLAND

Business continues good at all first run houses. Two theatres are running advanced price films and are doing great. . . . "A Streetcar Named Desire" at the United Artists has the house scaled at $1.20 with continuous performances; "The Tales of Hoffmann" at the Guild is being held for a fourth week with the house scaled at $2.40 and reserved seats and two showings daily. "The Day The Earth Stood Still" at the large Paramount and Oriental; "Pickup" at the Orpheum; and "Iron Man" at the Broadway are all new this week. . . . "The Desert Fox" moves to the Mayfair after a day and date showing at the Oriental and Paramount. . . . Mel Blanc, John Payne, Arleen Whalen, and Gloria Krieger were in town for the Shrine "Show of Shows" at the Mayfair theatre. UA local booker, Jack O'Bryan, produced the highly successful show.

SAN FRANCISCO

"Submarine Command" at the Paramount and "Come Fill the Cup" at the Fox, came up with the same boxoffice figure the past week. . . . Now playing at downtown first run houses are "Darling, How Could You" at the St. Francis, "Golden Girl" at the Fox (world premiere with producer George Jessel and Mitzi Gaynor heading the personal appearance show on opening day), "The Tanks Are Coming" at the Paramount, "Texas Carnival" at Loew's Warfield and "Two Tickets to Broadway" at the Golden Gate. . . . Blumenfeld Theatres no longer operate the Cerrito at El Cerrito. On November 1, operation of the house was taken over by William Cooke. . . . The American theatre of Nasser Bros. has been closed. . . . Sid Cahn, formerly with National Screen Service, has taken over management of the New Filmore. . . . Robert Clark, sales manager of Paramount, is chairman of entertainment for Variety Club's Screen Test Night, November 16. . . . The Vogue is being readied for "Laa Ronde" which opens there November 21. The inner lobby is being completely redecorated. Plans were executed by one of the members of the Vogue staff. . . . The State in San Jose, formerly operated by T & D, is now the United Artists, operated by UA.

TORONTO

Openings included "The Day The Earth Stood Still" at the Imperial, "Let's Make It Legal" at Shea's and Eglinton, "The People Against O'Hara" at the Uptown, "Love Nest" at the University and Nortown, and "Tomorrow Is Another Day" with "Disc Jockey" at the Downtown, Glendale, State, Scarboro, Mayfair and Crest. . . . "No Highway In the Sky" remained for a sixth week at the Hyland, "Tales of Hoffmann" at the Towne Cinema, and "Laughter in Paradise" at the International Cinema held over for a fifth week. "The Desert Fox" at the Odeon Toronto and "A Streetcar Named Desire" at the Victoria entered their fourth week, while "Texas Carnival" at Loew's stayed for a second week. . . . "A Millionaire for Christy" in its second showing at the Tivoli and Capitol is supported by "Call Northside 777". For its second run at the Danford, Fairlawn and Humber, "Thunder on the Hill" shares the billing with "Prelude to Fame". . . . Edward G. Robinson here in person heading the cast of "Darkness at Noon" playing at the Royal Alexander. . . . Charles Boyer, Charles Laughton, Agnes Moorehead and Cedric Hardwicke coming to Massey Hall for two performances of "Don Juan In Hell" November 12 and 14. . . . Winn Barron, the voice of Paramount's Canadian newsreel, presented Princes Elizabeth with a print of the royal visit film when she returned to Montreal from Washington.

VANCOUVER

Bright spot here was "Jim Thorpe-All American" giving the Strand an excellent week's business. "Painting the Clouds with Sunshine" did okay at the Capitol and "Thunder on the Hill" at the Vogue was above average. "Angels in the Outfield" was disappointing at the Orpheum. . . . Also playing: "Seven Days to Noon" at the Cinema; a moveover of "Flying Leathernecks" and "Rhubarb" at the Dominion; "Little Egypt" and "This Is Korea" at the Plaza; a third week of "Laughter in Paradise" at the Studio; "Abbott and Costello Meet the Killers," reissue, at the Paradise; "Green Grass of Wyoming" reissue, plus stage show, at the Hastings; and "Chain Lighting" plus stage show at the New State. . . .Wally Hamilton, manager of Trans-Canada Films, and veteran cameraman, left here on a tour of the world's capitals where he will film on the street interviews for TV station KING in Seattle. . . . The strike situation between the Famous Players and Odeon circuits and the booth workers at present seems to be an absolute stalemate. . . . A local circuit executive said that musicals, comedies, and adventure films are at present the top desires in the way of film fare in both urban and smal town situations in British Columbia theatres.

WASHINGTON

New openings included: "The Mob" at the Warner; "Mr. Imperium" at the Capitol; "Mark of the Renegade" at the Columbia; "Behave Yourself" at RKO Keith's; "Magnificent Yankee" and "Kind Lady" at the Little; "Katie Did It" at the National; "The River" at the Playhouse; "Rhubarb" at the Ontario. Holdovers included: "A Streetcar Named Desire" at the Metropolitan; "Desert Fox" at the Palace; "A Place in the Sun" at the Trans-Lux; "Ballerina" and "Paris 1900" at the Dupont; "Minne" at the Plaza. . . . A specially inscribed 16 mm. print of the motion picture "The Neighbor Next Door" a Warner Bros. technicolor featurette depicting life in Canada, was presented to Princess Elizabeth by Harry, Jack and Albert Warner. . . . Faye Emerson and Skitch Henderson were at the opening of K-B's Ontario theatre. Also present was Horace MacMahon, whose most recent film role is in "Detective Story." . . . Broderick Crawford was a Washington visitor, making an appearance at the Warner theatre in connection with "The Mob." . . . Kenneth McEldowney, producer of "The River," now at the Playhouse theatre, was a visitor.

Legion Approves 16 of 21 New Productions

The National Legion of Decency this week reviewed 21 pictures, putting eight in Class A, Section I, Morally Unobjectionable for General Patronage; eight in Class A, Section II, Morally Unobjectionable for Adults; four in Class B, Morally Objectionable in Part for All, and one in Class C, Condemned.

In Section I are "The Basketball Fix," "Highly Dangerous," "Slaughter Trail," "South of Caliente," "Tanks Are Coming," "Too Young to Kiss," "Utah Wagon Train" and "Valley of Fire." In Section II are "Capri" (Italian), "Detective Story," "Flame of Araby," "Golden Girl," "My Favorite Spy," "O Sole Mio" (Italian), "Two Dollar Bettor" and "Two Tickets to Broadway."

In Class B are "Girl on the Bridge," because of "suicide in plot solution"; "Mill on the Po" (Italian) because of a "suggestive sequence; tends to misrepresent Christian principles of social justice"; "Ten Tall Men" because it "tends to condone immoral actions," and "The Unknown Man," because it tends to condone "immoral actions." "La Ronde" (French), was condemned because "the story it tells condones and glorifies immoral actions and contains suggestive sequences."

Variety Club Awards To Be Made November 29

Winners of the 1951 Variety Club Welfare Awards will be announced by New York's Variety Club at a Carnival-Bazaar to be held on the Hotel Astor Roof November 29.

The entire facilities of the famed roof, including the Belevedere Room, will be turned into a panorama of booths, sideshows, spinning wheels and games of skill. Focal point of the evening will be the drawing of the major prizes, including the three automobiles, of the current Variety Awards.

More than $10,000 worth of merchandise will be awarded during the evening, in addition to a series of special door prizes to be drawn every hour. Chief Barker Fred J. Schwartz stressed the fact that the committee had been guided in its plans by Variety's basic policies of working for the interests of everyone in the entertainment industry regardless of position.

Rowberry Sells Theatres

John Rowberry and Melvin R. Thorley have sold the Cedar and Parks theatres, Cedar City, Utah, to Glen Yergensen and Elden Yergensen. The sum changing hands was reportedly $200,000.

Science Film Now a Staple, Pal Believes

The science-fiction film is rapidly becoming a staple item on the public's list of preferred pictures, to be compared with Westerns, musicals and dramas, George Pal, producer of science fiction product for Paramount, said in New York last week.

Mr. Pal, who made "Destination Moon" and whose "When Worlds Collide" is soon to go into general release, disclosed that he is currently preparing the H. G. Wells story, "War of the Worlds," which should go before the cameras in January. It will be a Technicolor film.

In a departure, the former producer of the Puppetoon shorts will follow with a film on the life of Houdini. A magician will be selected to play the Houdini part. Mr. Pal explained that he had to give up the Puppetoons "because costs went up 164 per cent in five years while our grosses went down, if anything." He said in science fiction films special effects replaced the players as the real stars of the production and that casting a well-known personality in one of his pictures might have a poor rather than a good effect.

Convinced that audiences both here and abroad are fascinated with science-fiction, Mr. Pal said films of this type were ideal for doing the job the industry had cut out for itself today—getting people into the theatres. "It used to be 'the play's the thing!' Now it's 'the subject's the thing' first," he commented.

As proof of the popularity of the science-fiction subjects, Mr. Pal cited the fact that "Destination Moon" had already grossed $2,000,000 and that "When Worlds Collide" is expected to recoup its negative cost in the foreign market alone. Under his current contract with Paramount, Mr. Pal is to deliver two to three films annually. He said he preferred working in color and in all his pictures so far he has used Technicolor.

"Well" to Open in 12 Cities in November

Harry M. Popkin's "The Well" will have 12 key city openings during November, it has been announced by William J. Heineman, United Artists vice-president in charge of distribution. The November campaign started with a Minneapolis premiere at the State theatre. Next, "The Well" opened at the Orpheum, Seattle; Center theatre, Salt Lake City; Metropolitan theatre, Providence; Paramount theatre, St. Paul and Palace theatre, Huntington, W. Va. and the Joy theatre, New Orleans, where it opened November 10.

Chicago Amusement Tax Lower

The Chicago amusement tax in October raised $97,115, compared to $105,432 for the same month last year.

Paramount Has Three Set for Broadway

Paramount Pictures this week announced the release lineup of three of its major productions at New York theatres. "When Worlds Collide," Technicolor, science-fiction film produced by George Pal, is scheduled to follow "Detective Story" into the Mayfair. "Warpath," a Technicolor Western, starring Edmond O'Brien, Dean Jagger and Forrest Tucker, is to be the next attraction at the Globe. The Pine-Thomas drama, "Crosswinds," also Technicolor, follows "Warpath" into the Globe. John Payne and Rhonda Fleming are the stars.

Selznick Product to Be Released in Germany

David O. Selznick last week announced the release of a number of his productions in Western Germany. Mr. Selznick, just returned from Europe, disclosed that "Rebecca" would be the first of his pictures to be released in Germany in mid-November, with 11 other subjects to follow during a period of 15 months.

"Cyrano" Opens in Paris

Stanley Kramer's "Cyrano de Bergerac" had its premiere in Paris Tuesday at the Rex and Normandie theatres, two of the largest houses in the French capital. Jean Martinelli's voice was dubbed in for that of Jose Ferrer. Mr. Martinelli is one of the outstanding actors at the Comedie Francaise.

To Telecast UN Session

Through an agreement among the CBS Television Network, the United Nations and Paramount Pictures, CBS will telecast daily reports on the UN General Assembly sessions in Paris starting Sunday.

Breaking records in the speedy presentation of news, CBS will carry excerpts of each meeting on the following day, except in the case of bad flying weather.

UN technical personnel will handle the coverage of each session. The TV signal will be fed to a Paramount Inter-Film Theatre television unit where picture and sound will be developed, fixed, dried and recorded on standard 35mm film within 30 seconds after the event occurs.

Paramount Theatre Television recording engineers will go to Paris to install and operate the equipment, which has been flown there at the request and with the assistance of the State Department.

Besides the daily coverage, a digest version of the week's happenings also will be seen over CBS Sunday afternoons.

Princess Gets 16mm Short

The three Warner brothers have presented Princess Elizabeth with a specially instribed 16mm print of the motion picture, "The Neighbor Next Door," a Warner Technicolor featurette, depicting life in Canada, it was announced last week.

STOP THIS NOW!

P.B. was an actor and later one of the better known Eastern story editors. His service to the Industry furthered many careers and left its mark on our proud history. He was recently found with his wife — both near 80 years—living destitutely in an abandoned tool shed.

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Half of Fox Films of Next Year Ready

A full 50 per cent of Twentieth Century-Fox's releases for next year already have been completed, it was reported this week.

Finished are the following: "Kangaroo," outdoor adventure filmed in Australia (Technicolor); "The Pride of St. Louis," Dizzy Dean baseball biography; "With a Song in My Heart," Jane Froman story (Technicolor); "Down Among the Sheltering Palms," south seas musical romance (Technicolor); "Red Skies of Montana," outdoor adventure (Technicolor).

Also, "Decision Before Dawn," from the novel "Call It Treason"; "Belles on Their Toes," sequel to "Cheaper by the Dozen" (Technicolor); "Lydia Bailey," Kenneth Roberts' best-seller (Technicolor); "The Model and the Marriage Broker," romantic comedy; "Phone Call from a Stranger," modern drama; "Viva Zapata!", Darryl F. Zanuck personal production, and "The Return of the Texan," outdoor drama.

Also, "Wait Till the Sun Shines, Nellie," romantic cavalcade (Technicolor), and "5 Fingers," World War II espionage drama.

Still shooting are "Deadline, U.S.A.," newspaper melodrama; "Way of a Gaucho," romantic tale filmed in Argentina (Technicolor); "The Girl Next Door," comedy with music (Technicolor); "Diplomatic Courier," European spy thriller; "The I Don't Care Girl," Eva Tanguay musical story (Technicolor), and "Swamp Girl," Everglades drama (Technicolor).

Two independently produced films being released next year by 20th Century-Fox and already completed are Joseph Bernhard's "Japanese War Bride" and Edward L. Alperson's "Rose of Cimarron," (Natural Color).

Gigi Perreau to Tour for "Week-End with Father"

A ten-city promotional tour has been set by Universal for its young child star, Gigi Perreau, who is co-starred with Van Heflin and Patricia Neal in the company's "Week-End with Father." The film is due for release at the end of the year. The tour starts in New York November 18 and concludes in Chicago December 7. Miss Perreau, who has leading roles in the current "The Lady Pays Off" and "Reunion in Reno," is being set for network television and radio appearances as well as department store promotions, civic events and newspaper and magazine interviews.

Would Admit Women

A decision to admit women to membership was made at the annual meeting of the Maritime Motion Picture Pioneers, held at Amherst, N. S., Canada, recently. A report was given on rentals of a film on Little League baseball.

Wald and Krasna Future At RKO Under Discussion

Postponement of action on the continuation of Jerry Wald and Norman Krasna as independent producers at RKO was announced at the studio this week. The postponement is for 60 days. It was reached after conference between the pair and C. J. Tevlin, RKO studio chief. Mr. Wald and Mr. Krasna have a two year option on the five-year contract. It has expired.

Both sides are dissatisfied, Hollywood sources say. The studio contends the pair has produced too few pctures. They counter with charges of lack of autonomy and delays by chief RKO stockholder Howard Hughes in giving approvals. The production unit has made "The Blue Veil" and "Behave Yourself," and are making "Clash By Night" and "Cowpoke."

Ask Aid for DAV Short

Industry representatives last Friday at a luncheon at the Hotel Astor in New York saw a two-reel subject, "One Who Came Back," and heard a plea for industry cooperation in its release to the nation by representatives of the Disabled American Veterans and the Department of Defense. The subject, produced by the veterans' organization with the cooperation of the Association of Motion Picture Producers and the Defense Department, is excellently photographed and is a highly professional production job.

Admiral Ross T. McIntire, chairman of the President's Committee, presided at the luncheon, and conveyed a message from President Truman which praised the film industry for its record "in the service of the nation." Industry cooperation was promised by Robert Coyne, Council of Motion Picture Organizations executive; Maurice Goldstein, of the committee of general sales managers, and Fred Schwartz, of the Metropolitan exhibitors group.

The film records the procedure employed by the armed services medical establishment to save a soldier's life from the moment of his being wounded at the front line in Korea, through the various steps of hospitalization, until he is under treatment in a hospital in the United States. The film, narrated supposedly by the wounded soldier, closes with an appeal for public support of the Disabled American Veterans in its annual campaign for funds.—*C.S.A.*

Monogram Week Set For February 10-16

The week of February 10-16 has been designated as National Monogram Week by Morey Goldstein, vice-president and general sales manager of the company. "A Monogram subject on every screen in the nation" is the goal and the slogan of the drive. All exchanges have been notified by Mr. Goldstein to inform their salesmen to point their efforts toward making next year's Monogram Week a great success.

Theatre TV Proves Hit in Kansas City

KANSAS CITY: Theatre television had its first showing in the midwest Saturday, November 3, at the Ashland theatre, a neighborhood house of the Commonwealth circuit seating 1,250. Edward Mansfield is manager of the city district for Commonwealth, including the Ashland. Attendance Saturday was 422, at $2 per person plus 40 cents tax. Many present were alumni of Michigan and Illinois, the football game televised.

Commonwealth has contracted for two theatre sets; one of these is installed in the Ashland—largely as a contribution of Commonwealth to the accumulating of experience in theatre television; this being the first installation in the Midwest. An instance of the service to exhibitors in this Commonwealth project is the invitation to exhibitors attending the Kansas Missouri Theatre Association meeting to attend a free demonstration at the theatre November 6.

There is a coaxial cable into Kansas City, heretofore used only by WDAF-TV, the *Star's* television station. The telephone company has equipment for only one beam, on which the *Star* has first call. The Ashland may obtain use of this beam when not wanted by WDAF-TV, which did not use it Saturday.

Audience reaction was considered highly significant. The patrons had an experience comparable to, and much like, that of watching a game in a stadium. There were shouts of encouragement, applause and unrestrained calling and conversation.

Lury Named to Head New U. A. Japan Office

Robert M. Lury, veteran foreign sales executive, has been appointed managing director for United Artists in Japan, it was announced this week by Arnold M. Picker, vice-president in charge of foreign distribution for UA. Mr. Picker simultaneously announced the re-establishment of the UA offices in Japan. The company has concluded a long-term exhibition contract with the Shochiku interests in Japan as well as a deal by which it will make use of the Shochiku facilities. Mr. Lury served as Metro's Far Eastern representative before the war and, later, in a similar capacity for Universal.

Lenart Buys Into Aspen

Harry Lenart, senior partner in Lenart, McHugh and Company, New York, and owner of the San Souci Hotel, Jamaica, has become a partner in Aspen Productions, with Robert Wise and Mark Robson. The latter's first picture was financed by Lenart. Mr. Lenart will have charge of commitments and contracts; Mr. Wise and Mr. Robson will continue as directors.

Movietime Called Big Success

Movietime U.S.A. up to this point may be described as an unqualified success.

That was the substance of an address delivered last week by Robert J. O'Donnell, Movietime national director, at a luncheon in New York of the Associated Motion Picture Advertisers, who gathered to pay tribute to his efforts in leading the gigantic all-industry project.

Mr. O'Donnell promised greater participation by Hollywood personalities in future tours, adding that during his recent visit to Hollywood many stars told him to "count them in."

Mr. O'Donnell estimated that Movietime, sponsored by the Council of Motion Picture Organizations, attracted free publicity in publications throughout the nation amounting to more than $1,000,000 in free advertising space. He added that more than 100,000,000 persons were brought in contact with the campaign by the star caravans on tour.

Others who spoke were Ned E. Depinet, COMPO president, Arthur L. Mayer, COMPO executive vice-president, and among those who were also honored for their work in the drive were Charles McCarthy, campaign coordinator; Max E. Youngstein, assistant campaign coordinator; Barret McCormick, head of the pressbook project; Arthur Schmidt, publicity head; Mort Blumenstock, in charge of the tours, and Jerry Pickman, who handled national radio publicity.

The Movietime drive, meanwhile, this week also continued its broadcasts over the more than 400 Liberty network stations; was preparing a giant brochure reproducing some of the highlights of the press "breaks"; noted that the major portion of the current issue of *Cue* magazine was devoted to the film industry; submitted a report to the Motion Picture Association of America's board of directors, and heard a report from Texas that a special drive was under way to promote the Liberty Movietime broadcasts.

Show Promotion Films For Philadelphia

PHILADELPHIA: The Aldine theatre, a downtown house, last week served as a preview theatre when 500 city officials saw two new films made by the "Know Your City" office of the Philadelphia Commercial Museum. Both pictures run 15 minutes and are on 16mm. One, "Philadelphia—City of Two Million," depicts the city's services to its citizens. The other, "Philadelphia—on the March" covers the city's new projects of today and the near future. The Aldine audience was not the first to view the reels since they had already been shown over television station WFIL-TV.

IN NEWSREELS

MOVIETONE NEWS, No. 89—Truman greets Princess Elizabeth. Earthquake in Formosa. Rockets hit Korean Reds. Fabric fashion show. Coal ablaze in Colorado. Bicycle parade. Sculptor's display. Sweepstake winner.

MOVIETONE NEWS, No. 90—Eisenhower sees Truman. Elizabeth and Philip in Washington. Civil defense test at Providence, R. I. Circus animals escape in Arkansas. Football: South California-Army; Illinois-Michigan; Tennessee-North Carolina; Stanford-Washington-State.

NEWS OF THE DAY, No. 219—Royal couple in Washington; meet Dionne quintuplets. Formosa 'quake. Bombers en route to Europe. Rockets blast Reds in Korea.

NEWS OF THE DAY, No. 220—Elizabeth and Philip bid U. S. goodbye. Troops face atomic blast. Eisenhower. Aqua skiing tryouts. Football: Illinois-Michigan; Southern California-Army.

PARAMOUNT NEWS, No. 22—Korean front. Lace-y days in fashion world. Indo-China report. Elizabeth and Philip reach U. S.

PARAMOUNT NEWS, No. 23—GI's face atom bomb in Nevada. Elizabeth and Philip in Washington. Eisenhower at Fort Knox. Football: Georgia Tech-Duke; Illinois-Michigan.

TELENEWS DIGEST, No. 44B—Elizabeth and Philip in capital. Jet dogfight in Korea. Atom blast in Nevada. Fighting against Malayan Reds. Truce talks resume. Mass for Petain. Haile Selassie welcomes "vets." Treaty squabble in Tokyo. "Ike-for-President" boom.

TELENEWS DIGEST, No. 45A—Eisenhower in Washington. Churchill takes over in Washington. Britain firm over Suez. UN Assembly in Paris. Report on Universal Military Training. Holiday for atom-test GI's. U.S.C. beats Army in football.

UNIVERSAL NEWS, No. 505—Korean peace hopes brighten. Welcome to royal couple. New NATO air base. Navy tests torpedo jet. Horseshow.

UNIVERSAL NEWS, No. 506—Eisenhower and Truman. German fashoins. Air flivver. Football: Duke-Georgia Tech; Southern California-Army; Maryland-Missouri.

WARNER PATHE NEWS, No. 24—Elizabeth and Philip hailed in Washington; meet Dionne quints. Korean truce talks continue as does the war. McKinney named Democratic national chairman. French troops on review in Indo-China. Football.

WARNER PATHE NEWS, No. 25—Wanted: seven Communists. Truman and Eisenhower. Truman and Royal couple. UN delegates arrive in Paris. Rain and snow take over as U.S.C. plays army and Illinois play Michigan.

RKO Quarter Net $588,816

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended September 29, 1951, resulted in a net profit (unaudited), after all charges, of $588,816, the company reported in New York last week.

For the nine months ended September 29, 1951, operations resulted in a net loss (unaudited), after all charges, of $145,904.

Inasmuch as RKO Pictures Corporation commenced operations on January 1, 1951, there are no comparable figures for similar periods of 1950. The theatre and picture companies were separated last January 1 under the terms of the consent decree in the Federal trust action.

Richard Wallace Dies

Richard Wallace, 57, veteran film director, died November 3 of a heart attack as he was watching a football game on the coast. Surviving him are his widow, two adopted children, and a brother.

Eldon Imhoff

Eldon Imhoff, vice-president and sales manager of the Victor Animatograph Corporation, Davenport, Ia., died November 1 at his home there. He leaves a widow, brother, and sister.

RKO Circuit 9-Month Net $1,053,844

RKO Theatres Corporation and subsidiary companies this week announced consolidated net profit after taxes and all charges of $502,205 for the third quarter of 1951.

Profit for the first nine months of 1951, after taxes and all charges, totaled $1,053,844, which included a $380,577 profit from the sale of capital assets, before taxes.

Since RKO Theatres commenced operations as an individual unit only on January 1, 1951, there are no comparable income figures available for similar periods in 1950. The RKO theatre company and picture company were split last January under the New York consent decision.

The circuit reported that 3,914,913 shares of common stock were outstanding at September 29, 1951.

The proxy statement said that if the proposed amendment of the by-laws is adopted by the stockholders meeting set for Dover, Delaware, December 6, six directors will be chosen. Up for election are J. P. Dreibelbis, Leland Hayward, Edward C. Raftery, Sol A. Schwartz, Ben-Fleming Sessel and William J. Wardall. The only newcomer is Mr. Raftery, who is identified as a member of the law firm of O'Brien, Driscoll and Raftery.

The salaries of the top officers of RKO Theatres were given as follows in estimated totals for 1951: Mr. Schwartz, president, $78,960; William W. Howard, vice-president and director, $28,600, and Thomas F. O'Connor, vice-president and treasurer, $25,975.

See Wages and Prices In Moderate Increases

A prediction that wages, wholesale prices and consumer prices will show moderate increases, but not on a runaway scale, is made in a survey undertaken by the F. W. Dodge Corporation for an article in the November issue of *Architectural Record*. Economists polled also thought industrial production will rise continuously from now to the end of 1952; construction will decline moderately, but still will be of boom proportions, and mortgage money will be in plentiful supply.

HENRY R. ARIAS



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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,940 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
†Across the Wide Missouri (MGM)	3	5	–	–	–
Alice in Wonderland (RKO Radio)	–	11	32	20	17
Along the Great Divide (W.B.)	1	7	30	20	5
Angels in the Outfield (MGM)	–	7	19	8	2
Apache Drums (U.I.)	–	13	36	11	2
Appointment With Danger (Para.)	–	8	48	44	13
As Young As You Feel (20th-Fox)	–	–	8	22	17
†Behave Yourself (RKO Radio)	–	–	–	1	3
Best of the Badmen (RKO Radio)	–	9	31	29	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	–	2	14	21	34
Brave Bulls, The (Col.)	–	–	1	11	27
Captain Horatio Hornblower (W.B.)	17	20	23	10	1
Cattle Drive (U.I.)	10	3	5	12	6
Cavalry Scout (Mono.)	–	6	10	3	–
Comin' Round the Mountain (U.I.)	13	6	25	15	–
Cyrano de Bergerac (U.A.)	16	11	7	6	2
David and Bathsheba (20th-Fox)	22	7	1	1	–
Day the Earth Stood Still, The (20th-Fox)	–	5	10	11	1
Dear Brat (Para.)	–	2	37	20	22
†Desert Fox, The (20th-Fox)	3	6	1	–	–
Disc Jockey (A.A.)	–	–	–	1	5
Excuse My Dust (MGM)	1	16	56	22	1
Fabiola (U.A.)	–	6	6	10	4
Fat Man, The (U.I.)	4	–	4	5	3
Fighting Coast Guard (Rep.)	–	1	30	32	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	5	15	10	4	–
Force of Arms (W.B.)	–	1	12	8	3
Fort Worth (W.B.)	9	33	33	9	2
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	31	6	6	1
Frogmen, The (20th-Fox)	21	13	59	20	3
Go For Broke (MGM)	12	54	37	13	3
Golden Horde, The (U.I.)	–	2	6	4	2
Guy Who Came Back, The (20th-Fox)	–	–	7	29	6
Half Angel (20th-Fox)	2	40	43	11	1
Happy Go Lovely (RKO Radio)	–	1	16	13	2
Hard, Fast and Beautiful (RKO Radio)	–	2	2	16	10
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	11	19	16	5	16
His Kind of Woman (RKO Radio)	3	6	6	6	–
Hollywood Story (U.I.)	–	–	4	2	2
House on Telegraph Hill (20th-Fox)	–	–	2	15	6
Hurricane Island (Col.)	–	1	3	5	–
I Was a Communist for the FBI (W.B.)	2	25	39	25	3
Inside the Walls of Folsom Prison (W.B.)	–	7	7	12	5
Iron Man, The (U.I.)	1	4	3	7	1
Jim Thorpe—All American (W.B.)	–	1	17	12	7
Katie Did It (U.I.)	2	8	21	12	–
Kind Lady (MGM)	–	–	8	4	12
Last Outpost, The (Para.)	1	10	32	14	6
Law and the Lady, The (MGM)	–	1	2	6	22
*Lemon Drop Kid, The (Para.)	4	57	40	42	4
Let's Go Navy (Mono.)	4	8	1	–	–
Little Big Horn (Lippert)	–	4	8	4	5
Little Egypt (U.I.)	1	3	14	6	1
Lorna Doone (Col.)	–	6	20	9	3
Mark of the Renegade (U.I.)	–	–	3	7	2
Mask of the Avenger (Col.)	–	–	7	1	8
Meet Me After the Show (20th-Fox)	3	20	37	9	1
Millionaire for Christy, A (20th-Fox)	–	3	5	19	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	27	25	8
Mr. Imperium (MGM)	–	–	1	5	5
Mob, The (Col.)	–	4	3	5	1
*My Forbidden Past (RKO Radio)	2	18	20	30	28
Never Trust a Gambler (Col.)	–	–	–	1	3
New Mexico (U.A.)	–	–	8	6	2
Night Into Morning (MGM)	–	11	7	16	6
No Highway in the Sky (20th-Fox)	–	–	4	2	6
No Questions Asked (MGM)	–	–	6	12	16
On Moonlight Bay (W.B.)	47	61	11	9	1
On the Riviera (20th-Fox)	12	15	33	49	4
Painted Hills (MGM)	–	15	29	11	17
Painting the Clouds With Sunshine (W.B.)	–	5	10	6	1
Passage West (Para.)	9	2	32	17	15
Peking Express (Para.)	1	4	6	10	16
People Against O'Hara (MGM)	–	3	4	24	10
People Will Talk (20th-Fox)	1	4	22	14	–
Pickup (Col.)	–	9	6	2	4
Place in the Sun, A (Para.)	4	5	1	–	–
Prince Who Was a Thief, The (U.I.)	1	10	30	24	–
Prowler, The (U.A.)	2	2	4	3	4
Red Badge of Courage, The (MGM)	–	1	–	1	4
Rhubarb (Para.)	–	7	3	8	1
Rich, Young and Pretty (MGM)	2	30	44	24	1
Saturday's Hero (Col.)	–	8	5	1	4
Secret of Convict Lake, The (20th-Fox)	3	15	9	3	1
Show Boat (MGM)	113	21	14	–	–
Sirocco (Col.)	–	11	8	10	20
†St. Benny the Dip (U.A.)	–	–	1	4	–
Strangers on a Train (W.B.)	3	38	30	22	4
Strictly Dishonorable (MGM)	–	3	2	14	45
Strip, The (MGM)	–	–	7	16	3
†Sunny Side of the Street (Col.)	–	–	4	–	–
Take Care of My Little Girl (20th-Fox)	10	59	43	6	–
Tall Target, The (MGM)	–	–	2	2	11
Teresa (MGM)	–	7	10	21	10
Texas Carnival (MGM)	6	5	5	–	–
Texas Rangers (Col.)	1	6	7	3	7
That's My Boy (Para.)	43	30	14	3	–
*Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	–	1	4	3	4
Tomorrow Is Another Day (W.B.)	–	–	2	1	2
Two of a Kind (Col.)	–	–	5	14	3
*Up Front (U.I.)	3	37	64	13	24
Warpath (Para.)	–	2	38	14	5
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	–	2	2	6



. . . the originol exhibitors' reports deportment, estoblished October 14, 1916. In it theotremen serve one another with informotion obout the box office performonce of product—providing o service of the exhibitor for the exhibitor. ADDRESS REPORTS Whot the Picture Did for Me, Motion Picture Herold, Rockefeller Center, New York 20.

Columbia

BLONDIE'S HERO: Penny Singleton, Artbur Lake —They still are popular. Would be sorry to see this series discontinued. Played Thursday, Friday, Saturday, October 18, 19, 20.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

GENE AUTRY AND THE MOUNTIES: Gene Autry, Pat Buttram—Gene not the draw he used to be, but still feel he has a following. Played Thursday, Friday, Saturday, Octoher 18, 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

MY TRUE STORY: Helen Walker, Willard Parker —This little co-feature was surprisingly good. Very well done. Played Friday, Staurday, October 19, 20.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

PICKUP: Beverly Michaels, Hugo Haas—This picture was directed as well as starred in by Hugo Haas. Beverly Michaels and Allan Nixon also do good jobs. Opened fair, but dropped off badly the second night. I thought it was a good show, but my patrons thought differently and I must have been wrong. Played Tuesday, Wednesday, October 9, 10.—Howard S. Phillips, Congress Theatre, Marcus Hook, Penna.

PYGMY ISLAND: Johnny Weissmuller, Ann Savage—A very good picture for jungle fans. The kids must have liked it too—they sat through it and stayed put. Fairly good crowd. Small town. Played Friday, Saturday, October 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

SANTA FE: Randolph Scott, Janis Carter—This Technicolor picture did fair weekend business—quite satisfactory. Played Friday, Saturday, October 19, 20. —Harland Ranklin, Plaza Theatre, Tilbury, Ont., Canada.

711 OCEAN DRIVE: Edmund O'Brien, Joanne Dru —Good action picture with lots of suspense. Played Monday, Tuesday, October 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SMUGGLER'S GOLD: Cameron Mitchell, Amanda Blake—This wasn't too strong. Strictly for double billing and action fans. Doubled with "Hit Parade of 1951" to fair business. Played Wednesday, Thursday, October 10, 11.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

STREETS OF GHOST TOWN: Charles Starrett, Smiley Burnette—Fine western that we doubled to satisfaction. Played Thursday, Friday, Saturday, October 18, 19, 20.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

Metro-Goldwyn-Mayer

DIAL 1119: Marshall Thompson, Virginia Field—Just a small program picture from Metro that didn't set the world on fire but pleased all those who came. Marshall Thompson's eflorts were good in this particular type of role. Good for a mid-week date.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

GO FOR BROKE: Van Johnson, Warner Anderson—You couldn't go wrong on this picture at any time. Very well handled and very realistic. We did just an average business for a small town. Played Sunday, Monday, Tuesday, October 14, 15, 16.—Francis Gill, Paonia Theatre, Paonia, Colo.

MINIVER STORY, THE: Greer Garson, Walter Pidgeon—A good picture which stood up well alone. Some said it was excellent. The usual business for a small town. Played Wednesday, Thursday, October 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAINTED HILLS: Lassie, Bruce Cowling, Cary Grey—A good picture any time. If you pass this one, you are throwing away good money. Doubled with "The Man on the Eiffel Tower"—both good pictures. Good business for this small town. Played Friday, Saturday, October 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

TWO CENTS' WORTH —AND WELCOME

"As I have been a faithful reader and believer in the *Herald* and never contributed to your "What the Picture Did for Me," I think I will start adding my two cents' worth."
—HOWARD MCGILL, *Manager, Brundidge Theatre, Brundidge, Ala.*

RICH, YOUNG AND PRETTY: Jane Powell, Wendell Corey—A good picture—beautiful color and good acting by the whole cast. Comments were favorable. We can always make a little money on MGM products. Played Saturday, Sunday, Monday, October 20, 21, 22.—O. Fomby, Paula Theatre, Homer, La.

RICH, YOUNG AND PRETTY: Jane Powell, Wendell Corey—Almost the perfect family picture. Contains many laugbs, a story that's not too bad and some good singing, well staged with beautiful color. Entire cast are box office and do a good job. It brought back many of our old patrons, especially the women. We could stand for more like this one. Played Sunday, Monday, October 21, 22.—Howard S. Phillips, Congress Theatre, Marcus Hook, Penna.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—This Technicolor western drew well for two nights and one matinee. A very good story. We did some extra advertising on this, which helped.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

Monogram

HOT ROD: James Lydon, Gloria Winters—This is a very nice little picture for either half of a double bill. It runs just an hour and is clean, wholesome entertainment. I played this purposely on the nights of the stock car races, and drew average mid-week business. It is one of Monogram's better pictures. Good title. The weather was nice. Played Wednesday, Thursday, September 19, 20.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

LET'S GO NAVY: The Bowery Boys—These boys always please here. Picture is full of corny situations, as usual with them, but my audience howls at everything they do. So why should I be highbrow and not go along with the boys and girls who pay me my salary? Played "Beaver Valley' as featurette, which is excellent. Played Friday, Saturday, October 26, 27. —Howard S. Phillips, Congress Theatre, Marcus Hook, Pa.

Paramount

LAST OUTPOST, THE: Ronald Reagan, Rhonda Fleming—Good action, good acting and well supported —a good picture. Average business in this small town. Played Sunday, Monday, Tuesday, October 21, 22, 23. —Francis Gill, Paonia Theatre, Paonia, Colo.

PEKING EXPRESS: Joseph Cotten, Corinne Calvet —Very good—lots of action. Did average mid-week business. Played Wednesday, Thursday, October 24, 25.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Very disappointing. By the time we had built the program up to proper length, the total film rental was exhorbitant. Many dissatisfied patrons. Played Tuesday, Wednesday, October 9, 10.—Rowell Brotbers, Idle Hour Theatre, Hardwick, Vt.

OUR VERY OWN: Ann Blythe, Farley Granger, Joan Evans—This is first rate entertainment that beld up in an excellent manner for three nights. It's a story that really could happen, and is done to perfection by all members of the cast. I heard nothing but good comments on this one. Played Monday, Tuesday, Wednesday, September 24, 25, 26.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

Twentieth Century-Fox

FOLLOW THE SUN: Anne Baxter, Glenn Ford—Definitely fine entertainment with a wide appeal. I was somewhat surprised to find that the picture did 105% at the box office for the mid-week change. All comments were good, and although it isn't as big as "The Stratton Story" (MGM), Fox didn't ask a big price. I think it is worth a playdate any place. Played Wednesday, Thursday, October 17, 18.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

GUY WHO CAME BACK, THE: Paul Douglas, Joan Bennett, Linda Darnell—A fairly good picture—not too big, but I think all my patrons enjoyed it. Business just about average or below. Paul Douglas is pretty good in this picture. Played Wednesday, Thursday, October 24, 25.—O. Fomby, Paula Theatre, Homer, La.

HALF ANGEL: Loretta Young, Joseph Cotten—Nothing that you might call colossal, but very good family entertainment of the type we need. Swell Technicolor, a cute story, popular stars and an early date gave me 100% business for the change. Fox and Republic are my biggest money makers. This one was sold fairly and I put a little money back into my weakened hank account. It's good for either preferred time or mid-week. Played Sunday, Monday, October 14, 15.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

LET'S MAKE IT LEGAL: Claudette Colbert, Macdonald Carey—Pleasing comedy, very light. Did less than average box office. Played Sunday, Monday, October 21, 22.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

United Artists

ADMIRAL WAS A LADY, THE: Wanda Hendrix, Edmond O'Brien—This is a picture about nothing. Not many cared for it. Edmond O'Brien was much better in "D. O. A." than this one. I have read exhibitors' previous reports that this was good, but I still have to stick to my claim that it's mediocre at best. No particular draw at all. Played Monday, Tuesday, October 1, 2.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

FORBIDDEN JUNGLE: Don Harvey, Forrest Tay-

(*Continued on following page*)

(*Continued from preceding page*)

lor—Just a jungle picture. Not much comment one way or another. I'm afraid it doesn't mean too much, and definitely should be considered as the bottom half of a double bill. I doubled it mid-week with "Hot Rod" (Monogram) to average business, but there were a few walk-outs on "Forbidden Jungle." From here on we had all better be very careful.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

MAN FROM PLANET X, THE: Robert Clark, Margaret Field—This might have been good if some money had been spent in production. We had a good crowd the first night, as the title was fascinating, to the high school students especially. I ran it single bill, but it should be doubled by all means. In comparison with some of the other recent releases along this line, it's at the bottom of the list. I can only blame myself, as I cancelled a better picture and put this in. Played Wednesday, Thursday, October 3, 4.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

RED LIGHT: George Raft, Virginia Mayo—As I have written before, I cannot make money on mysteries, and this was no exception. In spite of a reasonable film rental and favorable conditions, I failed to break even. As far as mystery dramas go, this is a little above average and has a good, competent cast. If you have "Kill or Be Killed" bought, get rid of it and play this instead. The weather was cool. Played Tuesday, October 16.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

TULSA: Susan Hayward, Robert Preston—What a lovely picture—a major Technicolor production worthy of preferred playing time. Had a tieup with Rotary, who were very pleased. Played Wednesday, Thursday, October 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal-International

BEDTIME FOR BONZO: Ronald Reagan, Diana Lynn—Now here is a picture that I can really rave about in terms of audience satisfaction and attendance. How they got Bonzo (the chimp) to do all the things he went through, is more than I'll know. Universal has the product for the small towns at the present. Every U-I picture I have shown in the past four months has been a winner. Played Friday, Saturday, October 5, 6.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

CALAMITY JANE AND SAM BASS: Yvonne De Carlo, Howard Duff—The usual round of western robberies and plundering all dressed up in brilliant Technicolor. The picture sure had an abrupt ending. From a drawing standpoint it was very good. The country folks all like the westerns here. Played Thursday, Friday, Saturday, September 27, 28, 29.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

MA AND PA KETTLE GO TO TOWN: Needless to say, this series is the biggest draw on the market in small situations. I liked this somewhat better than "Ma and Pa Kettle." I am sure anyone who isn't playing Universal product now is missing a good number of money making attractions.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

UP FRONT: David Wayne, Tom Ewell—This is a good comedy. If you can get them out, you'll have happy customers. Played Monday, Tuesday, October 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

INSIDE THE WALLS OF FOLSOM PRISON: Steve Cochran, David Brian—An exciting picture, but no good at our box office. Business far below average. My patrons just won't come out to see these prison pictures. Played Wednesday, Thursday, October 17, 18.—O. Fomby, Paula Theatre, Homer, La.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This is an old one, but one that everyone should show again. Good for children as well as adults. Shown on Jackpot Night, but wish I had had it on another night, as it is a good one to exploit. Good business. Small town and rural patronage.—Howard McGill, Brundidge Theatre, Brundidge, Ala.

Short Product in First Run Houses

NEW YORK—Week of Nov. 5

PARAMOUNT: Double-Cross-Country Race ***Paramount***
Way Out West in Florida ***Paramount***
The Willie Hoppe Story ***Columbia***
Feature: The Mob ... Columbia

RIVOLI: Pastry Panic ***20th-Fox***
Feature: David and Bathsheba ... 20th-Fox

ROXY: Sno-Fun ***20th-Fox***
The Guest ***20th-Fox***
Feature: Anne of the Indies ... 20th-Fox

Warner: Tweety's S.O.S. ***Warner Bros.***
World of Kids ***Warner Bros.***
Feature: A Streetcar Named Desire .. Warner Bros.

Shorts

Columbia

ARMY'S ALL AMERICAN: World of Sports—Football fans will like this.—Tom Poulos, Paonia Theatre, Paonia, Colo.

BAREFACED FLATFOOT: Mr. Magoo—This is just another cartoon, but like all Mr. Magoo's, it is good.—Tom Poulos, Paonia Theatre, Paonia, Colo.

BIRDS IN LOVE: Color Favorite—The teen-agers just loved this short.—Francis Gill, Paonia Theatre, Paonia, Colo.

LEON & EDDIES: Cavalcade of Broadway—Very good—patrons enjoyed it.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

PHONY CRONIES: El Brendel—This was O.K.—nice program short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MERRY MAVERICKS: Stooge Comedy—Boy, oh boy, what a treat for my patrons. This gave the Stooges a big shot in the arm—it's different and howlingly funny. Use it along with a weak feature and advertise it as the funniest stooge comedy yet.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

WHA' HAPPEN?: All Star Comedy—Lots of laughs with this one—about average, I'd say.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

WORLD'S CHAMPION HELL DRIVERS: World of Sports—Good action picture. Patrons enjoyed it.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

Twentieth Century-Fox

GANDY GOOSE IN WIDE OPEN SPACES: Terrytoon—This is a shoot-'em-up western, and good.—Francis Gill, Paonia Theatre, Paonia, Colo.

SHOOTING THE SALMON RAPIDS: Sports Review—The sports fans will like this as we like to fight our trout here.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal International

EDDIE PEABODY AND SONNY BURKE'S ORCHESTRA: Name-Band Musicals—Very good variety musical short. I enjoyed Eddie's banjo solo as I am a professional banjoist myself.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

C. McCARTHY AND M. SNERD IN SWEDEN: Sports Parade—Here is a short you can use to boost up a weak show or fill in as a second feature. This is in Technicolor, and very interesting. I had lots of good comments—more than on the feature.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

PIGSKIN PASSES: Featurette—This short should prove interesting to the football fans now that the season is open. Very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

PONY EXPRESS DAYS: Technicolor Special—This is a very interesting Technicolor featurette—play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SO YOU WANT TO THROW A PARTY?: Joe McDoakes Comedy—Everyone will enjoy this one.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

"See You" for Music Hall

"I'll See You In My Dreams," Warner production based on the life of Gus Kahn, will be the Christmas attraction at Radio City Music Hall in New York, it is announced by Russell V. Downing, managing director. The film stars Doris Day, Danny Thomas, Frank Lovejoy, Patrice Wymore and James Gleason. Michael Curtiz directed.

NEVER AGAIN!

N.C. started as an assistant theatre manager and eventually operated his own theatre in his home neighborhood. His position was respected and his business sought after. Ill health and a series of mishaps destroyed this lifetime of effort. Even food and shelter fell beyond his reach.

THIS MUST NOT HAPPEN AGAIN IN OUR INDUSTRY. ALWAYS THE FIRST TO HELP OTHERS, IT'S TIME TO HELP OUR OWN. DO YOUR SHARE BY BUYING TICKETS TO



MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

It Was a Fine, Friendly Convention of Showmen

NOBODY got mad at anybody — at least, not much, at the 18th Annual Convention of the Allied States Association of Motion Picture Exhibitors, at the Hotel Biltmore, in New York, last week. We admit to a feeling for Allied, justified by attending thirty or more of their conventions, across the nation, and knowing probably half or better of the 600 who were registered, as personal friends.

Nice to see you all; even though forty guys in forty bars can become somewhat of a problem in human relations—and how to get home under your own power. The average of old friends, to meet and greet, in a convention day, even if you start early and finish late, is a problem to be considered, in spite of our previous training.

And it's nice to know that most of our old training was all to the good. Metro is still the friendly company, and we made friends saying so. Our seat-mate at lunch the other day said he had no parking problem with bad pictures, and we responded in the old form, "You mean you blame Metro for your parking problem?" That's the extremes to which they go.

In our considered opinion and belief, Allied has done its job with distinction and valour. They've gotten places and accomplished results that have done much for the future of film industry. Of course, we could cite some Allied members, no names mentioned, but they know, who shout "monopoly" but maintain a private monopoly in their own bailiwick. That's different!

And too, there are more showmen, present and visible than is usually the case at conventions. Too many to mention by name, but A. B. "Jeff" Jefferis, president of Mid-Central Allied, intrigues us with his small-town showmanship; Charley Jones, of Elma, Iowa, is a man to write about in the Round Table, and Leo Jones has a new drive-in, merely to beat anyone else to the punch, in his home county in Ohio.

We miss a few, such as Pete Woods and Dave Palfreyman, good friends and convention companions of other years.

INDUSTRY SHORTS

Teaching Film Custodians, Inc., a division of the Motion Picture Association of America, 25 West 43rd St., New York, announce that the series of 12 industry short films, prepared by the various companies, are now or soon will be available in 16-millimeter, for deposit in school film libraries or otherwise provided for non-theatrical distribution away from theatres. These films and their makers are as follows:

LET'S GO TO THE MOVIES
(RKO Radio Pictures)

THE ART DIRECTOR
(20th Century-Fox)

THE SOUNDMAN
(Columbia)

THIS THEATRE AND YOU
(Warner Brothers)

HISTORY BROUGHT TO LIFE
(Paramount)

SCREEN ACTORS
(Metro-Goldwyn-Mayer)

MOVIES ARE ADVENTURE
(Universal-International)

THE COSTUME DESIGNER
(RKO Radio Pictures)

THE SCREEN WRITER
(20th Century-Fox)

MOMENTS IN MUSIC
(Metro-Goldwyn-Mayer)

THE CINEMATOGRAPHER
(Paramount)

THE SCREEN DIRECTOR
(Warner Brothers)

Any city or town may purchase the series for deposit in school film libraries, at laboratory cost, which amounts to $100 for the entire set of twelve single reels. The studios have done their part; it is no more than fair that local theatres should provide prints for circulation at their point of sale. It's a long-time investment.

¶ Here's the TV story in a few words. You can think it over. TV is going through the same travail that we had in our industry, but with this difference. We had more *time,* for they have a quicker listening and viewing audience than has been recorded in our history. The set manufacturers have done a job of selling TV equipment in the home, far beyond the program and/or entertainment satisfaction to be derived, mostly on the promise of the future. Advertisers were, and are, so eager to buy television time that there's none to be had, even at the terriffic prices. The material that makes entertainment is being consumed at a rate which exceeds any belief.

¶ Our compliments to the wire services for two fine advertising and public relations jobs, put over recently. First, Western Union *raised* its prices, BUT sold the public the idea that "NOW, you can send 15 words . . .". (It actually meant a 50 per cent increase in the minimum rate.) Also, current in the national magazines, the advertising for the new cross country television short-wave network, erected by the American Telephone and Telegraph Company. Its directed beam will carry television and *many hundreds of long distance telephone conversations.* Like the coaxial cable, the device serves two purposes.

¶ John P. Loew, who has long been our notion of the young man most likely to succeed in his ambition to make motion pictures a career, shows us a fine example of two-color newspaper advertising for "David and Bathsheba" at the Garden theatre, Greenfield, Mass. We compliment a member of the Managers' Round Table for finding the two-color mats in the pressbook, and selling the idea to the *Recorder-Gazette,* one of the growing list of newspapers across the nation that have color on the presses. —*Walter Brooks*

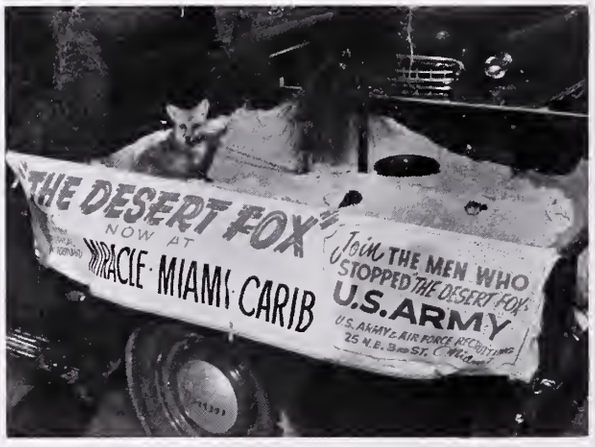
TALLEST SHOWMEN

Really, the tallest and most spectacular figure ever built on Broadway. The principal character in this great display for "Ten Tall Men" at the Victoria theatre, is sixty-five feet high, and surrounded with colorful—and expensive—art work.





Midge Ware, Hollywood starlet, hands out "Blue Veils" at the premiere performance of RKO's picture at the Criterion theatre, on Broadway.



Mel Haber sends a reasonable facsimile of "The Desert Fox," used as ballyhoo at Wometco's Miracle, Miami and Carib theatres.





Lester Pollock, manager of Loew's theatre, Rochester, had the dance motif literally flying through the air, for "An American in Paris" — and a ballerina giving out flagons of perfume.

George Peters, manager of Loew's theatre, Richmond, had his staff in "Basque" berets and chest ribbons, with a typical advertising kiosk, for "'An American in Paris."

SHOWMEN IN ACTION

Joe McCarthy, manager of the Strand theatre, Hartford, Conn., sneak-previewed Jimmy Cagney's new picture, "Come Fill the Cup," and got rave reviews from the critics.

▼

Neil Welty, manager of the Pickwick theatre, Greenwich, Conn., benefitted by a piece of self-criticism printed in the High School student newspaper, commenting on their manners at the movies.

▼

Hugh S. Borland, manager of the friendly Louis theatre, last run in Chicago's Negro district, cooperating with a new Southside newspaper, *The Chicago Enterprise,* for mutual benefits.

▼

Edwin A. Falk, co-partner, owner and manager of the Roxy theatre, Billings, Oklahoma, is a new member of the Round Table who has spent his life in motion picture business.

▼

Jimmie Thames, publicist for Rowley United Theatres, Little Rock, Ark., sends a tear sheet of a beautiful cooperative newspaper page on "Texas Carnival" with three-color treatment.

▼

Frank Harpster, manager of Warner's Ohio theatre, Mansfield, Ohio, landed a full-page cooperative ad for "His Kind of Woman" in the Mansfield *News Journal* with liberal sponsorship.

▼

Al Schreiner, manager of the Cabrillo theatre, San Pedro, Cal., holding a cat contest for "Rhubarb," with the Hollywood tom cat present for a personal appearance.

▼

Dean Hyskell, in Fox West Coast Showtime, asks "Why not promote a Fall Fashion show with a store like J. C. Penney?" and we remind you all there are 1,600 Penney stores.

▼

R. M. Hopkins, manager of the Hollywood theatre, Portland, Ore., staged a very successful 25th Anniversary which became a gala occasion on a city-wide basis.

▼

Pat Smith, (feminine) who is a very pretty model, tub-thumping for "An American in Paris," greeted with Acclaim (capital "A") by George Peters, when she visited Loew's theatre in Richmond, Virginia. (It's an old Southern custom!)

▼

Ralph H. Frame, manager of the Pace theatre, Chadron, Nebraska, had an impressive Indian ballyhoo for "Warpath" with 15 dancers and singers from the Pine Ridge reservation in South Dakota's Black Hills.

▼

Lou Cohen, manager of Loew's Poli, Hartford, Conn., used his lobby holdout tapes to square a ring for a boxing bout (featherweight class) as promotion for "Iron Man."

Lester Pollock's annual spook show and grand Hallowe'en Party was an even bigger success than usual, with all the never-failing stage stunts, including a shaving contest for lady barbers (and men victims) using whipped cream for soap.

▼

Chris Casper, recently manager of John Hamrick's Blue Mouse theatre, in Seattle, has resigned to head the Nifty Costume Co., who supply theatre uniforms on rental.

▼

Grover Hendricks, promoted to manager of John Hamrick's Music Box theatre in Seattle, trying his new wings with exploitation for "Mr. Drake's Duck" which is a flyaway.

▼

Movietime, USA, was a big success in Alaska, according to tearsheets from the *Juneau Daily Alaska Empire* which have just reached this desk by fast dogteam. In the shuffle, they forgot to tell us the names of the managers involved.

▼

Gertrude Reynolds, nee Tracy, manager of the Parma theatre, Parma, Ohio, of whom no word in much too long, in with a story we're going to use next week, for the benefit of all Round Table members. She has ideas for managers.

▼

W. B. Mallory, Chief of the Motion Picture Branch of the Panama Canal Company, Balboa, says they operate 14 theatres in the Zone, no connection with the Army.

Jim McCarthy, manager of Warner's Strand theatre, Hartford, Conn., previewed "Close To My Heart" for 300 representatives of Hartford's women's clubs, insurance groups, etc., and used their audience comment cards for advertising purposes.

▼

Forty-two theatres in Minneapolis combined to reprint a local column, "I Like It Here" by George Grim, from the *Minneapolis Tribune,* in which he praised the reception and the service he had in a local theatre when he decided to patronize Movietime, USA, in his own neighborhood.

▼

Tony Massella, manager of Loew's Poli Palace theatre, Meriden, Conn., promoted a full-page cooperative ad with a dozen local sponsors, to advertise "The Day The Earth Stood Still."

▼

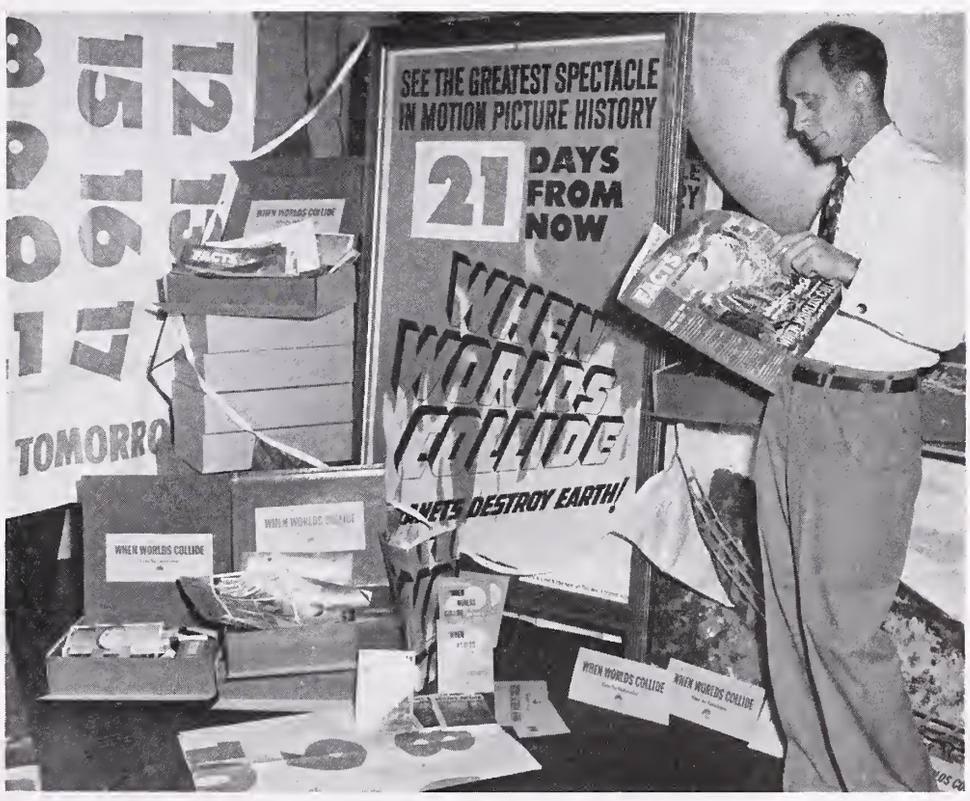
Jack Harvey, manager of the Palace theatre, Danbury, Conn., cut an ad mat for "Painting the Clouds With Sunshine" up in small pieces, planted the bits here and there in an automotive dealer's advertising, who paid off with gift tickets for those who assembled the theatre ad.

▼

Howard Johnson, manager of the Strand theatre, Hamden, Conn., is active in the formation of a new merchant's organization for neighborhood promotion and has been elected vice-president.

▼

George Landers, division manager for E. M. Loew's theatres in Hartford, conducting an interesting survey "What Happens to Beauty Queens" as advertising for "The Lady Pays Off."



The gentleman on the far right, practically buried in his own promotional material, is Sid Mesibov, exploitation manager for Paramount, looking over the things and stuff which will tell you how many days before "When Worlds Collide" hits your theatre.

Great Caruso Is Theme of Campaign

Geoffrey Bargate, manager of the Metro theatre, in Johannesburg, South Africa, won the overseas honors in the Quigley Awards competition for the third quarter with his excellent campaign on "The Great Caruso" —and says his theme was that "Caruso was great"—which the picture proved, with appropriate gestures. Emphasis was laid on the singing of Mario Lanza, who has become popular with his two previous pictures, and the fact that Metro turned this biographical story into a really fine musical film.

Johannesburg presents certain problems in showmanship, for much of the newspaper copy is in Dutch, and curiously, we can almost read it, because it contains so many English words. The advance publicity in both English and Afrikaans newspapers built up the "Mario Lanza Song Popularity Contest" through six weeks, and a "Caruso-Lanza Quiz" was featured in the theatre programme. Letters to schools accented the musical and historical values.

A giant electric sign, largest ever erected in South Africa, was placed three weeks before the picture opened, for the run. Newspaper advertising, teaser heralds, window tieups, radio plugs, and 24-sheet "hoardings" were utilized. An advance booking office was opened for the sale of reserved seats ten days before the playdates, and established a record for this type of selling. The Song Contest resulted in a series of stage events, over five weeks.

Interstate Circuit, Inc. Invites the Teachers

Frank Weatherford, city manager for Interstate theatres in Fort Worth, Texas, signs the circular letter which comes to this desk, probably similar in style to letters sent to school teachers throughout the circuit. It begins, "Dear Teacher: Now that you've weathered the first onslaught of children coming back to school, may we suggest you take time out to enjoy a movie? This letter is your invitation to be our guest at any Fort Worth Interstate theatre. We are anxious to express our appreciation for the spirit of friendliness you have shown us on occasions when we have requested your cooperation."

School Bulletin Praises "David and Bathsheba"

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., sends a copy of the bulletin posted in New Haven schools, as "Superintendent's Bulletin No. 9," which gave out with peans of praise for "David and Bathsheba"—quite beyond what you generally expected by way of approval from school authorities, even for a Biblical subject.



Hy Fine, trying for an effect with Paramount's "Detective Story" at the Metropolitan, Boston, used this display in the style of legitimate theatre house boards, to carry out the idea that this was a film production of a great stage play.

Walter Reade Managers Make New Connections

Jack Hamilton, formerly with the Walter Reade circuit in New Jersey, has been made assistant general manager in charge of theatre operations for Roth Enterprises, Inc., of Washington, D. C., who have a string of drive-in theatres in Virginia. H. L. "Robbie" Robinson, who was manager of Reade's Etonville Drive-In at Eatonville, N. J., is now a zone manager.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, prorams, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

LOOK WHO'S HERE



It's Irving Mack, genial and cooperative head man of Filmack Trailers, Chicago, whose standing ad looks at you each week from the opposite corner of this page. Irving is one of our favorite people; he travels the country and we meet him in tour—providing "Inspiration" for all good showmen.

Irving wraps up a complete package of showmanship and lays it on the line, every month in the year, just ahead of your requirements. He specializes in good work, but fast. If you give him a reasonable break, he'll deliver the goods, in time for your use, at low cost. His line for the holiday season is second only to Santa Claus.

He also operates a joke laundry in Chicago, second largest in the country. The biggest, at Pleasantville, N. Y., is for Reader's Digest, where slightly soiled gags are thoroughly cleaned up for their nine million readers. In Chicago, Irving puts the jokes he hears in a mechanical device which suds them up and down in a powerful detergent that renders them usable.

Business Picks Up With "Pick Up"

Sid Kleper, manager of Loew's College theatre, New Haven, reports improved business with his campaign on "Pick Up"—"the low-down about a come-on girl" which he advertised with very realistic ballyhoo and stuff. A girl on the street gave out envelopes addressed to "Men Only" containing a throwaway card. Large display ads, made from pressbook mats, were used again as window and pole cards. Numbered cards, distributed about town, awarded guest tickets if presented by two of the opposite sex, who held the same serial number on both pink and blue cards. Good stunts for a college town, and Yale is a very erudite university.

Selling Approach

WHEN WORLDS COLLIDE—Paramount. In Earth-Shaking Color by Technicolor. Most amazing story that science or fiction ever imagined. Giant planet collides with earth! Enormous earthquakes swallow whole continents! A space ship leaves earth. 24-sheet and all posters carry earth-shaking message of world calamity, with poster value for your lobby or marquee. Good line of teaser ads will introduce your newspaper advertising campaign and supply display in small situations. A special fifteen-day, dated teaser ad, ticks off the expired time before we go boom. Large newspaper display ads, such as No. 403, are something new and different for your advertising. Small space ads, especially prepared, are better than usual, but try for a big ad for a sensational picture. Jumbo, full-color herald, keys the campaign in any situation, and contains all the best advertising values. A special 4-page color section, bound in your pressbook, has been mailed to newspaper editors and opinion-makers, all over the country. Follow it up by a person-to-person call. Picture has had elaborate pre-selling campaign.

BRIGHT VICTORY—Universal-International. The screen reaches deep into the heart of today's generation, to bring you the ecstatic joys of the greatest love story of our time! Based on the best-selling novel, "Lights Out" by Baynard Kendrick. A terrific acting cast, headed by Arthur Kennedy, Peggy Dow, with top dramatic direction and production. Strong 24-sheet that will make cut-outs for lobby and marquee display, and the other posters have the same style. There is a good herald, which keys the campaign with its use of the leading dramatic illustration. Window card and other accessories are in similar theme. Assortment of newspaper ad mats is adequate if not impressive and you will find the size and shape to suit you best in the pressbook. Enough smaller sizes for every situation. and reason to choose what will go best with your audience.

FORT DEFIANCE—United Artists. In color by Cinecolor. Where "kill or die" was the Indian cry! A killer—and his hunter—now must stand together or die, against the endless hoardes of blood-maddened Navajos! The guns! The glory! The furious story of the last great Navajo War! There's a 24-sheet and it has good art-work for a western. Other posters are in the same class. There's a herald, and it has the best of the advertising style; you can use it and built on it, to supply your entire campaign. Use the same theme and treatment and thus keep the picture on its own footing. Newspaper ads are commonplace, in either large or small sizes, so you can use the size that best suits the budget with no loss. There are several good coloring-contest and comic-strip style mats in outline drawing, which are better than average.

DRUMS IN THE DEEP SOUTH — RKO Radio Pictures. In color by Cinecolor. The magnificent exploit of a handful of heroes who blocked Sherman's march to the sea. The desperate stand of ten men in gray and a girl in love, who held a whole army at bay. The screen's salute to heroism that made history. A story of the Confederacy, retold now when the stars and bars are flying again and your Confederate money may be good at the bank. Ask Bob O'Donnell, or J. P. Harrison, of Denton, Texas. 24-sheet and other posters are colorful; the herald is especially good, with an attractive front cover that displays the flag of the Confederacy. You'll see it more and more often in the future, and it is going to mean something. Newspaper advertising and other displays for this picture make the mistake of featuring an action shot which isn't worth the spread; the pressbook and advertising department built a campaign on an inferior illustration and you're stuck with it—a foolishly dramatic picture of a fighting soldier who looks something less than authentic. Picture had a Southern states premiere, with the support of the Daughters of the Confederacy, and it's strictly patriotic on the side of Dixie.

ANNE OF THE INDIES—20th Century-Fox. In color by Technicolor. Seven seas, a thousand buccaneers, a pirate queen, mistress of them all! The fabulous real life story ot a historical figure of the West Indies ocean. More fun than a vacation trip, for you can't see such things on a tour. The 24-sheet is particularly good, the company points with pride and says "Post it all over town" and we agree; it has color and excitement galore. It's giant-size artwork at $2.40 per copy. Other posters are equally compelling. Newspaper ads, beginning with a good set of teasers, are full of swashbuckling action and color. The lady pirate will attract victims. Two-fisted Technicolor trailers, two of them, a teaser and a longer NSS trailer, will shout about the production. The herald is also special, and again the company can be proud of the result. They've got something that packs a punch and will set off this campaign in any situation. Good pressbook ideas for lobby display to carry out this selling approach. It's alive and will sell tickets. West Indies "Treasure Map" and coloring contest mats available. You can dig up that old treasure chest and use it all over again, for luck.

WHEN YOU NEED
SPECIAL TRAILERS
'GOOD' AND F-A-S-T
SEND YOUR ORDER TO
FILMACK
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: FEBRUARY 1ST, A MAN FOR drive-in theatre, year round position and vacation, in New York State. Working indoors in the cold season and outdoor seven months a year. Good salary. Send all data and photograph, salary expected in first letter. BOX 2615, MOTION PICTURE HERALD.

WANTED: A GOOD PRESENT ASSISTANT manager to act as a manager of a night house in New York State. Send references, salary expected, photograph, and all communication in first letter. Year round job with vacation. BOX 2616, MOTION PICTURE HERALD.

THEATRES

NEW JERSEY THEATRE FOR RENT, 750 seats, excellent opportunity, populated area, reasonable. Telephone: ESSEX 3-1158.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

FOR SALE DRIVE-IN THEATRE, LOCATED ON beach, Mississippi gulf coast. 600 speakers, modern design, beautiful concession house. Twin projectors, ten acres, concessions also making good money. One year old. PRIEUR LEARY, Pass Christian, Miss.

DRIVE-IN EQUIPMENT

PAY OUT OF INCOME. COMPLETE PROJECtion and sound outfits from $1,595 available on time payments. Send for equipment list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANT TO BUY, COMPLETE DRIVE-IN EQUIPment, including tower, that can be moved. Contact JOHN MARLOW, Herrin, Ill.

ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

PRINTING SERVICE

WINDOW CARDS. PROGRAMS. HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

PAIR SIMPLEX SP 35MM. SOUND PROJECtors, portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, Route 6, Knoxville, Tenn.

HOLMES SWEET HOLMES! EDUCATORS (Mazda lamps) $605; with W. E. Soundheads, baby Strong arcs, rectifiers, special $995. All rebuilt like new dual outfits with amplifier and speaker. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SEATING

CHAIRS—UPHOLSTERY—PARTS. HEYWOOD—American—Ideal—International. Get our prices and photos. State the amount needed. ALLIED SEATING CO., 234 W. 44th St., New York City.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair Bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUSINESS BOOSTERS

GIVEAWAYS KIDDIE MATINEES — 20 ASsorted foreign stamps—2½c package. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERED Masonite marquee letters 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler. Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

BUSCH OPTICAL PICTURE REDUCTION printer, rebuilt $3,250; Auricon professional sound camera $495; Micop Hispeed 90 fpm printers, 16/35mm, $1,650 plus tax; 16mm Animation stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell & Howell Specialist outfit, originally $2,350, $1,495; Micro synchronizer 4 way 16/35mm $195; 500W Sunspots on stands $77.50; New Bridgamatic Jr. 16mm automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Swiss Company Plans To Produce Feature

by ARTHUR GOEPFERT

in Bern

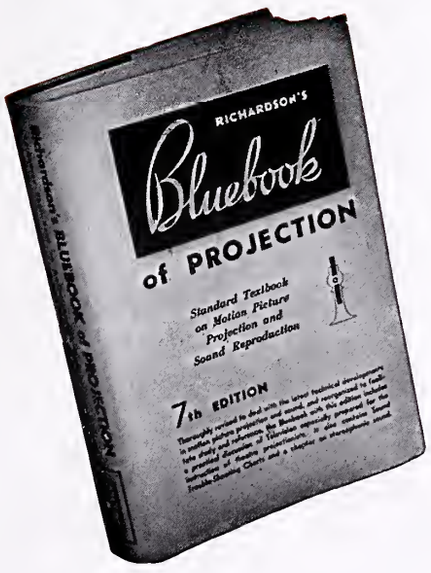
Gloria-Film, a Swiss production company, which for some years has produced only documentaries, announced the immediate start of a new feature picture. It will be made by Dr. Iskar Dueby, formerly production manager with Praesens-Film, who went over to Gloria because he did not like the off-work periods with Praesens which makes only about one film a year.

The first picture which Dr. Dueby will make will be called "Palace Hotel" and will be directed by Max Ophuls, lately of Paris where he made "La Ronde." The story will be set in the milieu of writers and chambermaids of a big hotel. Kaethe Gold and Gustav Knuth, as well as Paul Hubschmid, have been announced for the lead parts. The picture will be made at the Praesens studios.

▽

The Film Kammer of the Swiss Government held a meeting with its president, Antoine Borel, recently.

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION



● You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

F. H. Richardson's

BLUEBOOK of PROJECTION

SEVENTH EDITION — SUPPLEMENTED WITH

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Over 700 pages. The only practical guide to good projection and quick trouble-shooting.

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE

FALL BUYERS number..

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★ *Making Movies a Greater Theatre Medium*

see pages 9, 12 and 21



NOVEMBER Issue: Section 2 of Motion Picture Herald of NOVEMBER 10, 1951

INCREASED REVENUE

with no box office increase



Yes...you can increase your revenue—and profits—without raising prices at the box office. Thousands of exhibitors are boosting the per-admission take by offering theater goers the refreshment they would buy elsewhere. That means ice-cold Coca-Cola. All it takes is a few square feet of idle space—and your choice of vending methods. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.





IT DOES SOMETHING TO FOLKS!

Once having Motiographs, a theatreman never buys any other projector...actually becomes hostile when anyone suggests that he change. What can you do with people like that? Thinking it over, Motiographs must be quite satisfactory.

Learn why. For literature write

MOTIOGRAPH Inc.

America's Oldest Manufacturer of Projection Equipment
4431 W. Lake St. Chicago 24, Ill.

PROJECTORS • SOUND SYSTEMS • PROJECTION LAMPS • IN-CAR SPEAKERS • MOTOR-GENERATORS

Export Division (Except Canada)
Frazar & Hansen, Ltd., 301 Clay Street San Francisco 11, California

Push-Back's Easy "IN-and-OUT" Convenience

Will Boost Your Concession Sales!





1—Here's the normal, comfortable position of the Push-Back Auditorium Seat.



2—Seated persons need not stand. A gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position. No standing up. No inconvenience.

Make it *easy* for your patrons to buy more popcorn, candy, and soft drinks by installing modern Kroehler Push-Backs. Their *easy* "In-and-Out" features eliminate all inconvenience and embarrassment of patrons' visits to and from your concession stands.

Get the complete story of the new Kroehler idea of "showmanship in seating." See why new Kroehler Push-Back* Theatre Seats will pay off in word-of-mouth advertising for you . . . and in cash at the box office. Please write nearest office.

*"PUSH-BACK" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

KROEHLER *Push-Back* THEATRE SEATS

THE WORLD'S FINEST THEATRE SEATS

Chicago 11, Ill.
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New York 16, N. Y.
One Park Avenue

Los Angeles 7, Calif.
2028 So. Vernon Avenue

Dallas, Texas
2023 Jackson St.

Canadian Théatre Chair, Ltd.
40 St. Patrick Street
Toronto 2B, Canada

BETTER... FASTER... THEATRE CLEANING



WITH POWERFUL SPENCER PORTABLE VACUUM CLEANERS

The day-in day-out job of cleaning, so important to successful theatre operation, can be done more efficiently with these powerful Spencer portable vacuum cleaners because Spencer's more powerful vacuum picks up more dirt in less time and with less effort.

Spencer's special tools are available for special theatre cleaning problems: cleaning the backs of seats, rugs, draperies, walls, screens, bare floors or for reaching into hard-to-get-at places like footlights, tops of pipes, radiators, etc. Spencers also give wet or dry pick-up and blowing, all in one machine. It will pay you to investigate Spencers.



GET THE FACTS... SEND COUPON TODAY FOR COMPLETE INFORMATION



6SP51

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER HARTFORD

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Please send—Guide to Easier Cleaning—Bulletin 114-E

Name _____

Street & No. _____

City & State _____

Let us custom-style your carpet at no extra charge

Skilled designers at Alexander Smith and Masland will custom-style a completely new carpet pattern for your theater. Or, you may pick one of the dozens of handsome patterns in the regular Alexander Smith-Masland contract carpet line, and they will color-style it to blend with your own decorating scheme. Your local Alexander Smith-Masland Carpet Contractor will make all arrangements for you. He will save you money, too, through skillful, economical installation.

Alexander Smith and C. H. Masland

Contract Carpets, 295 Fifth Avenue, New York 16, New York

A close-up of the carpet individually color-styled to blend with the modern decor of the lobby, aisles, powder rooms and manager's office of the handsome Clyde Theater, Fort Wayne, Indiana.



Better Theatres

for NOVEMBER 1951

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., CIrcle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, FInancial 6-3074; URBEN FARLEY, Midwest Representative; HOLLYWOOD: Yucca-Vine Building, Granite 2145.

Are Spectacles A Hazard of Third-Dimension?

WOULD the public rather go without three-dimensional motion pictures than to wear image-selective spectacles while viewing them? Nobody really knows, but fear that the answer would be negative is discouraging stereoscopic movies.

At its fall meeting in Los Angeles last month, the Society of Motion Picture and Television Engineers, devoting a substantial part of its program to three-dimensional techniques, heard Raymond Spottiswoode, technical director of the exposition, report on the exhibition of stereoscopic movies at the Festival of Britain earlier this year. He said:

"If these films, made on a budget of a few thousand dollars, could attract enormous audiences, what would not be the stimulating effect on the box-office of three-dimensional films made with all the resources of Hollywood?"

Thus Mr. Spottiswoode seemed confident that the public would not object to spectacles; however, he observed that theatre operators themselves shied away from any method that required them.

STEREOSCOPIC movies are not new, of course; they were exhibited widely in this country years ago, notably in the Pete Smith shorts. But these, like the Festival of Britain films, were novelties. Spectacles regularly are another story.

Still the theatre business doesn't know whether the hazard is real or imaginary, and won't know until the public has a chance to test itself with a picture of feature length and character. No trick stuff, just regular dramatic material.

IF general exhibition of such a production proved public reaction to the wearing of polarizing spectacles adverse, the prospect of movies regularly stereoscopic would be dim indeed. One hears technologists suggest an electronic system as an alternative; somehow one always comes back to the psycho-optical facts of natural vision, in which each eye functions separately from the other.

Be that as it may, we do have two facts to work with immediately: Stereoscopic movies can be economically produced and conveniently projected; and tens of millions of people already habitually wear spectacles.

—G. S.

The magic of modern forms and materials in theatre modernization . . .

Picturing and describing the transformation of the Liberty theatre, once one of Oklahoma City's handsomest downtown playhouses, into the modern Harber, a first-run operation of Cooper Foundation Theatres. Architects for remodeling were Robert Boller and Dietz Lusk, Jr., Kansas City.

Before-and-After Story of Property Reclamation

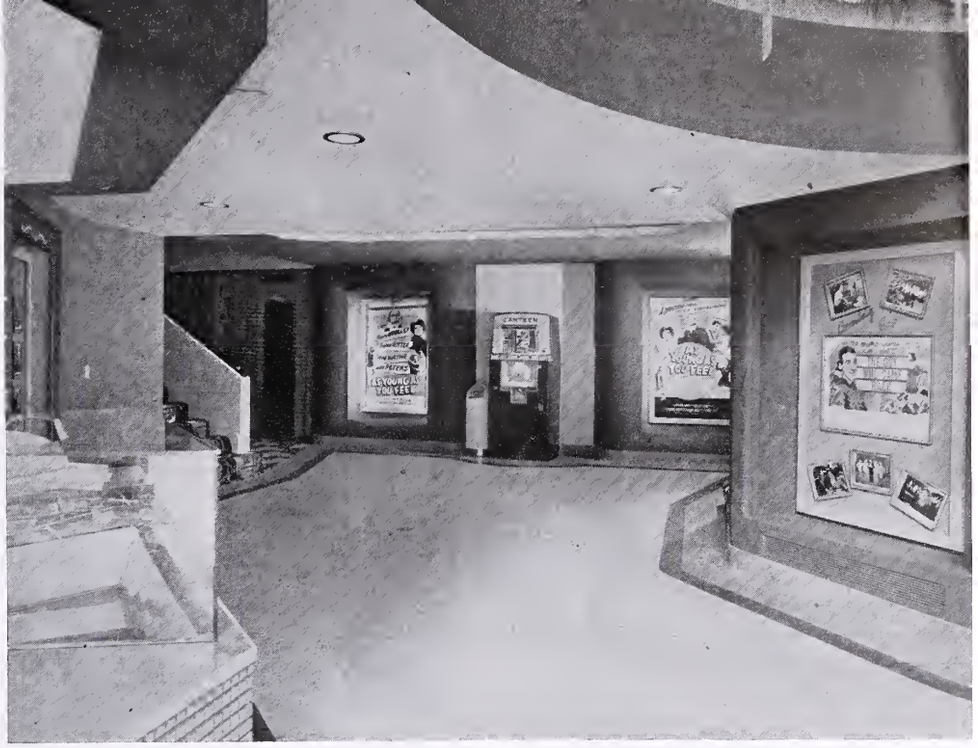






FRONT AND VESTIBULE: Today's approach to the architectural problem of front and entrance area is strikingly demonstrated in these views of the original house (upper left) and the remodeled structure. The interior is opened to the street with a grid of glass over Herculite doors dominating the facade. Elsewhere a colorful treatment is effected with a yellow terra cotta panel above the shop and the use of triangulated porcelain enamel, in dark green and russet, for trim, including the box-office base. As a foil for this coloration ledge rock is introduced. Enclosing the vestibule opposite the box-office is a glazed grid of steel faced with sheet metal painted green, with aluminum poster frames at the base rising from a ledge rock plant box. Architecturally integrated with the fin on the left side is a marquee-like attraction advertising structure (the vestibule itself acts as a canopy) serviced directly from the manager's office on the second floor. A supplementary changeable letter is mounted above the box-office window. Free-standing letters mounted on top of the attraction board and on the face of the vertical fin are two shades of green porcelain enamel. The attraction sign structure is faced, in areas beyond the letter panels, with porcelain enamel in various shades. The attraction panels are made up of double-hung plexiglass and is illuminated with cold cathode tubing.

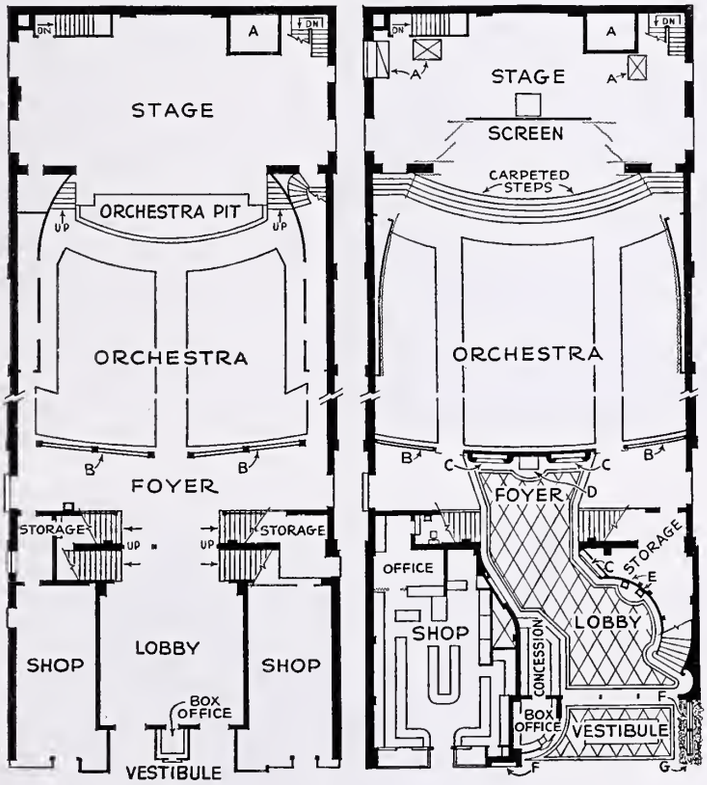




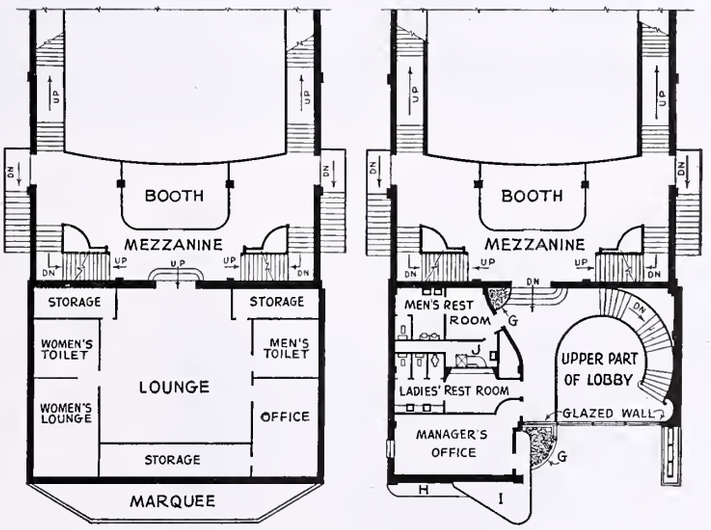
THE LOBBY: The view of the Harber lobby at upper right is comparable in camera position to that of the original theatre above, while at lower right the forward section is pictured from the mezzanine, which looks out through the facade glazing. The theatre faces east, so the glazing has grey nylon curtains (with a skyscraper figure) which can close out the morning sun. On the mezzanine walls, triangulated porcelain enamel is again ingeniously used. Here it is yellow and russet. Elsewhere walls are plaster, painted turquoise in the lobby. The mezzanine color scheme is grey, magenta and chartreuse. The plaster ceiling of the lobby is painted deep blue-green and mount (as the vestibule soffit) "Alzak" flush lighting fixtures of industrial high-bay type, chosen because they permit lamp changing by a gripper pole. The lower lobby ceiling has standard downlights. A two-level drinking fountain was placed in the lobby so as not to compete with a drink machine in the foyer. Terrazzo flooring has a blue-green field, black border, russet base.



OLD AND NEW FLOOR PLANS COMPARED:



MAIN FLOOR, before and after: A, air shaft; B, standee rail; C, shadow box; D, drink machine; E, fountain; F, poster case; G, plant box; H, canopy over shop; I, marquee; J. utility room.

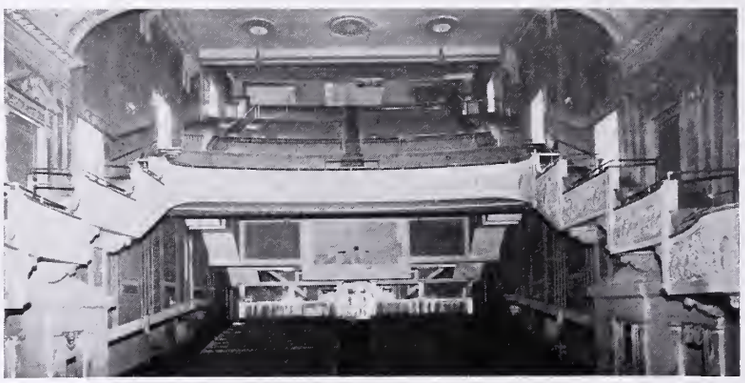


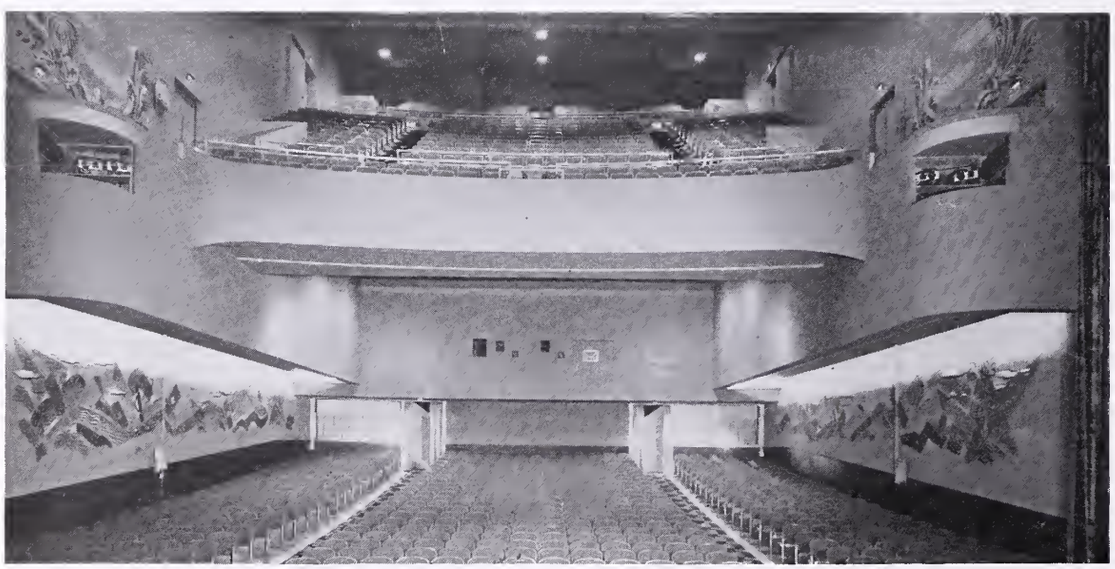
MEZZANINE PLAN, before and after remodeling.



AUDITORIUM ALTERATION: The original auditorium (shown in rear view below) presented a severe problem of economically feasible remodeling particularly because of boxes from balcony to proscenium on each side. The simplest solution structurally was to cover the space they occupied. For this purpose, and to eliminate the gingerbread decor of walls and ceiling, an overall design was devised for a new interior finish of plaster on metal lath. On each side now runs a streamlined projecting structure over wall aisles, with the soffit cove-lighted.

NEW AUDITORIUM FINISH: The general color scheme of the Harber auditorium is medium blue-green, with a cowled ceiling above the forward end painted bright red to match the main stage drapes. Drapes along the spandrels are grey-green, a shade selected primarily to receive light in changing colors from spots recessed in the balcony fascia (see view below) and controlled from the projection room. The screen curtain, legs and borders are chartreuse satin. The stage is stepped and carpented back to the screen. Seating on both levels consists of RCA-International chairs, which are spaced 34 inches back-to-back, providing a total capacity of 1200. Seating is covered in bright red corduroy. Running illumination is by downlights. Side wall and ceiling finish is hard plaster, and "Acoustone" tiles are attached with mastic direct to plaster.



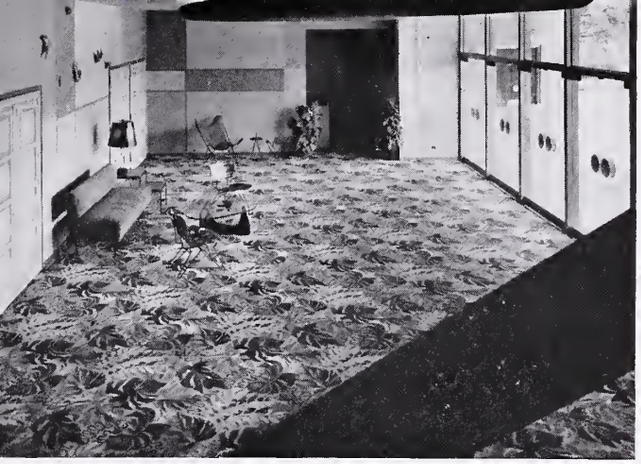


FACILITIES: The refreshment stand, located in the lobby immediately inside entrance doors (see photo on page 9), is faced with flexwood laid in one-inch squares. This material was painted first in light turquoise, then wiped with deep blue-green to fill the low spots between the checks. The counter has a Formica top. The ceiling above the stand is an egg-crate light grid. . . . Air-conditioning, with cooling by Westinghouse compressors, and heating are divided into two systems, one under the stage for the main auditorium, the other over rest-rooms for space under balcony and entrance areas. In the lobby are heat grilles over the window and in the floor at entrance doors. Outlets are Anemostats. . . . Projectors are Simplex XL, sound Western Electric, lamps Peerless.



FOYER: The former standee area (left) has been opened to the lobby, forming a continuous approach to the auditorium, which is separated at center by a full wall (light and noise baffle), and at sides by curtained standee rails. This area has a color scheme of grey, magenta and chartreuse, and in the ceiling is an escalloped cover with neon lighting.





RIDGEWAY THEATRE, STAMFORD, CONN.

In carpeting a theatre

Don't Overlook the Meaning of Scale

RELATING the size of figures and repeats to room dimensions is recognized as an important factor of good effect in any kind of carpeting. In a theatre ths factor of scale can be a tricky thing.

Consider a theatre with a foyer having a continuous expanse of floor extending practically from entrance doors to seating. This can stand a bold pattern of large repeat. On balcony stairs, however; and in a mezzanine that is scarcely more than a corridor, and in a lounge, particularly in a small women's cosmetic room, such a pattern distorts, squeezes and confuses. These differences in scale characteristics are illustrated in the adjoining views.

They are likely to be found in almost any theatre of at least medium size, to some degree. What's the answer—vary the carpeting according to areas? That is occasionally done, but there are economic reasons against that as a regular practice. In a theatre where those differences in scale are pronounced, the problem can be solved with a solid color, preferably relieved by a border in a related shade. That simple method of course sacrifices the interest of pattern. However, this can usually be avoided by turning to a design that gives no impression of repeat. The leading manufacturers of theatre carpeting offer various designs with figures sufficiently obscure, or with geometric forms, leaves or flowers so intermingled that the scale sense is lost.

This latter treatment, with patterns in two tones of the same color, is illustrated in two of the installations pictured here—the Carib in Miami and the Sutton in New York, both carpeted with Masland Wiltons. The device of solid colors is shown in the Lakeland foyer, which has Alexander Smith broadloom of harmonizing tones laid in panels. On the other hand, a Smith carpeting of lively pattern with a relatively large repeat is pictured in the Clyde theatre despite this narrow foyer area.

Both sizeable room dimensions and an optical continuity with the outdoors suggest the vivid pattaern with large figure of the Mohawk fabric in the lobby of the Ridgeway in Stamford, Conn. It is of course such demands that aggravate the problem of dealing with smaller internal areas. For the huge San Francisco Civic Opera House, a Mohawk pattern has been selected which has a pattern of squares in a scale proportioned to interior dimensions, with the squares tending to check vision, however, from exaggerating distances.



CARIB THEATRE, MIAMI, FLA.



CLYDE THEATRE, FT. WAYNE, IND.

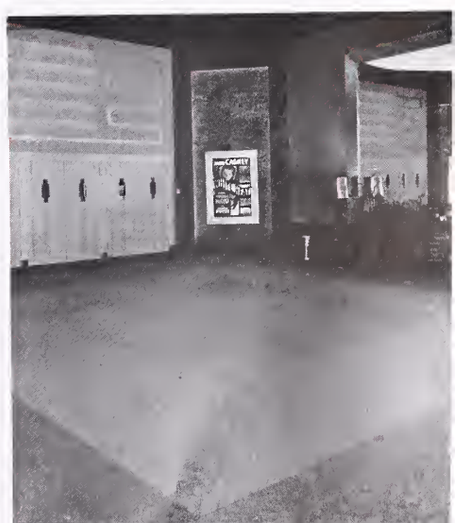


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Screen Border Elimination: A Start Toward More Realism

"BLACK MASKING is as dead as silent films." An exhibitor said that—Mr. Walter W. Wehr, owner of the Park theatre in Pleasantville, N. J., who based that observation on his experience with a maskless-screen of his own devising (for which, incidentally, he was given a BETTER THEATRES Manager of the Month Award in September).

We hesitate to be quite as positive about the impending demise of screen masking as Mr. Wehr—habits of long standing are hard to get rid of. We do not refer so much to the attitude of the public toward a picture suddenly deprived of its black frame, as to the reaction of theatre people themselves. They don't look at a screen performance as the public does. They live with it as a physical thing. To change it materially is to produce quite a shock.

The shock, however, may well be the measure of the advance. At the Cinema recently opened in Shoppers' World at Framingham, Mass., a maskless screen is so integrated with optically neutral auditorium design that the impact of the performance does take on revolutionary proportions.

Even under less favorable architectural conditions, as at the Plaza in Scarsdale, elimination of masking gives the performance a strikingly different effect, one which patrons have noted with such efforts to define it as "It makes the picture look big." . . . "The picture is clearer, more restful to the eyes." . . . "The acting seems more real." . . . "The effect is more cheerful," and so on.

As for the reaction of this scribe, it is mainly that absence of a frame, with the picture suspended, as it were, in its own light, gives the performance a stronger grip on the senses. Which means greater realism of the scenic material, greater impact of dramatic action. Could be some such thing was what patrons were trying to say in the expressions quoted above.

Both the Scarsdale and Framingham installations were designed by Ben Schlanger, the New York theatre architect, and William A. Hoffberg, engineer associated with him. The Scarsdale screen (see BETTER THEATRES for October) differs from the other, however, in that the spill flange is at an angle to the screen, and both it and the reflecting wings are of the same material as the screen itself. In the Framingham installation, which was actually designed earlier, the spill material is plastic (plexiglas) and sets out from the edge of the screen, parallel to it, while the reflecting wings are sand-finished plaster.

A further distinction of the Scarsdale scheme is its design as a "package" job for installation in any existing auditorium. The fact that it is successful as a screen-with-surround makes it especially significant, for it provides means of eliminating screen masking in theatres generally.

Extending the control of screen light throughout the forward half or two-thirds

An Industry-Wide Trade Show in 1952?

GOOD news from last month's convention of the Theatre Equipment and Supply Manufacturers' convention in Los Angeles, was that the organization does not intend to allow the defense effort to scare it away from a trade show next year. Furthermore, 1952 may be the year when the theatre business at last has one industry-wide exposition of theatre equipment.

Again this year, as new officers were installed, Tesma decided to seek an arrangement with the two national exhibitors organizations, TOA and Allied, whereby one of them, and preferably both, will hold their national conventions when and where Tesma and the Theatre Equipment Dealers Association hold theirs, with the Tesma Trade Show running concurrently. The advantages for exhibitors are obvious.

That arrangement, with the equipment organizations members of COMPO, will finally integrate this important section of the industry with the rest of it. Tesma named a committee to study possible membership in COMPO, consisting of Lee Jones, Ernest Wagner and W. A. Gedris.



In naming J. Robert Hoff of The Ballantyne Company, Omaha, president (at center in photo of the 1952-53 officers), Tesma also retained the guidance of Oscar F. Neu, its leader since its founding, by making him an honorary member of the board for four years. Mr. Hoff's former post of vice-president was taken over by Lee Jones of Neumade Products, New York (right), while Roy Boomer, with the title of secretary-treasurer, remains chief expediter. The dealers happily carry on with Ray Colvin as Teda head.

of an auditorium, with vision of the performance uninvaded by architectural and decorative elements, carries the innovation far nearer a realization of its full possibilities. Optical neutrality of the auditorium performs an important function of its own; with all framing of the picture eliminated, whether by proscenium wall, drapes or masking, and with the screen surround "blended" into the rest of the room, it allows the world of the performance to dominate vision, and illusion is the more completely produced by the picture through this concentration of sight upon it.

THE LARGER POSSIBILITIES

Elimination of screen masking does not have revolutionary possibilities in itself, but should it continue to win approval with its extension, a start has been made toward a more effective presentation of motion pictures in theatres.

The innovation, as at least Messrs. Schlanger and Hoffberg conceive it, does have larger *potential* dimensions, however. They are looking toward an image that dominates the forward end of the auditorium, with cinematography and attendant print processing to produce outer areas of the picture of such irregular pattern and light intensity that the scenic material in those areas virtually blends into the wall and ceiling finish of the auditorium. That objective, which envisions screen widths commonly between 30 and 40 feet, cannot be effectively pursued, of course, without industrial support.

Quite likely a promising method of making the motion picture performance third-dimensional would readily command such support. The business is looking for a tremendous technical change to maintain uniqueness relative to television and to recapture public enthusiasm. The value of stereoscopy for that purpose is easily defined. But should the need for spectacles be established as too much of an impediment, stereoscopic motion pictures are probably a very remote possibility, if in fact they are theatrically attainable at all.

On the other hand, a motion picture performance that practically fills the field of vision, its illusion unencumbered by architectural forms and tones beyond it, poses no very great technical problems, and no dubious psychological contingencies whatever. It certainly assures the theatre uniqueness in the field of motion pictures.

As for uniqueness, it is well to consider that should third-dimensional films come, television doubtless would be stereoscopic, too. As a matter of fact, the technique of television is such that it might achieve third-dimensional images much sooner—even exclusively!

Might be better to use the tricks that are peculiar to the theatre. Certainly it wouldn't be wise to neglect them.—*G. S.*



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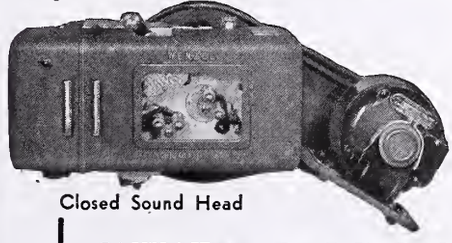
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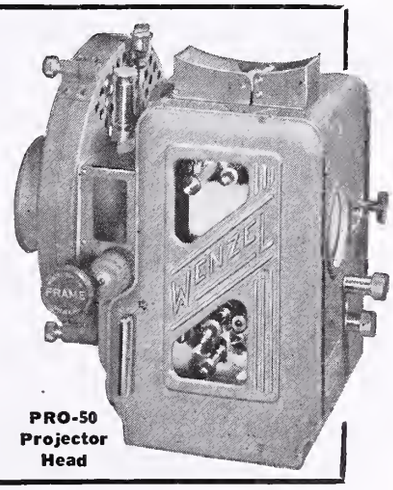
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November MANAGERS OF THE MONTH . .

EMPLOYE-MANAGER DIVISION

LEW BREYER

Manager, Pike Drive-In, Johnston, R. I.



Lew Breyer conducting the raffle of a car that was the opening gun of his promotion campaign. In background are Lou Rogow, one of the owners of the Pike drive-in, with Mrs. Rogow.

THE PIKE drive-in at Johnston, R. I., reached its closing this fall with a highly successful first season stowed away in the ledger. Responsibility for its establishing a place in the community was put up to Lew Breyer last spring. He strenuously applied all of the tricks he had learned from many years in showbusiness—he has been in it, in some post, ever since he was thirteen—to achieve that aim, and some he hadn't tried before.

He began selling the Pike weeks before the drive-in opened. Part of his pre-opening campaign was a give-away consisting in no less than an automobile. The car, a sedan, was acquired by making a tie-up with a local dealer, who sold it to the owners of the Pike, A. M. Schuman and Lou Rogow, at cost.

Mr. Breyer then sold ten local merchants the idea of paying for the car, a screen trailer and coupons for raffling the car to Pike patrons, and the merchants also joined the theatre in co-operative advertising. The campaign was conducted into the drive-in season, over a total period of 16 weeks. Then the automobile was raffled off, at the Pike. That evening a rain storm struck the area. Nevertheless, the Pike had to turn away more than a thousand cars.

During the season Mr. Breyer used a radio quiz to impress the Pike upon the community mind and to effect direct selling of attractions. This idea he sold to station WHIM in Providence—and then he persuaded a chain store to pay for the radio time and also to give out merchandise as prizes to patrons interviewed by station announcers. During the week the Pike got a total of 28 free spot announcements, plugging both quiz and pictures.

Mr. Breyer also took advantage of a tragic accident to build good-will for the drive-in. For the benefit of a ten-year-old boy who had lost both arms, the Pike presented a performance with a personal appearance of Billy DeWolfe, screen player, as an added attraction. The show was given in co-operation with the Providence *Journal-Bulletin,* which gave it plenty of space.

Mr. Breyer got into showbusiness as a reel boy at a theatre in New York; he

The Pike drive-in at Johnston, R. I., with its screen enjoying a natural setting.



was its manager at the age of eighteen. He later managed the B. S. Moss Broadway theatre, was buyer and booker for the Mantell Circuit in New York, then joined Western Massachusetts Theatres, for which circuit he managed various houses, afterward going into film distribution, from which field he came to enter the drive-in field at the Pike.

●

Better Theatres Manager of the Month Awards were inaugurated in September, as announced and explained in the July and August issues. They are given for outstanding skill on those activities of the theatre to which Better Theatres is devoted — institutional advertising, public relations, housekeeping and maintenance, staff supervision, refreshment sales promotion, and related activities. Entries and nominations should be sent to Better Theatres Manager of the Month Award, Quigley Publications, Rockefeller Center, New York.

OWNER-MANAGER DIVISION

MRS. MYRTLE GUTHRIE

Owner, Ritz Theatre, Clinton, Okla.



GOOD housekeeping has won for Mrs. Myrtle Guthrie a Manager of the Month Award. Perhaps a theatre under feminine management is likely to be kept neat; however, her Ritz theatre has established such a reputation for cleanliness—and there is no greater requisite of any theatre—that its consistent attractiveness suggests a pride and a method beyond the ordinary inclinations of its owner's sex.

That was the testimony, in fact, that accompanied her nomination. Although the Ritz seats only 335, with equipment reflecting that limitation, Mrs. Guthrie was nominated for an award by a supply dealer's sales representative, W. M. Allison of National Theatre Supply's Oklahoma City branch. Testified Mr. Allison:

"Persons who call on Mrs. Guthrie, whether to sell film or supplies, agree that the Ritz is one of the cleanest theatres they have ever been in. This has not been just a drive of hers, but shows constant work and vigilance in maintaining the house at that high standard at all times."

Asked for an expression of her policy, Mrs. Guthrie writse:

"We have only a very small theatre, but I have always felt we have only two things to sell—our entertainment on the screen, and the comfort of our theatre.

"Always in selecting my help, I choose boys and girls who are ambitious, neat in appearance, and courteous.

"In the projection room I have learned that one should have a certain day each week to clean the room and check the machines for any repair. The floor of the room is scrubbed and waxed so that it is at all times ready for inspection.

"The refreshment stand, and the popcorn machine, are cleaned at night as soon as the box-office is closed, so they are ready for business with the opening show next day. I supply my help with everything necessary to make their work easier. And compliments they get from patrons make them take pride in keeping the theatre clean."





Views of the front and lobby of the Ritz theatre in Clinton, Okla.

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. . . for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.



Close Up Tight...Open Up Right!

BY NOW THE majority of drive-ins are getting ready to hibernate for the winter months, if they haven't started already. Thanksgiving is just about the "wrap-up" in the states north of the Mason-Dixon line, even with Friday-Saturday-Sunday operation and in-car heaters considered.

So now the chores begin! Number one on the "fly-rite" parade (that is, if you made enough dough to go south for a vacation) is to make certain your drive-in is properly vaulted for the short period of "recession" (I use the word *recession* for the benefit of our distributor friends; they too will feel our "rest" period, without a lush income such as they enjoyed during the past six months!). The effort in order now is to take precautions that will make easier the job of reopening in the spring.

After years of drive-in operation, I find that one of the most important of these precautions is to guard against the destruction that may be caused by infestation of rodents. This can and does happen in the finest open-air operations.

We have read a great deal about the preservation of generators, wiring, paper goods and the like. For my money, public enemy No. 1 is the rodent that will invade the premises of a drive-in before spring rolls around. The product I have found to be the most potent rodent destroyer is "d-CON." As long as I have been privileged to address my fellow drive-in operators through these columns, it has been my policy to use a product before mentioning it.

In my opinion, there is not a drive-in in the northern states that will not encounter some rodent trouble, especially when the cold months come upon us. In "d-CON" I have found a solution to the problem. It is a product of United Enterprises, 531 Webster Avenue, Chicago. So effective is this concentrate that here at the Garden Auto-Torium we have not had a rat or a mouse inside the buildings for over seven months. We not only eradicated those already on the premises, but I have yet to see "droppings" to show others came in at a later date. It is estimated that each rat destroys ten times more property and food than it eats. And the rat and mouse population of the United States is said to be 150,000,000—about equal to the human population. Every drive-in is likely to come in for its share.

•

The "Movietime" Drive for Drive-Ins

THE "MOVIETIME U.S.A." campaign is most conspicuous by its absence from the drive-in field. Here is one of the greatest promotional developments to come upon the horizon in many a moon, and as of the moment the drive-in is left out in the cold.

Trade press reports indicate it to be an effort to get people back *into* theatres, this without specific mention of indoor or outdoor operation. Simply by reading between the lines, I have gathered that the beginning of the campaign was to coincide with the launching of big-time television shows for the fall months. It is reasonable to say that such a campaign would not fit in too well with the drive-in scheme, inasmuch as most outdoor operations were about to wrap up the 1951 season in a few weeks. On the other hand, when winter comes, spring is never very far behind.

The drive-in field should now start preparing to get on the band-wagon. We do not require the *big* names to put over a good campaign. Many principal actors and actresses of all studios, by the time spring rolls around, will have already been over-

taxed by their tours of good-will. Nevertheless, we drive-in operators can do a bang-up job on the suggested product line-up, along with others that will come along. For example, from Universal-International, "Ma and Pa Kettle." From Columbia, "Corky" of the "Gasoline Alley" series. From 20th Century-Fox, "The Robot Man" and from RKO, the voice personality of "Alice in Wonderland."

Just the few mentioned above will indicate the possibilities of a well-rounded program, with personalities who appeal to average home-folks—a star of a comic strip, a figure in hokum adventure, a personality identified with a fairy-tale. Such product is the drive-in patron's favorite "meat." Why not exploit that interest with personal appearance tours?

Hah, an idea! A terrific tie-in with Borden dairy products would be to have "Ma and Pa Kettle" make a personal appearance tour with "Elsie, the Cow." Don't worry about the metropolitan areas—there are plenty of good country folks back in them thar hills!

•

Store Speakers? Seal 'Em in Bags!

FOR YEARS now we drive-in people have been beating our gums over whether or not it is economically practical to remove speakers for storage at the conclusion of each year's operation. After years of going through this routine, and a most costly one it is, I cannot go along with those who store their speaker equipment.

Last winter I used a three-ply weatherproof bag to cover our outdoor equipment, with the result that only six speakers had to be removed for repair upon reopening in the spring. These bags are made by the J. D. Loizeaux Lumber Company of Plainfield, N. J.

When an operator takes into consideration the requirements for storage space during the winter months, plus the high cost of labor to dismantle and again mount the unit, plus the added liability of lost parts, such bags are the answer to a problem.

•

A Toast to the Drive-In Operator

ONE OF THE satisfactions that the average drive-in operator can enjoy today is that whatever his success, it has come primarily through his own efforts.

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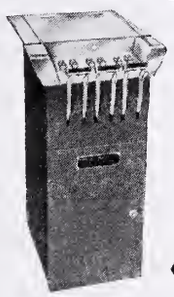


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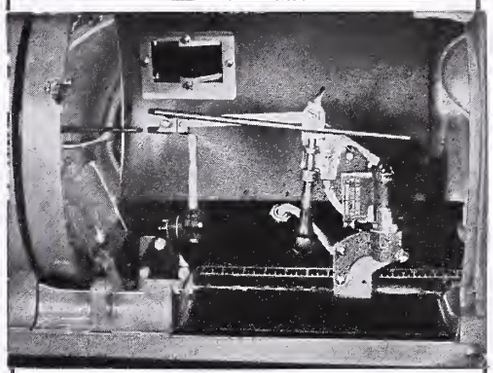


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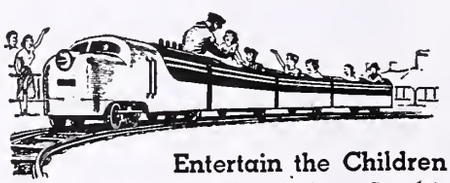
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This has been accomplished, in the vast majority of cases, without the fullest cooperation of distributors, producers or organizations and associations of national scope. Furthermore, the nearest conventional theatre operator certainly offered no aid and comfort. It was expected by the conventional theatre operator that the distributor should "protect" his client in the matters of run and film costs.

Now the drive-in field has recognition from the industry as a whole, and it was accomplished through genuine showmanship—plenty of advertising, high standards of service and equipment, smart presentation of programs, and some innovations that appealed to the public but were not fully adaptable to the conventional theatre.

The fairest solution to the entire situation, in my opinion, is to make product available day and date with the conventional theatre, then let the public decide which is its preference, a drive-in or an enclosed theatre.

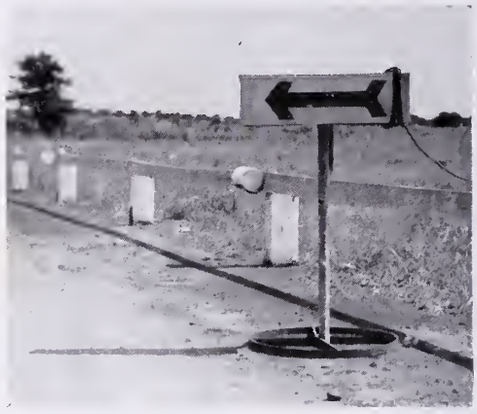
•

You Gotta Light 'Em to See 'Em!

A DETAIL of great importance to motion picture exhibition at a drive-in theatre is scene lighting. Of course, subdued lighting is often necessary to lend the proper atmosphere to passages of a particular story; however, in a drive-in where one has to contend with weather, especially humid conditions, the mood can be lost to the audience because of dark scenes. The result then may be that the patrons have to listen to a story on the screen like one listening to a story on the radio.

With the approximate distance from the screen to the last ramp in a 600-car drive-in about 600 feet, even the larger projection lamps do not allow full visual appreciation of a motion picture that has too many dark scenes, and the entertainment value of such a subject is reduced. In that case, the patron is dissatisfied and is inclined to take it out on the management, blaming him for not having the proper equipment even though the exhibitor has already invested thousands of dollars to provide the finest projection. Dark scenes are a headache especially in jungle, mystery and "psychological" stories.

PORTABLE LIGHTED ARROW FOR "USHERING" TO RAMPS



A simple means of directing traffic to unoccupied ramp spaces has been fashioned by the management of the Edgewood drive-in, a Hugh Gardner operation, at Neosho, Mo. Along the inside drive leading to ramp entrances an arrow on a stand is placed, first at the front ramp, then at each succeeding ramp rearward as the theatre fills. The arrow of course is lighted, and to power it, light plugs are spaced opposite the ramp entrances, along a fence which borders the drive. The unit with the arrow is made of galvanized tin and red glass, with a light bulb behind it, and is mounted on piping. The sockets are shielded with tin.



The screen structure of the Edgewood drive-in is designed to create an inviting entrance, with the highway side simulating a Colonial mansion, in the windows of which are lamps lighted at night. The interior of the structure is used for storage.



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Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

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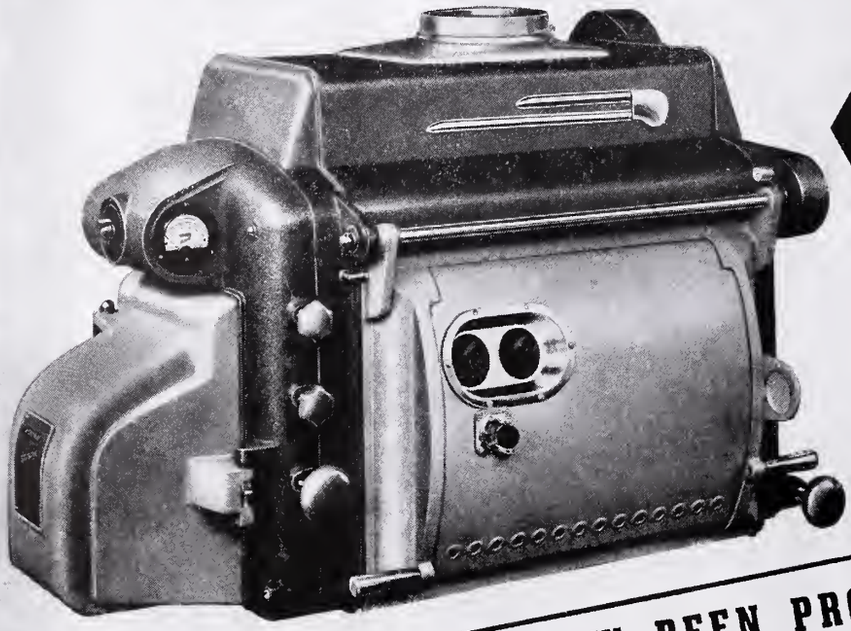
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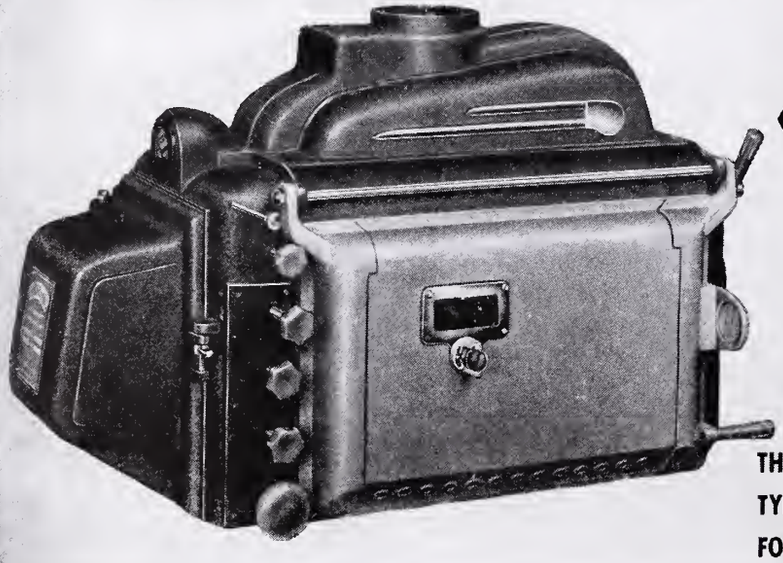
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How Today's Lamps Can Make Movies Better Than Ever!

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection and Maintenance,
Warner Theatres, Newark Zone

NOWADAYS most of us have come to expect rapid progress in all sorts of technological matters, not only as a common necessity, but as a predictable, inevitable fact. We of the theatre business should therefore observe and investigate the progress that has occurred in the projection of motion pictures.



GIO GAGLIARDI

During the years that motion pictures have been projected for public amusement, there has been consistent, though sometimes desultory, improvement in all the characteristics of the picture projected on the screen. Improvements have been made in size, steadiness, contrast, resolution, color and brightness. All these technical advances have become absolutely necessary supports and props for the maintenance of the value of motion picture exhibition.

The only regrettable fact is that most of these advances have occurred too slowly and somewhat haphazardly. Manufacturers of the various products and equipment used in the projection of film have acted independently, and often have spent their research energies on unrelated subjects, which did not have the same common goal and plan. For this reason it is particularly gratifying to read about the new plans and proposals of the SMPTE screen brightness committee.

It has been conceded that screen and picture brightness is one of the most important factors affecting the comfort of the motion picture patron and that there *should be* a scientific basis for establishing the optimum brightness of motion picture screens for every single installation in the country.

During the 'teens and 'twenties most of the motion picture exhibitors were primarily interested in putting a picture, any kind of picture, on the screens without too much regard to its brightness or quality. Vertical and low-intensity carbon arcs supplied most of the projection light, which produced yellowish, low-level picture illumination.

PURSUIT OF "WHITE" LIGHT

Towards the end of the 1920's, the high-intensity and hi-lo rotating carbon arcs appeared and gave the industry a taste of the beautiful pictures that could be expected when high-level, white light could be projected on the screen.

Unfortunately, those high-intensity equipments were both expensive to buy and costly to maintain, and these factors ruled them out for the majority of our theatres. Then around 1935-37, there appeared the various sizes of suprex carbons, with their new economical reflector lamps. These developments made it feasible for *every* exhibitor to provide his theatre with a source of high-quality, white light which could really bring out the pictorial values of the motion picture performance.

It was at about this time that an SMPE committee began to investigate the relationship between picture brightness and the optimum conditions for patron comfort and viewing satisfaction. Representatives of many interested and reputable companies, such as Eastman, Bausch &

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Lomb, Western Electric, General Electric, and university optical institutes, etc., were requested to report on the various functions which had any bearing upon the necessary level of screen illumination in the motion picture theatre.

The reports made in 1936 dealt with and set forth all the then existing knowledge concerning the human psychological and physiological functions of human vision. Experiments were conducted under laboratory conditions to determine the best level of screen illumination. As a result of that work, the committee was inclined to accept the conclusions that the brightness level should be something of the order of 30 foot-lamberts at the center of the screen. They reasoned that *if such brightness were attainable, logical brightness limits would be* 20 *foot-lamberts for a minimum, and* 45 *foot-lamberts for a maximum.*

PRACTICAL STANDARDS

Using a similar light source for a screen 30 feet wide, the center screen brightness could approach only 7 foot-lamberts. This was the best illumination attainable, *at the time,* for screens of the so-called deluxe houses, and it was felt that a *minimum brightness* level could not be set above this value so as not to penalize the majority of large theatres.

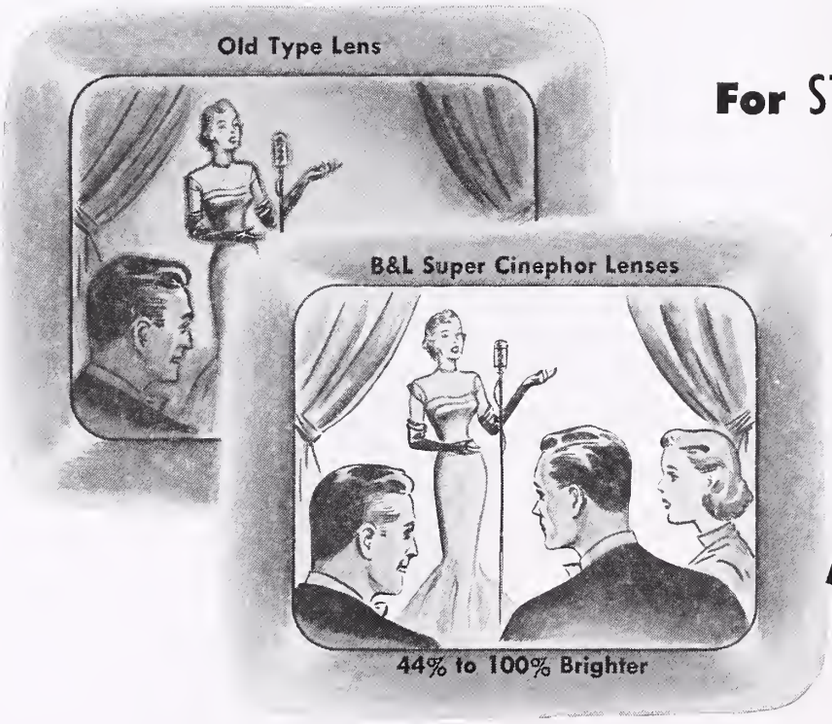
TABLE OF VIEWING VALUES: Ability to see changes in picture contrast compared with changes in screen brightness.

A • Screen Brightness in Foot-Lamberts	B • Ability for Highlight Brightness	C • Ability for Shadow Brightness	D • Ability for Focal Area	E • Ability for Average Brightness
7	0.97	0.33	0.75	0.69
10	0.99	0.37	0.80	0.74
14	1.00	0.41	0.87	0.80
18	1.00	0.44	0.92	0.85
22	1.00	0.46	0.94	0.88
26	1.00	0.48	0.96	0.92
30	1.00	0.50	0.98	0.94

The committee then proceeded to set a *minimum* value of screen brightness, and a *maximum* value of screen brightness, so that motion picture prints could be processed at the studios for a *definite mean value of screen brightness* and would not suffer too greatly in picture contrast ratios when exhibited in different theatres. The top and bottom levels had to be set at values such that the quality of a release print adjusted for projection at the mean level would not suffer if projected at either of the extremes.

The committee then turned to the best projection equipment available *at that time,* which they considered the 13.6mm high-intensity carbon operating at 125 amperes, with an optical system of f/2.4 speed. These systems were capable of delivering a maximum value of 5000 lumens to the screen. Assuming a screen reflectivity of 75%, this means that for a screen 25 feet wide, and a side-to-center light distribution of 80%, the *center screen brightness could approach only* 10 *foot-lamberts.*

We must admit that this reasoning is quite logical if we consider that the apparent picture contrast can be materially altered by changes in picture brightness. Laboratory practice in making release prints, limits the quality variation (*gamma*)

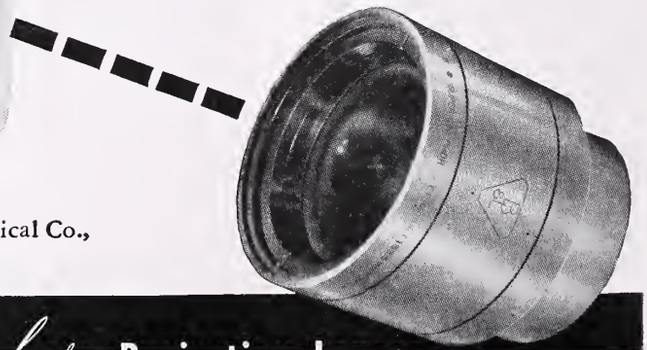


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to a maximum of 10-15%. It is a reasonable condition, then, to try to maintain similar limits in apparent picture contrast during projection. In other words, a picture should not have more than 10% or 15% contrast change at the high than at the low limit of brightness level.

Accompanying this article is a table which compares the brightness of the screen in foot-lamberts with the ability to see *changes in contrast* for various sections of a projected picture. *Column A* is the brightness of the center of the screen, with the projector running and no film in the gate. *Column B* shows the contrast effect if one looks at the high light of the picture only. Here there is only a 3% difference in contrast perception as the screen brightness is changed from 7 to 30 foot-lamberts.

Column C shows the contrast effect if one looks only at the shadowed part of the picture. Here the perception in contrast varies from 0.33 to 0.50, or over 50% if the screen brightness is changed from 7 to 30 foot-lamberts.

Column D shows the difference in contrast perception when looking at the area of the picture which shows the principal action or interest. Here the variation is from 0.75 to 0.98, or *30%* if the screen brightness is changed from 7 to 30 foot-lamberts.

Column E shows similar comparisons, but for an average brightness over the entire picture. Here the variation is from 0.69 to 0.94, or 35%.

CONTRAST CONSISTENCY

It can be seen, then, that the variation in projected picture contrast in all cases, *except the high light areas,* would be much greater than the margin permitted in the processing of release prints. If a picture were processed for a 10 foot-lambert screen brightness and be shown at 30 foot-lamberts, the picture element contrasts would be too great for good quality; and if the picture were processed for 30 foot-lamberts and be shown at a brightness of 7 foot-lamberts or less, almost all contrast would be lost and the picture would appear flat and dead.

In order to prevent such wide swings of picture quality during projection, the original screen brightness standards recommended a mean brightness of 10 foot-lamberts, with a minimum of 7 and a maximum of 14 foot-lamberts. From the table we can see that these limits would just barely meet the permissible 15% variation of contrast change. In *Column B* the variation between 0.97 and 1.00 is 3%. In *Column C* the variation between 0.33 and 0.41 is 24%. In *Column D* the variation between 0.75 and 0.87 is 16%.

(*Continued on page* 24)

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(*Continued from page 23*)

And in *Column E* the variation between 0.69 and 0.80 is 16%.

Now let us see what new goal the present screen *brightness committee* could set for the industry and whether these aims could possibly be realized with today's available equipment. Please bear in mind that 30 foot-lamberts is still considered generally as the best level of brightness.

Present projection equipment with high-speed condensing lenses, or 16-inch reflectors, and with efficient projector shutters and f/1.9 lenses, can deliver from 10,000 to 11,000 lumens to the screen. Assuming again a maximum theatre screen width of 30 feet, with similar conditions, we can obtain a center screen brightness of 14 foot-lamberts. This then is our *new obtainable minimum brightness level.*

Going back to the table, let us check the change in *contrast seeing ability* between levels of 14 and 30 foot-lamberts. *Column B* shows zero variation; *Column C* shows a variation from 0.41 to 0.50, or 22%; *Column D* shows a variation from 0.87 to 0.98, or 12%; and *Column E* shows a variation from 0.80 to 0.94, or 17%. These variations in contrast perceptions are in most cases an improvement over the previous conditions.

RECENT LAMP ADVANCES

Following the same reasoning used in establishing the first set of screen brightness standards, it is apparent that these standards could be changed to considerably higher values. It should be possible to propose a new value of mean brightness of 20 foot-lamberts, with a *minimum* of 14 foot-lamberts and a *maximum* of 30 foot-lamberts.

These new and higher limits of screen brightness, *which may be reached readily with modern apparatus,* would improve the quality of our projected pictures. Higher densities in positive films could be permitted, thus greatly increasing the ranges of pictorial tones. Furthermore, a higher level of screen surround illumination could be permitted without detracting from the apparent picture brightness, and these conditions would materially increase the visual comfort and appreciation of the spectator.

During the last ten years, projection equipment manufacturers have brought out complete new series of lamphouses, projectors and lenses which can be combined properly to deliver pure white light to theatre screen in quantities ranging from 5000 to 11,000 lumens—sufficient light to produce the screen brightness discussed above for screens of all sizes up to 30 feet. During just the last few years lamps have been developed which make these higher levels with the larger picture sizes obtainable in the efficient, economical reflector lamps.

OPERATION AND MAINTENANCE OF

Theatre Television Equipment

—explained for managers and projectionists in a series of articles—

by AARON NADELL



Auditorium of the Stanley theatre, Philadelphia, showing RCA television installation and crowd awaiting a fight broadcast.

3. RCA Theatre System

EMBODYING MOST of the general principles of television reception outlined in previous installments of this series, the RCA PT-100 Theatre Television System, shown in accompanying photos, is among the simplest—and at this time of writing, probably the most widely used—of all theatre TV equipments. It delivers its entertainment to the theatre screen directly, by optical projection and enlargement of the face of a 7-inch picture tube.

Light level approaches that of motion pictures in many theatres yet today, and exceeds the brightness of movies that were commercially acceptable years ago. Clarity of detail, particularly for patrons in front rows, does not equal that of motion pictures; however, it can do so, it is said, whenever the FCC authorizes channels able to transmit such detail.

The equipment here pictured is commercial, not laboratory, apparatus. Accompanying photographs show, for example, the overflow audience at the Stanley theatre, Philadelphia, awaiting the presentation of a boxing match, with the PT-100 television projector encased at the center of the balcony. Shown also are marquee banners used by the Pilgrim theatre in Boston to advertise exclusive showing of Golden Gloves event telecast from Chicago. Control equipment pictured here is in the projection room of the RKO Fordham theatre in New York.

Essentially the equipment consists of three parts, located as a rule in three different places. One component, the projector, must be placed in the auditorium, as in the accompanying view of the Stanley theatre. Where there is no balcony the projector may be mounted on a retractable boom from the ceiling (the projector weighs 400 pounds).

Location requirements with respect to the projector are naturally rigid as to centering its optical axis on the center of the screen. Distance from the screen is also critical, and should be as nearly as possible 62 feet, for a screen image approximately 20 feet wide. [*See, however, report of new ranges on page* 62.—ED.]

The two other components of the complete system are the high-voltage power supply, which may be installed almost anywhere, although the generator room is usually the preferred location; and the control rack, which mounts ten different apparatus items and belongs in the projection room. It is preferably installed near, and at right angles to, the front wall, so the projectionist at the controls can look through a port and see the image on the screen by merely turning his head.

SYSTEM COMPONENTS

To examine the details of the PT-100 somewhat more closely, a convenient starting place will be the panel in the projection room equipment. At the right hand of the projectionist is the signal selector; this is where the signal comes in if it comes by wire. If it comes via the air, the signal enters the panel which the projectionist is manipulating with his left hand. That is the off-the-air receiver.



With RCA television equipment, the Pilgrim theatre in Boston thus billed a "Golden Glove" boxing broadcast from Chicago.

Apparatus items mounted on the left half of the rack, from top to bottom, are the *monitor, off-the-air-receiver, vertical deflector amplifier,* and two 400-volt *power supply units.* The right half of the rack has, at top, the *control panel* for remote control of the projector; this panel also contains a meter and a cathode ray oscilloscope that report to the projectionist what the projector is doing and so guide him in handling the controls. Under this panel, as already noted, is the signal selector or switching panel. Third and fourth are the horizontal *deflection amplifier,* and the 300-volt *voltage control.* At bottom, right, flat panel is the *high-voltage control.*

Note that there is a large port (shutter down) behind the projectionist's left shoulder, through which he can observe the screen. He can also monitor his image in the 7-inch picture tube and his sound through headphones. In an accompanying photo he is shown in the act of selecting sound from the off-the-air receiver (instead of telephone line, microwave or coaxial cable) and of switching it to the theatre projector instead of to the 7-inch monitor in front of him, while simultaneously, with his left hand, he is selecting his channel on the receiver. (A normal monitor speaker replaces the headphones once the show goes on.)

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Dept. A, 602 W. 52 St., N. Y. 19 Cable: SOSOUND

auditorium and remotely controlled from the projection room rack, consists of four principal units. These are the *picture tube,* the *optical elements,* the *video amplifier,* and a small *blower.*

Included is an x-ray shield, for the picture tube operates at 80,000 volts accelerating potential. Bombardment of the fluorescent screen by a cathode ray beam of that voltage produces penetrating X-Rays. (In any X-Ray tube, a metallic target is bombarded by a stream of electrons, and thereupon emits X-Rays. The electron beam in the X-Ray tube, however, does not scan the target nor vary in intensity to produce a visual image; and the target emits only invisible X-Rays, not visible light.)

KINESCOPE AND OPTICS

The picture tube or kinescope is the RCA 7NP4, which was specially developen for theatre television as distinct from home sets. The electron beam is focused electrostatically, but it is made to scan the fluorescent screen electromagnetically. A magnetic yoke surrounds the narrow neck of the tube and the vertical and horizontal pulses are applied as current to these magnets.

Accelerating (anode) voltage is 80 kv., focussing voltage 18 kv. In normal operation the power dissipated at the screen, as the result of bombardment by the electron beam, is 80 to 160 watts, and even maximum dissipation at the peak of light output is only 480 watts; but the instantaneous peak power in the beam is approximately a million watts per square centimeter, according to RCA engineers. Hence, if the beam ever stopped scanning and stood still, it not only would ruin the screen, but melt the glass. Protective circuits have been built into the system that can cut off the beam in less than 50 millionths of a second if scanning or other critical functions should fail.

Optical elements and their arrangements may be thought of as resembling those of a reflector arc, in which a mirror with a hole at its center catches the image of the arc crater and reflects it to the screen. On its way to the screen, the light passes through the motion picture film and the motion picture projection lens. In the case of the PT-100 optics there is, of course, no film. There is a correcting plate, or lens, instead of a motion picture lens.

The face of the picture tube, like the crater of the carbon, looks toward a mirror. This mirror has a circular, not an elliptical or parabolic, curvature. The image that appears on the 7-inch tube face is reflected by the circular mirror to the theatre screen. Since the circular curvature of the mirror would distort the image, a correcting plate or lens is interposed. This lens also serves as an x-ray shield. A current of air, blown through the hole in the center of the mirror, keeps the kinescope fairly cool. (*The whole arrangement was diagrammed in* BETTER THEATRES *for October, in the center column of page* 20.)

These optical arrangements are called Schmidt optics, after their inventor. They



Control and monitor rack of RCA equipment in the projection room of the RKO Fordham theatre, New York. The projectionist is shown switching reception from monitor to balcony broadcast.

are fairly critical; for example, it was found desirable to curve the face-plate of the 7NP4 kinescope, on which the picture appears, to match the optics of the system with such accuracy that the radius of its curvature is carried to three decimal places —15.315-inch.

The third and final element of the RCA PT-100 equipment is the high-voltage power supply. Logically, the generator or rectifier room would seem to be the proper location for this unit, but it is desirable to keep the 80,000-volt lead as short as possible, therefore the geography of the theatre may be a determining factor. Local regulation in some jurisdictions requires this unit to be placed in a separate room with an electrical interlock switch on its door!

LOCATION FACTORS

Installation of the PT-100 presents some problems that extend beyond the theatre, inasmuch as the signal originates outside the theatre and means must be provided for bringing it in. These means may include any or all of the following: TV receiving antenna, microwave receiving antenna, telephone line or coaxial line. Depending on the theatre location, surrounding electrical "noise" level, and location of the telecast or microwave station from which signals are to be received, these out-

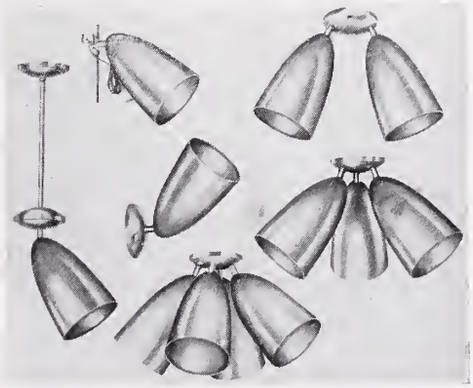
(*Continued on page* 62)

about Products . .

★ news and views of the market and its sources of supply

Display Light Fixtures For Varied Conditions

DISPLAY lighting-fixtures for application to a wide variety of conditions have been marketed by the Revere Electric Manufac-



turing Company, Chicago. Called the "Show-Master," the equipment is designed for either R-40 or PAR-38 lamps, preferable of 150 watts. The reflector is of torpedo shape and is finished in satin grey enamel. It measures 6x9⅜ inches.

The fixture is available for attachment to a wall or suspension from a ceiling, or it can be mounted flush with the ceiling (as indicated in the accompanying photograph). The reflector is adjustable on a swivel, and the swivel is held firm by tension rather than set screws or springs.

Also available are glass color filters, which are provided with clips that snap on to the reflector. Louvres can be had on order.

Manager's Name Plate And Bulletin Board

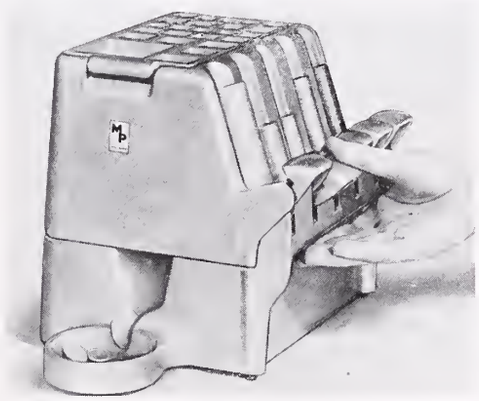
ITEMS FOR a manager's office pointed out as suitable Christmas gifts are a desk name plate and a bulletin board with a name plate at the top of the frame, which have been added to the line of the Associated Ticket and Register Company, New York, manufacturers of illuminated directional signs, changeable indoor letters, and sand urns for theatres.

The bulletin board has a cork facing ⅛-inch thick, backed up by ¼-inch Upson board, with the whole framed in 2-inch wood. Sizes range from 18x24 to 30x38 inches, but boards can be made up for any space.

The desk plate consists in a triangular wood base on which is mounted a plastic plate into which the name is etched. The plate can be had in a choice of fluorescent red, clear Lucite, or Bakelite.

Chute Type Base for Coin Changer Conversion

A BASE for converting the company's "M. P. Jr." coin changer to a roll-out type, has been made available by Metal Products Engineering, Inc., Los Angeles. The changer is placed on top of the base, and its feet fit into recesses provided. No attachments are used. Coins are released in the regular manner and roll out into a coin cup situated on the left hand side near the back of the base. The cup has slanted edges for easy coin removal.



Either old or new "M. P. Jr." changers fit the base and it has the same aluminum construction and gray hammertone finish as the changer.

•

PROJECTION ACCESSORIES

A new line of devices and tools for the projection room have been announced by the Signal Electric Engineering Company of Aliquippa, Pa. The products include a changeover for picture and sound. Other items are:

Round leather belting punch and hand tool for joining belting.

Foot switches for changeovers.

Safety controls and stop switches for emergency use in the event of film breaks.

•

DRIVE-IN MARKET LIVELY

An upturn in sales, with emphasis on the drive-in field, is reported by The Ballantyne Company, Omaha, as having taken place since publication of the National Production Authority's new regulations governing theatre construction (Order M-4A, which went in effect October 1st).

Thirty-one drive-ins were equipped in a single month, according to J. Robert Hoff, sales manager. These and the many others equipped with Ballantyne projection and sound apparatus during a period starting in September, were distributed through most sections of the country.

•

TV BUYING INCREASES

Rapid extension of the number of theatres with television equipment is indicated by the increasing number of orders, it is reported by National Theatre Supply, distributors of both the instantaneous and intermediate (film) systems developed by General Precision Laboratories, Pleasantville, N. Y. Most of the more recent orders, it is pointed out, have been for the instantaneous, or direct view, type; however, many theatres have ordered the "Videofilm" system, which employs 16mm film.

•

CATALOG SUPPLEMENTED

A supplement to the catalog of the S. O. S. Cinema Supply Corporation, New York, has been issued, comprising 41 pages describing equipment for cameramen, studios and laboratories.

•

SERVICE CONTRACTS UP

Substantial gains in the sale of comprehensive service and parts replacement plans to theatres, particularly drive-ins, are reported by the RCA Service Company, Camden, N. J. According to George F. Sanders, manager of sales and merchandising for the company's Technical Products Division, the contracts cover regularly scheduled service calls, emergency service, parts protection for both sound and projection equipment, and in-car speaker repairs.

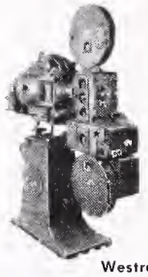
No one else serves the industry like Westrex!

The complete theatre supply and service organization maintained by Westrex is the answer to every theatre equipment problem in 62 countries outside the U.S.A. and Canada. Offices in more than 100 cities are staffed with engineers trained by Westrex who have installed over 5000 Western Electric and Westrex Sound Systems. These trained engineers also service our systems plus hundreds of installations of other makes.

Each office also handles complete lines of associated theatre equipment and accessories and maintains stocks of spare parts.

For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every recording and re-recording need. These equipments — like Westrex Theatre Sound Systems — are the outcome of many years research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

***REMEMBER*: Whatever you need, Westrex has it!**



For Theatres outside U. S. A. and Canada

Westrex Master, Advanced and Standard Sound Systems feature the Academy Award-winning Hydro Flutter Suppressor in their sound heads.

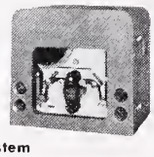
Amplifiers ranging from 15 to 100 watts output and Western Electric backstage speaker systems offer a choice to meet any theatre's needs.

Westrex Master Saund System

For Studios Everywhere



Seven complete Western Electric and Westrex recording systems record on photographic or magnetic film, 35 or 16mm, variable area or density, direct or negative-positive. Re-recorders offer a choice of 100 mil standard, 100 mil or 200 mil push-pull, 35mm or 16mm, photographic or magnetic.



Westrex Standard Magnetic System

Research, Distribution and Service for the Motion Picture Industry

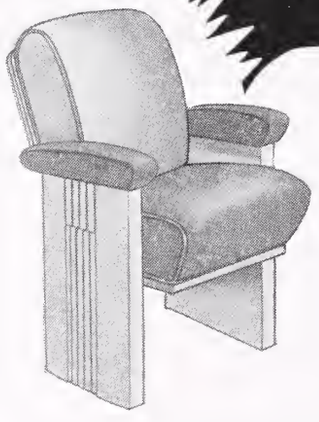
Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.

160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

YOU'LL SAVE TIME . . .

and be able to detail your requirements, by writing advertisers direct, Many of htem provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart on page 29.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 29) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectional displays and Glass-in-Frame equipment.
American Playground Device Company: Literature on playground equipment and picnic grill.
Bausch & Lomb Optical Company: Information on projection lenses.
Ballantyne Company: Literature on soundhead.
Breuer Electric Manufacturing Company: Bulletin No. 584 on vacuum cleaning.
Century Projector Corporation: Information on projection and sound systems.
Chicopee Manufacturing Company: Free sample of Lumite plastic upholstery fabric.
Droll Theatre Supply Company: Literature on carbon savers.
GoldE Manufacturing Company: Bulletin No. 501 on sand urns.
Flowers of Hawaii, Ltd.: Write Dept. BT-11-51 for full details on orchid promotion.
Kliegl Bros.: Catalog on stage and theatre lighting.
Manko Fabrics, Inc.: Samples of curtain and upholstery fabrics.
Marsh Wall Products, Inc.: Folder in color illustrating modernization ideas.
Motiograph, Inc.: Literature on projectors.
National Studios: Catalog on slides.
National Super Service Company: Free demonstration of vacuum cleaner.
Payne Products Company: Literature on carbon savers.
Peoples Display Frame Company: Catalog on display frames.
Ruben, Inc., Marcus: Samples and illustrations of theatre uniforms.
Spencer Turbine Company: Bulletin No. 114-E, "Guide to Easier Cleaning."
Strong Electric Corporation: Free demonstration of Mighty "90" projection arc lamp, utility lamp, arc spotlamps, incandescent spotlights, rectifiers.
Wagner Sign Service, Inc.: Catalog on changeable copy display equipment.
Williams Screen Company: Samples of silver or white projection screen material.

Lighting Equipment Sales Reflect Theatre Activity

Kliegl Brothers, New York, pioneer in the development of theatrical and studio lighting equipment, reports a lively market for the company's wide variety of products in many foreign countries as well as in the United States. The firm's export department has been particularly active during the past year, reflecting construction and rehabilitation of theatres throughout the world.

Developers of the famous "Klieglights," the company now manufactures a complete list of equipment for built-in light sources in theatres, stage lighting equipment of all kinds, fixtures for drive-in theatres, mushroom and pylon and flood lighting equipment for drive-ins, a variety of light sources for motion picture production and television studios, as well as accessories for the application of such products.

All types of Kliegl equipment are pictured and described in the company's recently issued catalog prepared by Andrew J. McGregor. This is available on request from the home office in New York (321 West 50th Street).

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All Dealers.	26
2	American Playground Devices Co. — Playground equipment (2A) and picnic grills (2B) for drive-ins. Direct.	16
3	American Seating Co. — Auditorium chairs. NTS and direct.	19
4	Ashcraft Manufacturing Company, C. S. — Projection arc lamps (4A), rectifiers (4B). Unaffiliated dealers.	20
5	Associated Ticket & Register Co. — Box-office illuminated admission signs (5A), drive-in admission signs (5B). Direct.	57
6	Automatic Devices Co. — Curtain tracks. Unaffiliated dealers and direct.	45
7	Ballantyne Company, The — Soundheads. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 49, 57, 61, 62, 67, 71, 78, 81, 94, 97, 101, 104, 112, 115, 122, 125, 126, 132.	58
8	Bausch & Lomb Optical Co. — Projection lenses. NTS, dealers marked * and 1, 6, 7, 8, 10, 11, 12, 17, 23, 24, 25, 32, 34, 38, 42, 44, 49, 55, 57, 58, 61, 65, 70, 76, 83, 84, 86, 87, 91, 93, 101, 103, 104, 106, 109, 115, 118, 119, 122, 127.	22
9	Breuer Electric Manufacturing Co. — Vacuum cleaners. Direct.	15
10	Cali Products Co. — Carbon savers. All dealers.	41
11	Century Projector Corp. — Projectors (11A), sound systems (11B). Dealers: 1, 2, 7, 10, 19, 23, 27, 34, 37, 41, 42, 46, 53, 58, 60, 64, 67, 71, 73, 84, 90, 96, 98, 100, 105, 109, 111, 114, 115, 129.	55
12	Chicopee Mfg. Corp. of Ga., Lumite Div. — Plastic upholstering materials. Direct.	60
13	Coca-Cola Co., The — Soft drinks. Direct.	2nd Cover
14	Dad's Root Beer Co. — Soft drinks (14A) and dispensers (14B). Direct.	36
15	Droll Theatre Supply Co. — Carbon savers. Direct.	42
16	F & Y Building Service, The — Architectural design and building service.	41
17	Flowers of Hawaii, Ltd. — Orchids as theatre give-aways. Direct.	14
18	General Register Corp. — Ticket issuing machines. All dealers.	17
19	Goldberg Bros. — Speaking tubes for box-offices (19A), film rewinders (19B), reels (19C). Unaffiliated dealers and direct.	54, 56, 61
20	GoldE Manufacturing Co. — Sand urns. All dealers.	56
21	Griggs Equipment Co. — Auditorium chairs. Direct.	61
22	Griswold Machine Works — Film splicers. Distributor: Neumade Products Corp.	58
23	Heyer-Shultz, Inc. — Metal projector arc reflectors. Dealers marked * and NTS.	56
24	Heywood-Wakefield Co. — Auditorium chairs. Unaffiliated dealers and direct.	3rd Cover
25	International Projector Corp. — Projectors (25A), sound systems (25B). NTS.	4th Cover
26	King Amusement Co. — Playground equipment for drive-ins. Direct	18
27	Kliegl Bros. — Stage lighting equipment. Direct.	59
28	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	53
29	Kroehler Manufacturing Co. — Auditorium chairs. Unaffiliated dealers and direct.	4
30	LaVezzi Machine Works — Projector replacement parts. All dealers.	24
31	Lorraine-Carbons, Inc. — Projection carbons. Franchise dealers.	21
32	Manko Fabrics Co., Inc. — Curtain fabrics (32A), upholstering materials (32B). Direct.	58
33	Manley, Inc. — Popcorn machines and supplies. Offices in principal cities.	35
34	Marsh Wall Products, Inc. — Architectural materials. Direct.	15
35	Miniature Train Co. — Playground equipment for drive-ins. Direct.	47
36	Motiograph, Inc. — Projectors (36A), sound systems (36B), projection arc lamps (36C), in-car speakers (36D), motor-generators (36E). Dealers: 3, 8, 11, 14, 25, 28, 32, 34, 36, 39, 44, 52, 58, 69, 71, 76, 86, 93, 101, 103, 117, 122, 127, 129, 131.	3
37	National Carbon Co., Inc. — Projection carbons. All dealers.	43
38	National Studios — Slides. Direct.	61
39	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	45
40	National Theatre Screen Refinishing Co. — Paint for refinishing projection screens. Direct.	18
41	National Theatre Supply — Theatre television	24
42	Nestle's Chocolate Co. — Chocolate bars. Direct.	37
43	Norpat Sales, Inc. — Hanover carbon savers. Direct.	61
44	Novelty Scenic Studios, Inc. — Interior decoration. Direct.	14
45	Payne Products Co. — Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 58, 59, 70, 83, 108, 113, 115, 118, 122, 129.	17
46	Peoples Display Frame Co. — Display frames. Direct.	47
47	Poblocki & Sons — Theatre fronts (47A), marquees (47B). All dealers.	18
48	Raytone Screen Corp. — Projection screens (48A), projection lenses (48B). Direct.	26
49	RCA Service Co. — Theatre television service.	23
50	Robin, Inc., J. E. — Motor-generators. Direct.	54
51	Ruben, Inc., Marcus — Uniforms. Direct.	61
52	S. O. S. Cinema Supply Corp. — Distributors.	26
53	Shearer Co., B. F. — Projection screens. Authorized dealers.	23
54	Signal Electric Engineering Co. — Belt punch machine for repairs to takeups, rewinders. Direct.	61
55	Smith, Alexander-C. H. Masland — Carpeting. NTS and direct.	6
56	Spencer Turbine Co., The — Vacuum cleaners. Direct.	5
57	Sportservice, Inc. — Concession service.	61
58	Streuber & LaChicotte — Vocalite projection screens. Direct.	17
59	Strong Electric Corp., The — Projection arc lamps (59A), spotlamps (59B), incandescent spotlights (59C), rectifiers (59D), reflectors (59E). All dealers.	51, 54
60	Telesonic Theatrephone Corp. — Group hearing aids. Direct.	49
61	Theatre Seat Service Co. — Theatre chair rehabilitation service. Direct.	28
62	Wagner Sign Service, Inc. — Attraction panels (62A), plastic letters (62B). All dealers.	14
63	Wenzel Projector Co. — Soundheads (63A), projectors (63B). Unaffiliated dealers.	13
64	Westrex Corp. — Foreign distributors.	28
65	Williams Screen Co. — Projection screens. Direct.	57
66	Wrigley, Jr. Company, Wm. — Chewing gum.	33

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the November 1951 issue—

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
9—Riddels Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
24—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
25—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS
Chicago:
26—Abbott Theatre Supply, 1311 S. Wabash Ave.*
27—Droll Theatre Supply, 925 Jackson Blvd.
28—Gardner Theatre Service, 1235 Wabash Ave.
29—Midwest Theatre Service & Equipment, 1950 W. Belmont.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
38—Delta Theatre Supply, 214 S. Liberty St.*
39—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Joe Cifre, 44 Winchester St.
45—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.

MICHIGAN
Detroit:
48—Amusement Supply, 208 W. Montcalm St.
49—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
50—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
51—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
54—Elliott Theatre Equipment, 1110 Nicollet Ave.
55—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—Joe Hornstein, 3333 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
63—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
64—Quality Theatre Supply, 1515 Davenport St.
65—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
66—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
67—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.

Auburn:
69—Auburn Theatre Equipment, 5 Court St.

Buffalo:
70—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
71—Perkins Theatre Supply, 505 Pearl St.
72—United Projector & Film, 228 Franklin St.

New York City:
73—Amusement Supply, 341 W. 44th St.
74—Capitol Motion Picture Supply, 630 Ninth Ave.*
75—Crown Motion Picture Supplies, 354 W. 44th St.
76—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
77—S.O.S. Cinema Supply, 602 W. 52nd St.
78—Star Cinema Supply, 441 W. 50th St.

Syracuse:
79—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
80—Bryant Theatre Supply, 227 S. Church St.
81—Charlotte Theatre Supply, 116 S. Poplar.
82—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
83—Southeastern Theatre Equipment, 200 S. Poplar St.*
84—Standard Theatre Supply, 219 S. Church St.
85—Theatre Equipment Co., 220 S. Poplar St.
86—Wilkin Theatre Supply, 229 S. Church St.

Greensboro:
87—Standard Theatre Supply, 215 E. Washington St.
88—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA
89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO
Akron:
90—Akron Theatre Supply, 936 E. Market.

Cincinnati:
91—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
92—Ohio Theatre Equipment, 2100 Payne Ave.
93—Oliver Theatre Supply, 2108 S. Payne.*

Columbus:
94—American Theatre Equipment, 165 N. High St.

Dayton:
95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
99—Century Theatre Supply Co., 20 N. Lee St
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101 Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
107—Alexander Theatre Supply, 1705 Blvd. of Allies.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
112—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
118—Suthwestern Theatre Equipment, 2010 Jackson St.*

Houston:
119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
120—Alamo Theatre Supply, 1303 Alamoto St.

UTAH
Salt Lake City:
121—Intermountain Theatre Supply, 142 E. First South St.
122—Service Theatre Supply, 250 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
124—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON
Seattle:
125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 200 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
113—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 1009 N Seventh St.

[Canadian dealers, and exporters, are listed on page 40]

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THEATRE SALES

A department devoted to refreshment service

Key Physical Factors of Snack Service Efficiency

By JAMES LOEB
Manager of Concession Department,
Walter Reade Theatres, New York

CONCESSIONAIRES have learned through experience that the location of a refreshment stand may mean the difference between a profit and a loss. I have seen this borne out in many instances. For example, Walter Reade's Oxford theatre in Plainfield, N. J., had an old stand stuck in a corner of the lobby. This stand did an average business. We placed a new stand in the center of the lobby right behind the ticket taker. The patron, as he enters this lobby, cannot help but see the stand, and nine times out of ten, because of its location and appeal, he buys something. The per person sales have risen phenomenally, importantly because of the changes made in position and appearance of this stand.

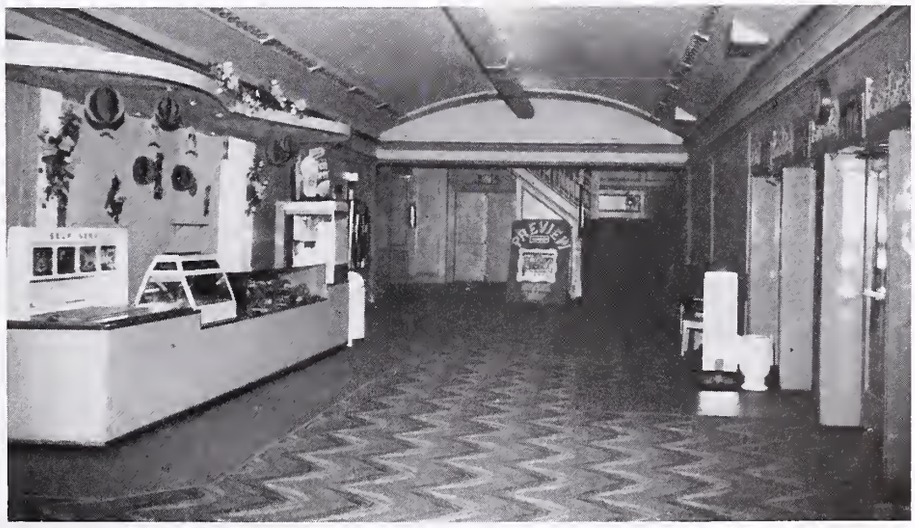
Whether you are planning a refreshment stand for a theatre yet to be built, or for one already built, the requirements are the same. But the relative ease in fulfilling these requirements is a far different story. The new theatre can be planned, with refreshment facilities correct.

An existing theatre presents more difficult problems. The task here depends more or less on a fixed physical layout of the theatre. To make room for the proper type stand, major alterations may be required. I have seen rows of seats taken out, new exits cut out, doorways cut into solid walls, starways removed, etc. It may cost a great deal. However, it should pay off in refreshment sales when you install the *right kind* of stand in the *right location*.

The vending facilities must be where the greatest number of patrons can get to them the greater number of times with the least amount of inconvenience. In other words, place the stand where it will be seen by patrons bound for *both* the balcony and the main floor of the auditorium. If possible place it so that the patron must pass by the stand to go to the women's or the men's rest rooms.

Also, the stand should be inside the doors or other spot where tickets are collected. People will often deprive themselves of a drink or a candy bar rather than go by a doorman.

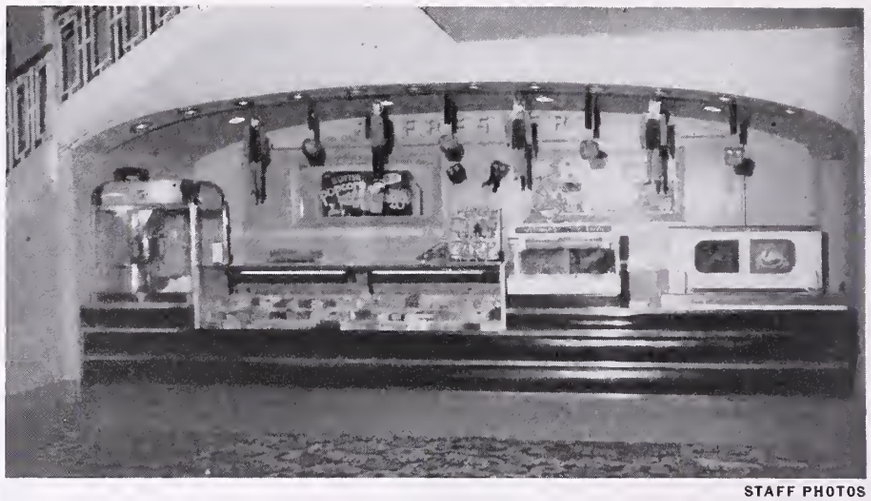
The stand should not be placed so close to the main floor of the auditorium that the noise will annoy patrons watching the



STAFF PHOTO

Lobby of the Strand, a Walter Reade Theatres house in Plainfield, N. J., with its new refreshment stand (trimmed for Halloween) opposite entrance and along traffic lanes to auditorium and balcony.





STAFF PHOTOS

In Walter Reade Theatres' Carlton in Red Bank, N. J., the new snack bar is built under staircase to balcony, opposite entrance doors (see lobby view at left).

show, or that the light from the stand will reflect on the screen.

In short, location is the key to the success or failure of theatre vending sales. It commands careful consideration.

AUXILIARY EQUIPMENT

Most successful snack bars have, in addition to the main stand, outlying automatic equipment designed to further sales during times when the main stand is closed, and in areas more accessible to the patron. Machines can be placed that will dispense a great variety of merchandise, such as shoe shines, canned juice, sandwiches, sanitary napkins, hot dogs, combs, handkerchiefs, as well as the more common merchandise, like cigarettes, candy, ice cream and soft drinks.

Use of these depends on the size of a theatre and the number of patrons. In every Walter Reade theatre an automatic drink machine is situated apart from the stand. This tends to relieve congestion at the stand and make each service more accessible.

We have found that aside from the drink machines, only a large theatre can support much additional equipment at a profit. Our trials in the small neighborhood house with candy machines were not successful. The busy metropolitan theatre, on the other hand, needs machines in a mezzanine and other areas.

STORAGE FACILITIES

A refreshment service in a theatre, in order to do its job efficiently, must have adequate storage facilities. Within the stand there should be sufficient cabinets to hold a peak day's business. Our experience has been that this be large enough to hold all open boxes of candy, gum, popcorn supplies, nuts, etc.

The bulk storeroom, on the other hand, should contain no open cartons. This makes for better inventory control and better housekeeping. The storerooms should be large enough to hold a supply for three weeks' business. I have arrived at this figure through several years of experience in which there have been busy peak periods, slow periods, transportation strikes, crippling snow storms, etc. Three weeks seems to be the figure that will maintain supply during any but the severest of emergencies. This also protects the operator from having merchandise go stale.

The storeroom should be as close as possible to the stand, and at the same time accessible for deliveries from the street. In some theatres, by necessity, merchandise has to be carted up stairs from the street to the storeroom, and later down the stairs to the candy stand. This is bad operation; unfortunately, it is sometimes only by rebuilding the theatre that this situation can be corrected.

Storage facilities should be in areas that keep as constant a temperature as possible. A cool, ventilated room away from furnaces, pipes or hot roofs is best. In our theatres, which are in New York and New Jersey, even during the hottest days of summer, our losses due to heat have been very small. Last but not least, the storage spaces must be secured against rodents and insects. Often the exterminator is the best way to handle this problem.

POWER AND WATER

With the advent of the newer, more diversified refreshment service, there has come a great demand for electric current. In planning a large stand wiring is necessary that can handle about 60 amperes at 220 and 110 volts. Plans must be made also for water lines, with clean filtered water for drink machines.

Be sure that the electrical wiring is done according to the electrical code. Too often I have seen equipment out of order because of faulty wiring, which can be a dangerous fire hazard as well. With much equipment it is advisable to have a separate switch panel for the snack bar. This will eliminate the chance of uninformed persons using the stand switches and perhaps turning off an ice cream box by mistake.

SPACE FOR DISPLAY

Many pages have been written about the methods of best displaying merchandise. I shall not go into this subject at this point except to say that *no vending facility should be laid out without providing adequate space for display.* A stand is as good as its ability to show its wares. Room should be given for display whether it be in the form of shelves, back bars, window boxes, hanging signs or other suitable device.

CANDY AND BEVERAGES

The Candy Case: There are several schools of thought on the choice of a candy display case. Some operators like the open stand from which the theatregoer may pick up his own piece of candy. They say that the small loss from pilferage is more than made up by the increase in sales for this type stand.

We prefer the glass-enclosed case where the candy can be most tastefully displayed. As to arrangement of merchandise inside the case, there are also varying schools of thought. Some operators have individual items displayed apart on doilies, or on platforms of plastic and the like. In such instances, the case is for display only, and sales are from behind or underneath the case.

Walter Reade Theatres use the *mass display* idea. Candy is piled in quantity and sold from the case. This type requires more work by the attendant to keep up, but when properly taken care of, the merchandise does present a fetching appearance.

When we first bought drink machines, we put manually operated equipment in a few stands, and automatic machines in others. We found the automatics more successful as to sale.

Merchandising these and other refreshments will be discussed in a later article.



Robert M. Shelton, Vice President and General Manager of Commonwealth Theaters, Inc., operating 68 theaters, 15 drive-ins, in Kansas, Missouri, Iowa, Nebraska, Arkansas and South Dakota

says: "Chewing gum is an important part of the concession business in our theaters. Patrons seem to expect it and we are happy to accommodate them."

Yes...Chewing Gum Improves Your Profit Picture!

It Pays to Display and Sell Your Patrons' Favorite Brands

● In hundreds of theaters, a good display of chewing gum is now "standard equipment." That's because popular brands of chewing gum build good will and produce extra revenue. People like to chew gum at the movies—especially to freshen the taste and sweeten the breath after eating a snack or treat from the refreshment counter. To get your share of this profitable business, display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other fast-selling brands where your patrons can easily see and buy them. It's good business.



AF-726–

THEATRE SALES Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gums widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 37.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
Canada Dry Ginger Ale, Incorporated, 100 Park Avenue, New York, N. Y.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
DAD'S ROOT BEER, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill. See page 36.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
General Foods Corporation, 250 Park Avenue, New York 17, N. Y.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green & Green, Inc., 2000 Providence, Houston, Tex.
Green Spot, Inc., 1501 Beverly Boulevard, Las Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Mission Dry Corporation, 5001 S. Soto Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
Pepsi-Cola Company, 3 W. 57th Street, New York.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
The Welch Grape Juice Company, Westfield, N. Y.
Whistle & Vess Beverages, Inc., 1118 Arcade Building, St. Louis 1, Ohio
Wonder Orange Company, 223 W. Erie, Chicago, Ill.

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BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif.
Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
DAD'S ROOT BEER COMPANY, 2800 North Talman Avenue, Chicago 18, Ill. Eee page 36.
Drincolator Corporation 3700 Oakwood Avenue, Youngstown, Ohio.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.
Lyons Industries, 342 Madison Avenue, New York City.
Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Soto Street, Los Angeles 54, Calif.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., Stewart Avenue, Garden City, N. Y.
Spacarb, Inc., 375 Fairfield Avenue, Stamford, Conn.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

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CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
Cox Confection Company, East Boston, Mass.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place. Chicago. Ill.
Ferrara Candy Company, 2200-10 W. Taylor, Chicago, Ill.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Hawley & Hoops, Inc., 271 Mulburry Street, New York City.
Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 Wset Ontario, Chicago 10, Ill.
Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
Tom Huston Peanut Company, 900 8th Avenue, Columbus, Ga.
Huyler's, 660 First Avenue, New York City.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
M & M, Ltd., 200 N. 12th Street, Philadelphia 6, Pa.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
NESTLE'S CHOCOLATE COMPANY, 60 Hudson Street, New York City. See page 37,
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Ryan Candy Company, Ltd., 420 Lexington Avenue, New York 17, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Shotwell Manufacturing Company, 3501 W. Potomac Avenue, Chicago, Ill.
Sifers Valomilk Confection Company, 6 West 36th Street, Kansas City 2, Mo.
Sperry Candy Company, Milwaukee, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

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CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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CIGARETTE MACHINES

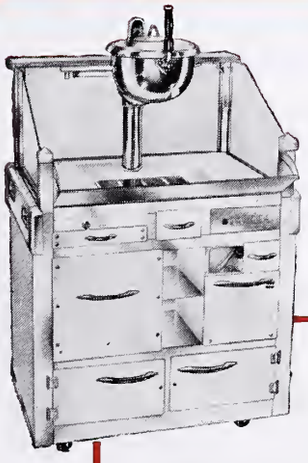
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

By popular demand..





THE NEW *Manley* CONSOLE ARISTOCRAT



$ Fast, over-the-counter service

$ Fits into any concession stand

$ Yields up to $178 per 100 lbs. of corn

THE CONSOLE ARISTOCRAT'S BACK looks just like the Standard Manley Aristocrat. Reading from left to right, top to bottom: cash and salt drawers, control panel, mammoth corn bin, bag and box compartment, automatic seasoning reservoir, old-maid bin, storage space. It all adds up to easy operation.

● In answer to many requests, here is Manley's new console-type popcorn machine, the CONSOLE ARISTOCRAT. It has an up-to-the-minute, low-cut, streamlined beauty fitting in perfectly with the design flow of the most modern concession stands. Built into front or back counters, it'll shine anywhere. With its Formica counter only 50 inches above the floor, customers can be served fast over the top of the machine. Yet with all this, there has not been the slightest sacrifice of quality or performance. The Console's 12 and 16-oz. kettles will pop out yields up to $178 per 100 pounds of raw corn. Working space is ample, too, as you can see from the photograph at the left... Get more details right away. Fill out coupon below.

A Manley KETTLE IS YOUR PROFIT SPOT

Manley, Inc.

The BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

MANLEY, INC., Dept. MPH 11-3-51
1920 Wyandotte St., Kansas City 8, Mo.

I am interested in receiving more information on the NEW Console Aristocrat. Please have a Manley man call.

MAIL TODAY!

Name

Address

City State

Best time to call

DISPLAY CASES

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Supurdisplay Corporation, 233 E. Erie Street, Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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FOOD SERVICE EQUIPMENT

AMERICAN PLAYGROUND DEVICES COMPANY, Anderson, Ind. (outdoor grills). See page 16.
Anderson & Wagner, Inc., 8701 South Mettler Street, Los Angeles 3, Calif. (luncheonette equipment).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).

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FOOD SPECIALTIES

Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Pizza Corporation of America, Wrentham, Mass. (pizza pie).
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J. (pizza pie).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

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GUM, CHEWING

American Chicle Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 33.

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ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 8701 South Mettler Street, Los Angeles 3, Calif. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio. (ice cream)
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.

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POPCORN BAGS AND BOXES

DROLL THEATRE SUPPLY, 317 Sangamon Street, Chicago 7, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, NeW York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
Supurdisplay Corporation, 233 E. Erie Street, Milwaukee, Wis.

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POPCORN POPPERS

C. Cretors & Company, 600 W. Cermak Road, Chicago, Ill.
MANLEY, Incorporated, 1920 Wyandotte Street, Kansas City, Mo. See page 35.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated, 1481 W. Washington Boulevard, Los Angeles 1, Calif.

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POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Barteldes Seed Company, Lawrence, Kans.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.



MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
Northwest Popcorn and Seed Company, Box 277, Delaware, Ohio.
Prunty Seed & Grain Company, 620 N. 2nd Street, St. Louis 2, Mo.
Supurdisplay Corporation, 233 E. Erie Street, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. Simonin Sons, Incorporated, Tioga. and Belgrade Street, Philadelphia, Pa. (seasoning).
Supurdisplay, Inc., 233 East Erie Street, Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (warmer).
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 35.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
Supurdisplay, Incorporated, 233 E. Erie Street, Milwaukee, Wis. (warmer).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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POPPING OILS

The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. Simonin's & Sons, Incorporated, Tioga & Belgrade Streets, Philadelphia, Pa.

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SODA FOUNTAINS

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif.
Helmco, Inc., 1215 Fullerton St., Chicago, Ill.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

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VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

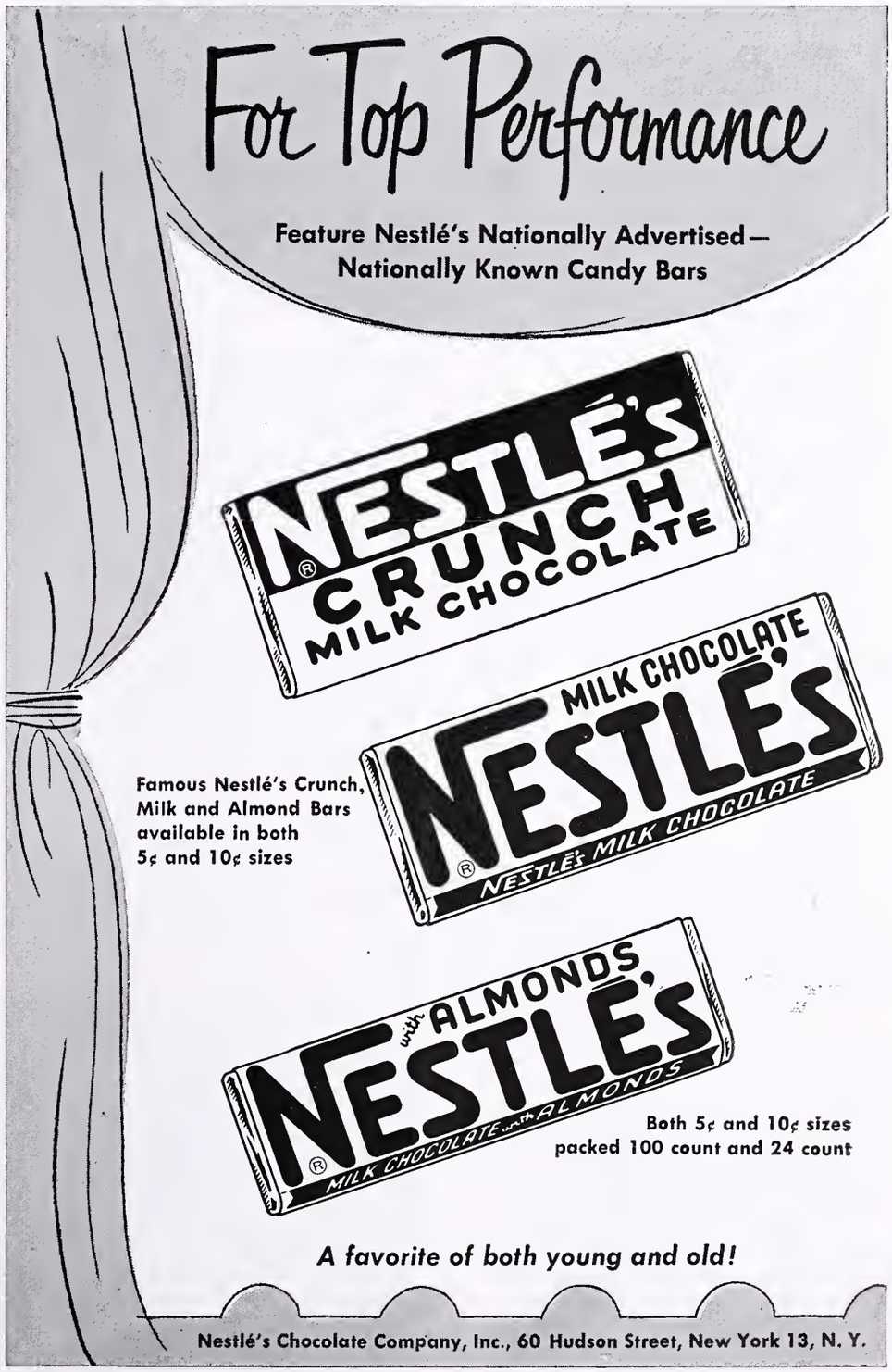
BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WHISTLE: Whistle & Vess Beverages, Inc.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
BABY RUTH: Curtiss Candy Company.
BEST YET: Cox Confection Company.
BIG HUNK: Golden Nugget Sweets, Ltd.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Hawley & Hoops, Inc.
BROCK NUT ROLL: Brock Candy Company.



BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CHARMS: Charms Candy Company.
CHERRY MASH: Chase Candy Company.
CHICKEN DINNER: Sperry Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
DOTS: Mason, Au & Magenheimer Confectionery.
DR. I. Q.: Mars, Inc.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
GUMBO: The Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
HOPALONG CASSIDY: Ryan Candy Co., Ltd.
JOLLY JACK: Curtiss Candy Co.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
LOOK: Golden Nugget Sweets, Ltd.
LOVE NEST: The Euclid Candy Company.
M & M'S: M & M Ltd.
MARS: Mars, Inc.
MILK DUDS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
NECCO WAFERS: New England Confectionery Co.
NESTLE'S: Nestle Chocolate Company.
NUT GOODIES: Pearson Candy Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Schutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN ROLL: Sperry Candy Company.
PING BAR: Mars, Inc.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED SAILS: Hollywood Candy Company.
ROCKWOOD MINTS: Rockwood & Company.
ROOT BEER DROPS: Chase Candy Corp.
SKY BAR: New England Confectionary Company.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
SUGAR DADDY: James O. Welch Company.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARAT: Charms, Inc.
VALOMILK: Sifers Valomilk Confection Company.
WELCH'S COCOANUT: James O. Welch Co.

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CHEWING GUM

BEEMAN'S: American Chicle Company.
BLACK JACK: American Chicle Company.
CLARK'S TEABERRY: Clark Bros.
DENTYNE: American Chicle Company.
DOUBLEMINT: William Wrigley, Jr. Company.
FLEER: Frank H. Fleer Corporation.
JUICY FRUIT: William Wrigley, Jr. Company.
P-K'S: William Wrigley, Jr. Company.
PEPPERMINT: Beechnut Packing Company.
RED HOT: Leaf Brands, Inc.
SPEARMINT: William Wrigley, Jr. Company.



Precision Syrup Valve on Spacarb Drink Machines

DEVELOPMENT of a new soft drink machine syrup valve that will dispense exactly the same syrup throw every time, has been announced by Spacarb, Inc., Stamford, Conn. Trade-named the "Tru-Throw," the valve is now used on Spacarb drink dispensers. Developed by William V. King, chief engineer of the company, it is said to assure a drink precisely in accordance with any standard for bottle drinks, no matter what the consistency of the syrup.

Sees Effort Putting Snack Sales Over 22%

PLACING refreshment sales in theatres at 22% of the gross, A. N. Steele of the Pepsi-Cola Company, is still of the opinion that exhibitors are not realizing the full potential income of their snack services. Addressing the Theatre Owners of America at its 1951 convention in New York, Mr. Steele urged exhibitors to install attractive stands in the most desirable locations, and to make greater merchandising efforts.

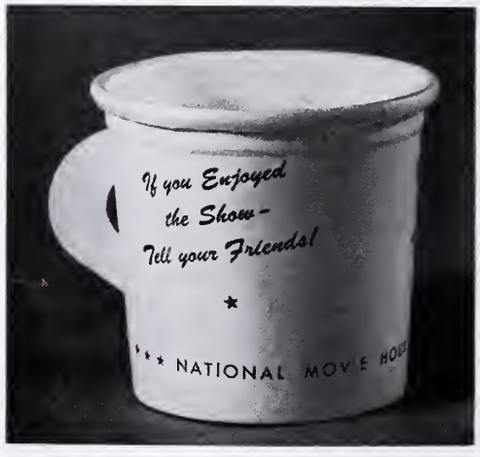
"When you give your refreshment stand the same keen, intelligent marketing thought you give to ticket sales, improvement is rapid and often spectacular," he said, adding that he could describe many instances where this had happened.

To show what proportions theatre refreshment sales had already reached, he said that they amounted to $402,700,000 last year, with 63% of the patrons purchasing something at the snack bar.

Offering other figures, he said that 48% of the total snack bar purchases were popcorn, 33% candy and gum, 6½% ice cream and other foods, 1% cigarettes, and 11% soft drinks.

Paper Cup with Handles For Serving Hot Drinks

PAPER CUPS made especially for hot drinks, such as coffee and chocolate, with a patented handle to permit the customer to hold the cup comfortably, have been marketed in the theatre field by National Theatre Supply. They are called "Movie Hour Handi-Handle Cups."



The cups are also given promotional value by carrying the legend on both sides, printed in red: "If you enjoyed the show, tell your friends."



MOVIETIME FOR POPCORN

When Chicago staged its "Movietime U.S.A." campaign, the popcorn industry entered this fetching float in the parade. Theatre popcorn merchandising will also figure importantly at the convention of the National Association of Popcorn Manufacturers in Chicago, December 4-6.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see **THEATRE SALES BUYERS INDEX** *beginning on page 34]*

AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING properly signifies positive control of the heat and moisture in the air of an enclosure, and also its movement, no matter what the condition of the atmosphere outside may be. In common usage, however, the term air-conditioning refers to comfort-cooling, and as such it is essential to theatres in areas having seasons of high temperatures with high relative humidity.

Evaporative cooling equipment is regarded as well suited to localities of high temperatures where the relative humidity is not more than 72%.

Unit conditioners providing factory-assembled compressor, heat transfer coils and related equipment (also an evaporative condenser if desired), with steel housing designed for convenient servicing, are available in small sizes (down to 3 tons of refrigeration) for direct-space cooling; and up to 75 tons for central station air-conditioning plants. There are central station models to accommodate various installation space conditions—vertical, horizontal, ceiling suspension as well as floor mounting. Heating coils may be incorporated.

Unit conditioners are highly efficient within the cooling loads indicated by the range of capacities, and they eliminate much installation labor. Some circumstances, however, may advise a built-up plant of separate components within the upper levels of this range; and as a general rule, a built-up plant is indicated economically and operationally where as much as approximately 100 tons of refrigeration is necessary.

Evaporative condensers are available either separately or integrated with unit conditioners for conserving refrigerant-condensing water, which may be advised by water rates, or be required by local regulations. In some installations a cooling tower may be cheaper than evaporative condensers. Either method reduces water consumption about 95%.

It is generally estimated that one ton of cooling capacity will serve from sixteen to twenty seats of auditorium capacity.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

PRODUCT NEWS . . Pages 27 and 38

The department "About Products" on general equipment and supplies is on page 27; "The Vender Vane" on refreshment service products is on page 38.

DEALERS Page 30

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 40.

ADVERTISERS INDEX . . . Page 29

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Chelsea Fan and Blower Company, Inc., 639 South Plainfield, N. J.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis. Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
Herman Nelson Division, American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacutring Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, 744 Broad Street, Newark, N. J.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 386 Victoria St., Toronto; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Cinematograph International, Inc., 630 Ninth Avenue, New York, N. Y.
Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.



STAFF PHOTO

1951 TOA EXHIBIT: Nestle's Chocolate Company, Inc., New York City (candy)—H. R. Barry, promotion manager; D. Scarota and W. Dimop, sales department; A. Semple, manager of cholocate bar sales.

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups —pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves,or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following

is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).
Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
Armstrong Cork Company, Lancaster, Pa. (wall linoleum).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 41.
Federal Seaboard Terra Cotta Corporation, 10 E. 40th Street, New York City.
The Formica Insulation Company, 4654 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
Hollobilt, 2081 Laura Avenue, Huntington Park, Calif. (doors).
The Kawneer Company, 3203 Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal mouldings). See page 13.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCKI & SONS COMPANY, 2159 SOUTH Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures). See page 18.
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BASES—See Projectors and Accessories.



STAFF PHOTO

1951 TOA Exhibit: K. Streuber & LaChicotte, Inc., New York City (export distributors)—Mrs. K. Streuber; J. Robert Hoff, of The Ballantyne Company, and Ray Gallo, advertising manager of Better Theatres.

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BEVERAGES—See Theatre Sales Buyers Index on page 34.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces treated with certain treated paints which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL amps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Murals painted with luminescent pigments ready for mounting are obtainable in a number of subjects well suited to theatres. They come with complete framing materials and a ceiling type black-light lamp and fixture.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (lamp fixtures).
KLIEGL BROS., 321 W. 50th Street, New York City (light sources).
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).
Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

ISLAND BOX OFFICES, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified,

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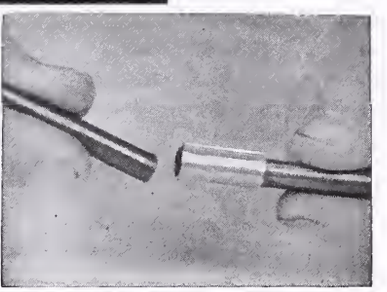
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the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials.*)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (Speaking tube). See page 61.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures). See page 18.
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York. N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CANDY—See Theatres Sales Buyers Index on page 34.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Helios Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
LORRAINE-CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 21.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 43.

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CARBON SAVING DEVICES

MEANS OF using carbons to as much as a 1-inch stub are available in various forms. In one type the carbons themselves are processed for the purpose. In others the device may consist in a metal rod that is clamped to the carbon jaws of the lamp mechanism, one end of the rod being designed to hold short lengths of carbon.

Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
CALI PRODUCTS COMPANY, 3721 Marjorie way, Sacramento 20, Calif. See opposite page.
DROLL THEATRE SUPPLY COMPANY, 317 Sangamon Street, Chicago, Ill. See this page.
THE GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, 45 West 45th Street, New York 19, N. Y. See page 61.
PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich. See page 17.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
GOODALL FABRICS, INC., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. MASLAND & SONS, 295 Fifth Avenue, New York City. See page 6.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Radio Corp. of America, Camden, N. J.
ALEXANDER SMITH, Inc., 295 Fifth Avenue, New York City (patent-back). See page 6.

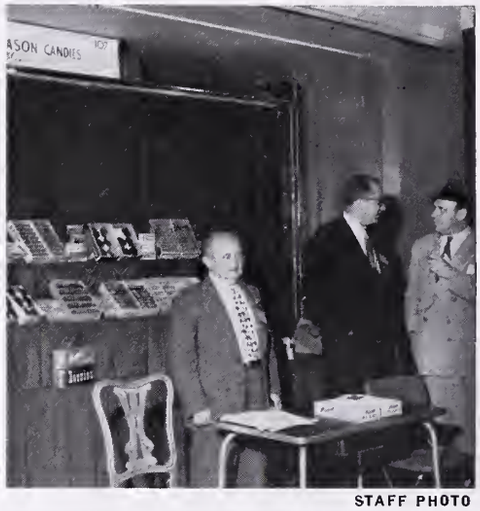
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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

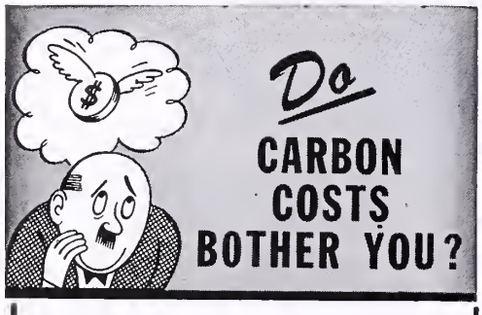
Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
ALEXANDER SMITH & SONS CARPET COMPANY 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.



STAFF PHOTO

1951 TOA EXHIBIT: Mason, Au & Magenheimer Confectionery Company, Mineola, N. Y. (candy) —Erwin Shapiro of Eastern sales branch; and Mr. F. E. Magenheimer, vice-president in charge of sales with dealers.



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and 13.6 mm. x 22" (machined for adapters) to provide 20 minutes more burning time.

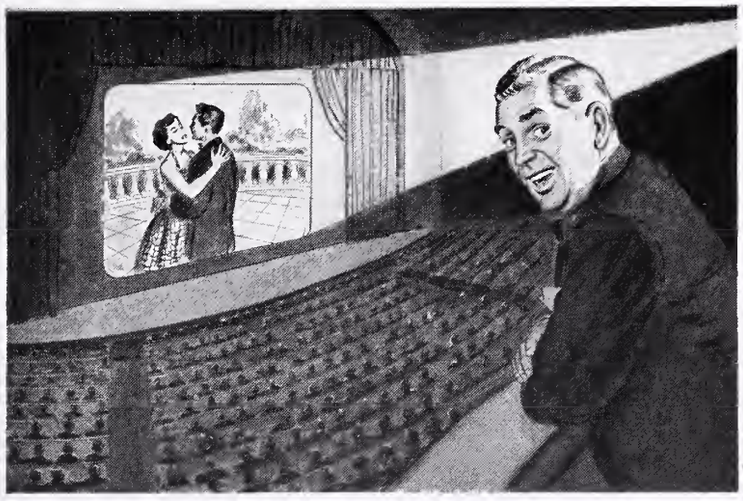
Shipped PREPAID at regular carbon list prices, plus $1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", $1.50 per hundred), less 5% on carbons, 10 days.

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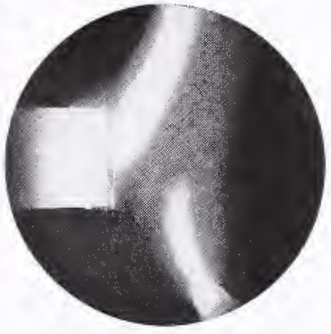


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TO THE THEATRE OWNER . . .
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The National Carbon arc is an indispensable tool—both to the studios which make movies and to the theatre owner who exhibits them. Why? The National Carbon arc's BIG FIVE:

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- **GREAT POWER FROM ONE UNIT**
- **WHITE LIGHT**
- **MINIMUM HEAT PER FOOT CANDLE**

For the studio, small source size insures sharp, dramatic shadows, better simulates one-source lighting, creates a perfect "follow-spot". High brightness penetrates deep sets, gives high light levels without excessive heat.

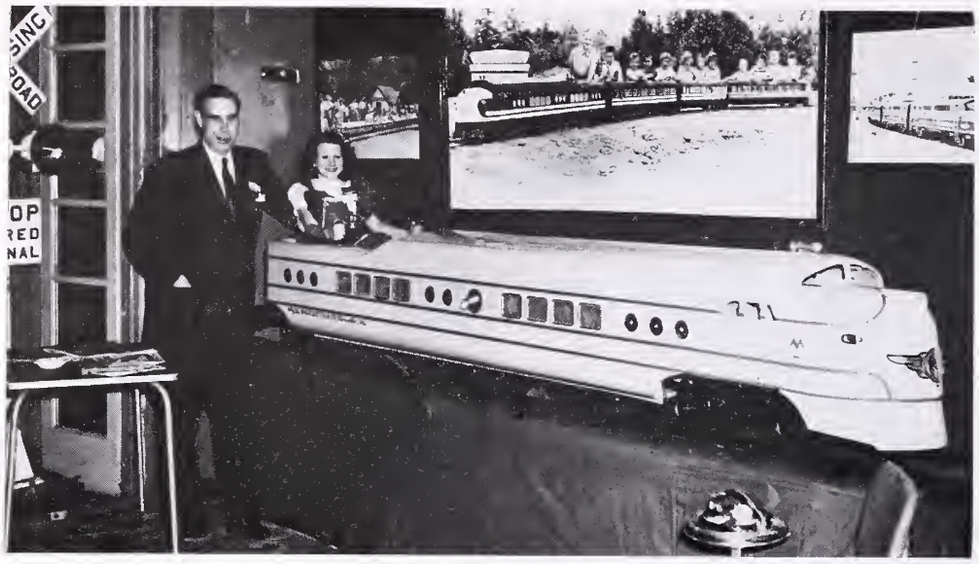
White light matches outdoor shooting conditions, lends itself perfectly to color movies.

For the theatre owner, the carbon arc provides the "brightest spot in the world"—gives him the dazzling power he needs to get diamond-sharp pictures, vivid color and keeps his box office booming. The National Carbon Arc is tops.

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STAFF PHOTO

1951 TOA EXHIBIT: Miniature Train Company, Rensselaer, Indiana (drive-in playground equipment)—Kenneth C. Wilson, sales manager, with Ginger Prince, tiny screen player, as engineer.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Mark Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR FABRIC PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Eastern Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.
Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 28.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person. so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials* Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 19.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 61.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. Third Cover.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill. See page 4.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (chute).
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Ticketmaster, Inc., 30 East Adams Street, Chicago, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Company, 1458 Shakespeare Avenue, New York City (cueing device).
American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City (changeover).
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Fontaine Manufacturing Corporation, 545 Fifth Avenue, New York City.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (reel end alarm).
SIGNAL ELECTRIC ENGINEERING COMPANY, 179 Hopewell Avenue, Aliquippa, Pa. See page 61.

FILM CEMENT — See Splicers and Film Cement.

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment

on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

BREUER ELECTRIC MANUFACTURING COMPANY, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines). See page 15.

Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul. Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See this page.

SPENCER TURBINE COMPANY, Hartford, Conn. See page 5.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour. which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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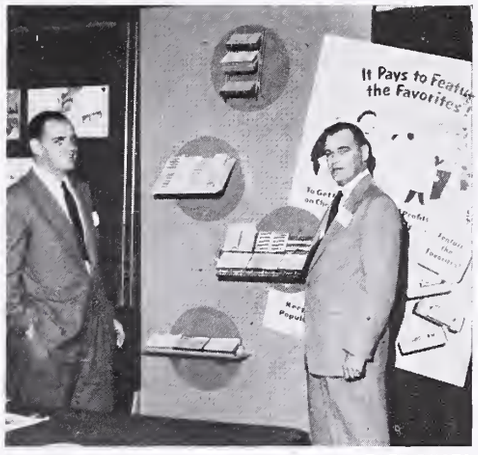
CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.



STAFF PHOTO

1951 TOA EXHIBIT: William Wrigley, Jr., Company, Chicago, Ill. (chewing gum)—W. T. White and F. J. Romeo of the sales division.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See this page.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Vallen, Inc., 225 Bluff Street, Akron, Ohio (curved track and contour curtain types as well as straight track.)

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.

NOVELTY SCENIC STUDIOS, INC., 28-34 West 60th Street, New York City. See page 14.

Premier Studios, 414 West 45th Street, New York City.

F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.

Rambusch Decorating Company, 40 West 13th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

Slash Labor Expense

1. Reduce cleaning time.
2. Clean more effectively.
3. Cut operator fatigue.

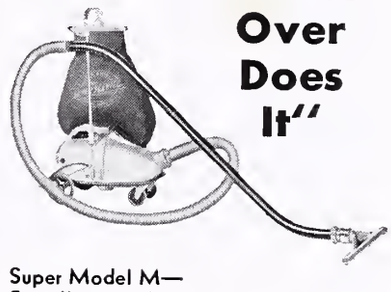
The Super needs only one pass over the dirtiest area to make it sparkling clean. This allows the operator more time to do other work.

The Super way is the most effective way to pick up popcorn, litter and street dirt. With Super exclusive tools even the most difficult places—screen, projection booth, drapes, stages, rest rooms—are kept clean at minimum cost. High up places are a cinch with the Super Hi-Up Tube.

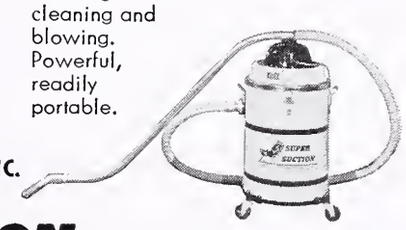
Supers have the powerful suction to remove the dust wherever it may be. These easily portable, heavy duty cleaners go everywhere, upstairs and down, between the seats and up the aisles. There is no bending nor stooping —Super tools need only 3½ inch clearance.

Phone your local supply dealer—he will be glad to demonstrate a Super in your theatre. Or write for complete data.

"Once Over Does It"



Super Model M— For all general cleaning and blowing. Powerful, readily portable.

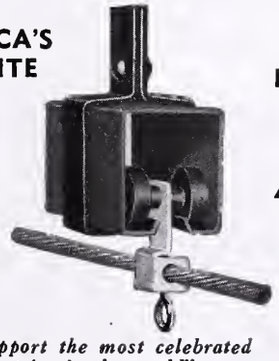


NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St., Toledo 2, Ohio
SUPER SUCTION
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Super Model BP—A quiet, double-utility cleaner for both wet and dry pick-up.

AMERICA'S FAVORITE

All ADC Tracks are equipped with new adjustable type floor pulleys.



"We support the most celebrated curtains in the world"

CURTAIN TRACKS

BESTEEL • SILENT STEEL • FENESTEEL

Simple, Smooth, Effortless, Durable

FOR BEST RESULTS

AUTODRAPE CURTAIN MACHINES

EXCELLENT DELIVERY NOW!

AUTOMATIC DEVICES COMPANY
116 N. 8th St. Allentown, Pa.



STAFF PHOTO

1951 TOA EXHIBIT: Henry Heide, Inc., New York City (candy)—Walter R. Keefe, vice-president in charge of sales; Miss E. Fischer of Peoples Candy Company; George Grohol and Charles Beauchemin, sales representatives of Heide.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking asemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 59.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatres.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.

Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.

Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.

Mitchell-White Corporation, 12 East 22nd Street, New York City.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPENSERS FOR SOAP, TOWELS AND TISSUES

DISPENSERS of liquid soap are available in concealed wall types and wall-mounting models. Only the spout of the concealed type is visible, while it is entirely theft-proof. It has the further advantage over mounted glass bowls in exposing nothing that is breakable.

However, wall-mounted dispensers are available with a shatter-proof translucent bowl, concealed means of attachment to the wall, and filler cap removable only by a special key.

American Dispenser Company, 215 Fourth Avenue, New York City.

Bobrick Manufacturing Corporation, 1839 Blake Avenue, Los Angeles, Calif.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

Woodlets, Inc., Portland, Pa.

Wyandotte Chemical Corp., Wyandotte, Mich.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 22 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

PEOPLES DISPLAY FRAME COMPANY, 1515 Olympic Blvd., Montebello, Calif. See opposite page.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, P. 34]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

General Register Corporatoin, 43-01 22nd Street, Long Island City, N. Y.

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate. are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 26.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual construction of the project.

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).
F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).
Griffing-Laskey Construction Company, 25 Huntington Avenue, Boston, Mass. (design and onstruction)

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York City. See page 57.
BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Radio Corp. of America, Engineering Products Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.
Stone Manufacturing Company, 489 Henry Street, Elizabeth, N. J.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction, box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches. There are also speaker-heater models with a heating coil and fan incorporated in the design for heating car interiors; also models with means of functioning as a microphone for communication with the concession building.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

A protective device for in-car speakers prevents a car from being driven from the ramp until the speaker is replaced in a box, which is substituted on the post for the regular attachment. The rest of the device consists in a wood platform flush in the ramp, with front wheel guards actuated by the speaker box cover.

Following manufacture in-car speakers only unless otherwise specified:

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Drive-In Theatre Equipment Company, Inc., 2110 Superior Avenue, Cleveland 14, Ohio (with talk-back system).
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Loizeaux Lumber Company, 561 South Avenue, Plainfield, N. J. (rainproof speaker cover).
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 3.
National Heaters, Inc., 1647 Victory Boulevard, Glendale, Calif. (heaters only).
Radio Corporation of America, Engineering Products Department, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Theatre Equipment Co. of America, 109 Michigan Street, Toledo, Ohio.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray-painting and tire inflation. (*See also Drive and Ramp Oiling below.*)

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

replace WOOD FRAMES with eye catching ALUMINUM



Now! Strong, Rigid Metal Slide Frames for *Little More Than the Cost of Wood!*

ATTRACTS ATTENTION
DRESSES UP LOBBY
LASTS A LIFETIME—ALWAYS GLEAMING
ALUMILITE FINISH—NO TARNISHING
NO FINGERMARKS OR PEELING
EASILY MOUNTED
ALL STANDARD SIZES

PRICES SLASHED!

UNBELIEVABLE SAVINGS

Our new, exclusive EXPANDER PUNCH fabricates the ENTIRE FRAME in ONE PIECE in *ONE OPERATION*. Other manufacturers must charge you for the labar af *making & assembling* FOUR separate pieces. Campare —and see how aur ONE-PIECE CONSTRUCTION METHOD cuts costs in HALF!

ILLUMINATED & NON-ILLUMINATED POSTER CASES — WALL FRAMES
STANDING COUNTER FRAMES
WIDE MOLDING SLIDE FRAMES
NON-TIP EASELS

Mail coupon now for free catalag. Frames mode to order. Write for free estimate.

NOVEMBER SPECIAL

Free! 8x10 Aluminum Slide Frame (regular $1 value) with ANY purchase. Limited time.

PEOPLES DISPLAY FRAME CO.
1513 Olympic Blvd., Montebello, Calif.

Please send me free an 8 x 10 Aluminum Slide Frame with this purchase. Enclosed please find $_____ for the fallawing extruded aluminum display frames:

Type	*Price
☐ 8 x 10 Slide Frame	$ 1.00
☐ 11 x 14 Slide Frame	$ 1.50
☐ 14 x 22 Slide Frame	$ 2.15
☐ 14 x 36 Insert Slide Frame	$ 3.00
☐ 22 x 28 Slide Frame	$ 3.00
☐ 1 Sheet Slide Frame, Wide Malding	$ 7.80
☐ 30 x 40 Slide Frame, Wide Malding	$ 7.80
☐ 40 x 60 Slide Frame, Wide Malding	$10.90

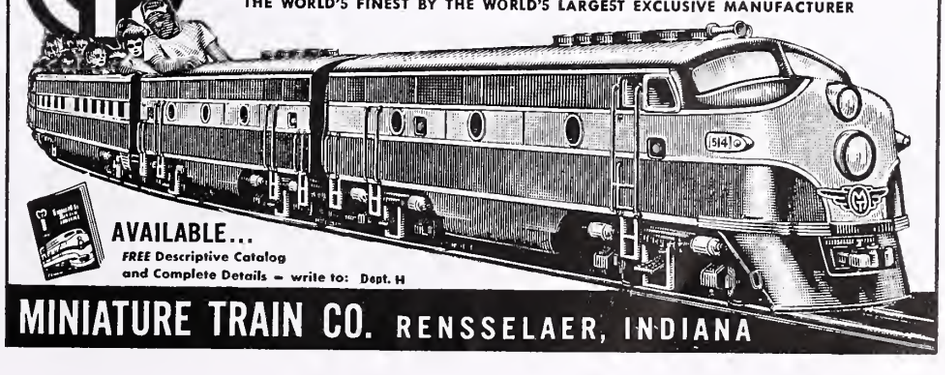
*Prices F.O.B. Mantebella, Calif.

MONEY BACK GUARANTEE

Please send yaur free catalag.

Name_____
Address_____
City_____ Zone___ State_____

MINIATURE TRAINS for EVERY LOCATION
any SIZE...any CAPACITY...any PRICE RANGE...
THE WORLD'S FINEST BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURER



AVAILABLE...
FREE Descriptive Catalog and Complete Details — write to: Dept. H

MINIATURE TRAIN CO. RENSSELAER, INDIANA

DRIVE AND RAMP OILING

Fogging and spraying equipment (*see above*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 South Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th St., New York City.
General Electric Company, Nela Park, Cleveland, O.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 59.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND EQUIPMENT

Drive-in playgrounds for the younger children usually includes teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

Ahrens Manufacturing Company, Inc., Grinnell, Iowa.
AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 16.
KING AMUSEMENT COMPANY, Mt. Clemens, Mich. See page 18.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
MINIATURE TRAIN CO., Rensselaer, Ind. See page 47.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, 608 South Dearborn Street, Chicago, Ill.
Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. Drive-in screens usually are integral parts of the structure; however, some types of vinyl plastic screen materials which are water-proof, are regarded as suited to such outdoor use and may be had in large sizes with obscure seams.

Drive-In Theatre Equipment Manufacturnig Company, 729 Baltimore Avenue, Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J. (steel).
George L. Mesker Steel Corporation, Evansville 8, Ind. (steel).

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company. Bridgeport, Conn.
Koiled-Kords, Inc., Hamden. Conn.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
The Whitney-Blake Company, New Haven, Conn.



STAFF PHOTO

1951 TOA EXHIBIT: The Coca-Cola Company, New York City (beverages)—Felix W. Coste, executive vice-president; William J. Hobb, president; and Ralph Hayes, vice-president.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete; others.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
Ideal Seating Company, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J.
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Kohler Company, Kohler, Wis.
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y.
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y.
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (portable floodlamp).
U. S. Motors Corporation, 584 Nebraska Street, Oshkosh, Wis (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

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EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio (slide projector).
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
FLOWERS OF HAWAII, LTD., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids). See page 14.
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
GOLDE MANUFACTURING COMPANY, 1214 West Madison Street, Chicago, Ill. (revolving stand).
International Register Company, 2620 West Washington Street. Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

CHICOPEE MANUFACTURING CORP. OF GEORGIA, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 114 East 27th Street, New York 16, N. Y. See page 58.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Rubber Company. 1230 Sixth Avenue, New York City (glass-asbestos).

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FABRICS For Seating—See Upholstering Materials.

FANS (theatre ventilation)—See Air-Conditioning & Ventilation

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FENCING FOR DRIVE-INS—See Drive-In Equipment and Supplies.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHLIGHTS

AMONG STANDARD general purpose models, there are flashlights well adapted to the duties of regular theatre ushers and to those of drive-in attendants. These are usually of plastic for light weight and coolness. Some models have belt clips, and there is an electric flare type with suction cup for outdoor use.

Bright Star Battery Company, 200-A Crooks Avenue, Clifton, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y.

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FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.



STAFF PHOTO

1951 TOA EXHIBIT: Manley, Inc., Kansas City, Mo. (popcorn and popcorn machines)—Ken Hamilton, New York territory district manager; Sam Hornstein, Boston territory district manager.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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GIVEAWAYS—See Exploitation and Promotional Devices and Merchandise.

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GLASS FABRICS—See Fabrics for Walls, Curtains and Stage Drapery.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans, capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall model, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 1125 West Lake Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
TELESONIC THEATREPHONE COMPANY, 3 East 48th Street, New York 17, N. Y. (audio induction method). See this page.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

SUFFERING FROM TV-ITIS?

Simple, pay-for-themselves, Telesonic HEARING AID installations are helping to CURE THIS CURRENT AILMENT by enabling 15,000,000 deafened, stay-away patrons to again attend their local movie houses.

Here is a chance to entice YOUR absent patrons from their living room chairs—BACK INTO YOUR EMPTY SEATS.

No prescription needed—just ask for free particulars. Full particulars free.

CHARLES H. LEHMAN, *President*

TELESONIC THEATREPHONE CORP.
3 East 48th Street, New York 17, N. Y.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit) ; a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Lamps are also available for use of 9mm positive carbons at intermediate amperage, as may be indicated by picture sizes of the smaller drive-ins, and of the larger regular theatres. Such equipment applies a 9mm uncoated positive carbon, unrotated, at approximately 78-82 amperes, with a 15-inch reflector and water-cooled carbon holder. It is designed for ready adaptation to use of 8mm coated positive carbons at 60-74 amperes, with a 14-inch reflector and without water-cooled jacket.

The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive (lamp may be adaptable to larger diameters), for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may have a water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to 9mm.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 20.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 49.
Brenkert Plant-RCA Victor Division, 6545 St. Antoine Street, Detroit 2, Mich.
Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 3.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See opposite page.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose —the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 50,10-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there area 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE lamps —available in sizes from 15 to 1000 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 40 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 600 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the *Slimline* ballasts are offered in two currents, 0.12, 0.2 and 0.3 amperes; thus giving a choice of three brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	*Diameter*	*Wattage*	*Ballast Amperage*
42 inches	¾ inch	16	0.12
		25	0.2
		33	0.3
64 inches	¾ inch	24	0.1
		39	0.2
		51	0.3
72 inches	1 inch	22	0.1
		38	0.2
		51	0.3
96 inches	1 inch	29	0.1
		51	0.2
		69	0.3

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing



STAFF PHOTO

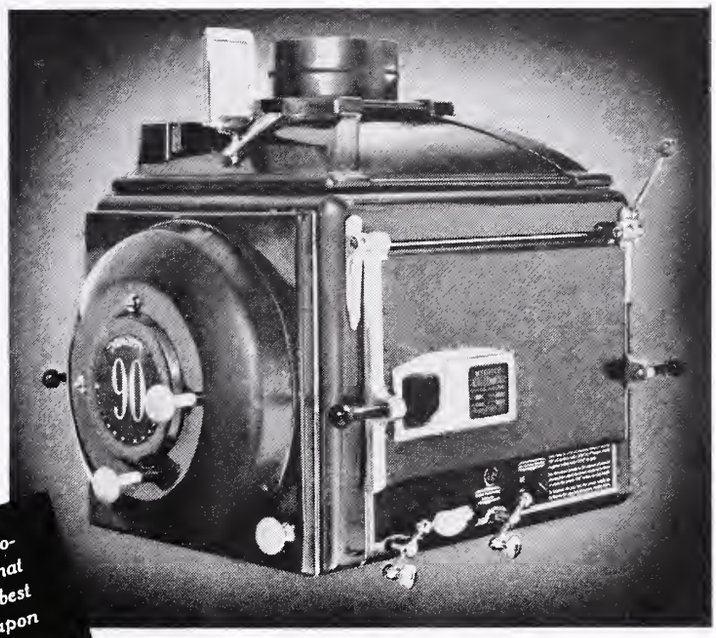
1951 TOA EXHIBIT: Pepsi-Cola Company, New York (beverages) — Kenneth McAleenan, assistant vice-president; George Franklin, Sam Holden, John Hubbard and Charles E. Baker, manager of field sales.

You Can't Go Wrong With Strong

MIGHTY "90"

The Strong Mighty "90", 75 to 130 ampere reflector arc lamp, not only delivers positively the most light that can be projected to any screen, REGARDLESS OF HOW LARGE, but at 90 amperes projects 21,000 lumens AT FAR LESS COST than other types of big lamps!

As the only lamps produced complete within one factory, Strong lamps can be engineered to obtain these high efficiencies and fine screen results.



- Exclusive Lightronic automatic focus control.
- Big 16½" reflector, the largest used in any lamp, matches high speed *f* 1.9 lens.
- Forced air cooled feed mechanism. Low operating temperatures. Rugged burner mechanism.
- Bi-Metal Lightronic tube controls both carbon feed motors. Simple feed rate adjustment.
- Air stream arc stabilization. Complete combustion of black soot. White deposit on reflector prevented.
- Unit construction permits instant removal of major components.

As the world's largest manufacturer of projection arc lamps, Strong has a line that includes lamps especially designed for best results under every condition. Send coupon today for free literature.

THE STRONG ELECTRIC CORPORATION
1 CITY PARK AVENUE **TOLEDO 2, OHIO**

☐ I would like a demonstration of the Strong Mighty "90" in my theatre without cost or obligation.

Please send free literature on the ☐ Mighty "90"; ☐ Mogul Lamp; ☐ Utility Lamp; ☐ Strong Arc Spotlamps; ☐ Strong Incandescent Spotlights; ☐ Strong Rectifiers; ☐ Strong Reflectors.

NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

are available. Another form of fluorescent lamp of similar application is the Circlarc of semicircular shape.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets (R-40 bulbs) and are available in 150 and 300-watt sizes. *(See also Black Light Materials and Lighting Equipment.)*

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (see *Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 22.
Fish-Schurman Corporation, 70 Portman Road, New Rochelle, N. Y.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 53.
Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.
PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y. See page 26.



STAFF PHOTO

1951 TOA EXHIBIT: Rex Specialty Bag Corporation, Brooklyn, N. Y. (noiseless paper bags)—Mr. and Mrs. H. Gilbert, and Leonard C. Gold, general manager.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. *(Also see Marquees; and Attraction Advertising under Drive-In Equipment.)*

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions are also available for single attachment to a wall or other structure, with illumination by shielded lamps placed in front *(see Drive-In Equipment)*.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure *(see Marquees)*.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 26.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Polyplastic Forms. Inc., 255 Conover Street, Brooklyn, N. Y.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 14.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.

Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.
Novelty Lighting Corporation, Emmaus, Pa.
Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting *(see Projector and Reflector Lamps under Lamps for General Theatre Illumination)*; the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 36-56 34th St., Long Island City, N. Y.
General Electric Company. Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 59.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Neumade Products Corporation, 330 West 42nd Street, New York City.
Stroblite Company, 35 West 52nd Street. New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 51.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
POBLOCKI & SONS COMPANY, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type). See page 18.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
A. N. Brabrook, 424 Madison Avenue, New York City.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.



when you use **SUPER-SNAPLITE**

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast . . . maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.

"You Get More Light with Super Snaplite"

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York



You Can't Buy
A GOOD
Rectifier
for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

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ASK YOUR DEALER

REELS

GOLDBERG BROS. Denver, Colo.

Radio Corporation of America, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 3.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See this page.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions the sound system, to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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POPCORN—See Theatres Sales Buyers Index on page 34.

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PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 3459 West 140th Street, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Brenkert Plant-RCA Victor Division, 6545 St. Antoine Street, Detroit 2, Mich.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 24.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.



STAFF PHOTO

1951 TOA EXHIBIT: Purity Pretzel Company, Harrisburg, Pa. (pretzels)—Ben Stronecker showing an exhibitor and his wife new theatre display.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Brenkert Plant-RCA Victor Division, 6545 St. Antoine Street, Detroit 2, Mich.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See opposite page.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 3.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
SIGNAL ELECTRIC ENGINEERING COMPANY, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine). See page 61.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 13.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adopted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Radio Corporation of America, Engineering Products Division, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue. City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-Eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Richardson Allen Corporation, 15 West 20th Street, New York City.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 54.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Pictures Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.
Essannay Electric Manufacturing Company, 1438 N. Clark Street, Chicago, Ill.
E. W. Hulett Manufacturing Company, 4602 Finley Avenue, Los Angeles 27, Calif.

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REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See opposite page.
Neumade Products, Inc., 330 West 42nd Street, New York City.
Pelson Thred-O-Matic Film Reel Company, 228 West 71st Street, New York 23, N. Y.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.



STAFF PHOTO

1951 TOA EXHIBIT: Sero-Syrup Company, Brooklyn, N. Y. (syrups)—Sam Aaron, Lester Horne and George T. Herald, director of sales, with a visitor.



REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal (*see Lamps, D.C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Brenkert Plant-RCA Victor Division, 6545 St. Antoine Street, Detroit 2, Mich.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 2 Franklin Avenue, Brooklyn, N. Y.
J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See pgae 51.

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REFRESHMENT SERVICE—See Theatre Sales Buyers Index on page 34.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2505 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.



STAFF PHOTO

1951 TOA EXHIBIT: Selmix Dispenser, Inc., Garden City, N. Y. (beverage dispensers)—Ervin J. Mars, production manager and Arthur B. Segal, president.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

ASSOCIATED TICKET & REGISTER COMPANY, 354 West 44th Street, New York 18, N. Y.
Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
Compco Corporation , 2257 West St. Paul Avenue, Chicago 47, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill. See this page.

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SCREENS, PROJECTION

BASICALLY, motion picture screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available in (1) cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

A specialized type of screen is one differing from other types basically in its form, which is effected by a metallic structure. This frame is designed to form the screen in a convex shape with curvature according to seating plan dimensions and projection angles. The screen itself is regularly of glass filament type, but may be of plastic.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.
Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).
Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.
Raven Screen Corporation, 124 West 124th Street, New York City.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 26.
B. F. SHEARER COMPANY, 2318 Second Avenue, Seattle 1, Wash. See page 23.
Trans-Color Screen Company, 116 Latta Arcade, Charlotte, N. C. (curved screen).
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 17.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akon, Ohio. See page 57.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of

PRECISION HS REFLECTOR
HEYER - SHULTZ, INC. CEDAR GROVE, N. J.
Demand
HEYER-SHULTZ
All Metal
REFLECTORS
They are GUARANTEED 5 years!

NEW! GOLDE
MOD-URN
SAND URN
Handsome, convenient, non-tipping. Heavy gauge steel. Large sand storage capacity in leak proof diamond etched and polished chrome column. Polished top of triple plated chrome steel. Colors: Ebony Black, Mandarin Red trim at top and bottom. * Write for bulletin No. 501.
At better theatre supply dealers.
GOLDE MANUFACTURING CO.
1220-D W. Madison St. Chicago 7

A Big HIT!
Sold thru THEATRE SUPPLY DEALERS Exclusively
Ask your Dealer
GOLDBERG Automatic FILM REWINDER
GOLDBERG BROS.
DENVER, COLO.

proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (*see list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See page 18.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

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SEATING—See Chairs, Auditorium.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis. See page 18.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATON

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information.' etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

ASSOCIATED & TICKET REGISTER CO., 354 West 44th Street, New York City. See this page.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.

International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.

KLIEGL BROTHERS, 321 W. 00th Street, New York City. See page 59.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinickinnic Avenue, Milwaukee, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.



STAFF PHOTO

1951 TOA EXHIBIT: Cadbury-Fry (America), Inc., New York City (candy)—Walter Winch and Jesse Wesse.

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Posterloid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

SLIDES—See Stereopticons

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SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantiallv different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 58.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 55.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

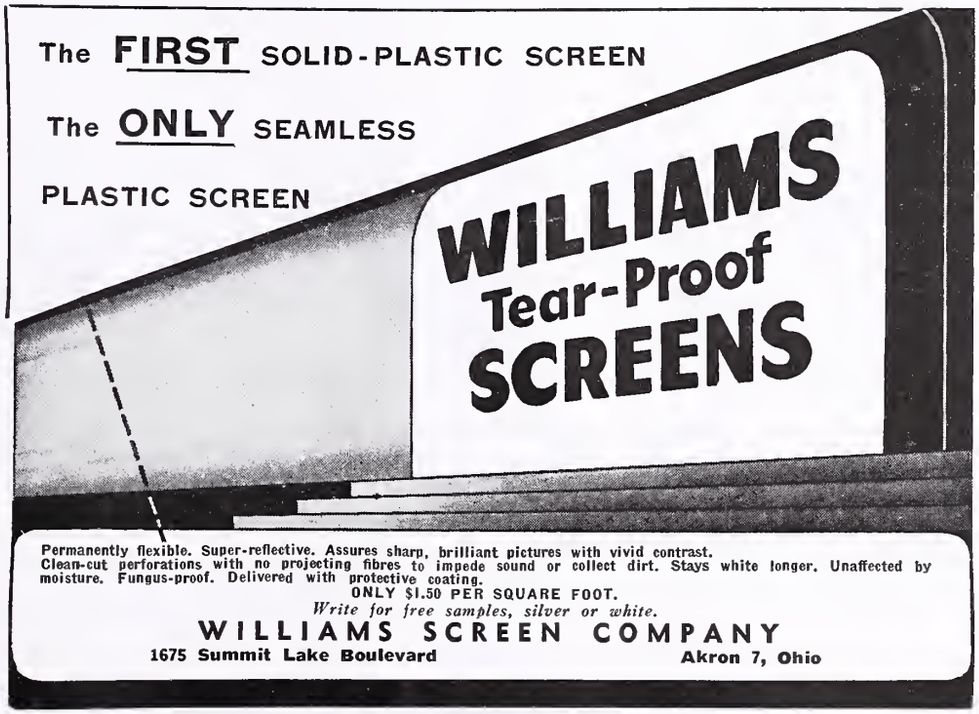
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 3.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

ROBIN-WEBER DIVISION, WEBER MACHINE CORPORATION, 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.

WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 13.



Permanently flexible. Super-reflective. Assures sharp, brilliant pictures with vivid contrast. Clean-cut perforations with no projecting fibres to impede sound or collect dirt. Stays white longer. Unaffected by moisture. Fungus-proof. Delivered with protective coating.

ONLY $1.50 PER SQUARE FOOT.

Write for free samples, silver or white.

WILLIAMS SCREEN COMPANY

1675 Summit Lake Boulevard Akron 7, Ohio



Model F20-S. Standing Type 20 Inch Lucite Plate

ILLUMINATED THEATRE SIGNS FOR DRIVE-INS AND BOX-OFFICE

Plastic Admission and Directional Signs. . . . At Dealers Everywhere. Send for Brochure.



Model F12-H Hanging Type

ASSOCIATED T. & R. CO., 354 W. 44th St., New York 18, N. Y.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 28.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.
(See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 58.
CENTURY PROJECTION CORPORATION, 729 Seventh Avenue, New York City. See page 55.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 3.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 28.

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SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. *(Also see Drive-In Theatre Equipment and Supplies.)*

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City (splicers).
GRISWOLD MACHINE WORKS, Port Jefferson, N. Y. (splicers). See page 58.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 38-01 Queens Blvd., Long Island City, N. Y. (splicers).

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SPOTLIGHTS—See Lights, Spot and Flood.

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STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street. New York City.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (spot and floodlights).
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See opposite page.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

•

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. *(Also see Curtains and Stage Drapes, and Curtain Controls.)*

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio (curtain controls).

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STEREOPTICONS

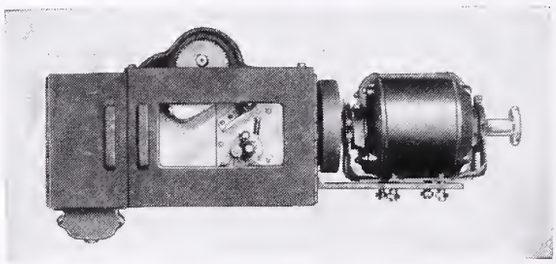
LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

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NEW MODEL 9 SOUNDHEAD



SEE IT! HEAR IT! IT'S REVOLUTIONARY!

More new features, simplified design, and advanced engineering combine to bring you an outstanding achievement in sound reproduction. There is nothing equal to it at any price.

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We feature one of the largest selections of leatherette, plastics and mohair upholstery fabrics. Special closeouts always on hand.

TYPICAL VALUE:
Strong Upholstery Leatherette 52-54" Wide
$1.15 per yd. Popular Colors

Our drapery department can supply you with velours, reps, flame-proof masking cloth, etc. Reasonably priced. Samples and quotations on request.

MANKO FABRICS CO., INC.
114 East 27th Street New York 16, N. Y.

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FILM SPLICERS

The Projectionist's Choice

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NEUMADE PRODUCTS
330 W. 42nd St., New York 18, N. Y.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See below.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 61.

North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

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TAKEUPS—See Projectors and Accessories.

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TELEVISION SETS FOR FOYERS AND LOUNGES

TECHNICALLY, television equipment for theatres includes apparatus of *instantaneous* (direct projection of the televised image) and of *intermediate* type (photographing of the televised image on film for almost immediate motion picture projection). Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (ranges up to 90 feet are contemplated, however), with the projector mounted at the front of the balcony, or suspended from the auditorium ceiling, can reproduce an image up to 20 feet wide. Intermediate types are available for either 35mm or 16mm film.

For incidental television entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Two models incorporate the screen and speaker in the set, one with an image 36 x 48 inches, the other with an image 27 x 36 inches. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

All of the following companies manufacture large screen equipment.

Air Marshall Corporation, 12 East 44th Street, New York 17, N. Y.

GENERAL PRECISION CORPORATION, Pleasantville, N. Y. See page 24.

Paramount Television, 1501 Broadway, New York City.

Radio Corporation of America, Camden, N. J.

Trad Television Corporation, 337 Fourth Avenue, New York 16, N. Y.

•

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a criss-cross pattern, alteration of which indicates a break in the sequence of collection. The latter system is automatic; the other is available for either manual or automatic operation.

General Register Corporation, 43-01 22nd Street, Long Island City, N. Y. (admission control systems). See page 17.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

Ticketmaster, 30 East Adam Street, Chicago 3, Ill.



STAFF PHOTO

1951 TOA EXHIBIT: Switzer's Licorice Company, St. Louis, Mo. (candy)—P. Greenberg of New York; S. Weaver and K. Wilson of Memphis; Joseph Switzer, president.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 17.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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TOILET ROOM ACCESSORIES—See Hand Driers; also dispensers, soap and towels.

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable dura-

USEFUL INFORMATION
ON STAGE LIGHTING

Footlights	Klieglights		Stage Illusions	Plug Connectors
Borderlights	Downlights		Dimmer Units	Plugging Boxes
Bridge Lights	Spotlights		Control Boards	Floor Pockets
Proscenium Lights	Floodlights		Cloud Projectors	Wall Pockets
Tower Lights	Sciopticons		Musicians Lights	Pipe Clamps
Front Lights	Scene Projectors		Color Accessories	Cable Supports



Write for a Copy for Ready Reference

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896

THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING

321 WEST 50th STREET
NEW YORK 19, N.Y.

ORIGINATORS and MANUFACTURERS of "KLIEGLIGHTS"

bility, washability and lightness of weight, and in a variety of colors.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.
Maier-Lavaty Company 2141 Lincoln Avenue Chicago Ill.
MARCUS RUBEN, Inc., 625 South State Street, Chicago, Ill. See page 61.
Plastic Enterprises, Inc., 71 Borden Street, Boston 28, Mass. (dickies).
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Athol Manufacturing Company, Athol, Mass.
Bolta Product Sales, Inc., Lawrence, Mass.
CHICOPEE MANUFACTURING CORPORATION, 40 Worth Street, New York City (plastic fabric). See this page.
Columbus Coated Fabrics Corporation, Columbus, Ohio.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Firestone Industrial Products Co., Velon Div., Akron.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.
MANKO FABRICS COMPANY, 114 East 27th St., New York City. See page 58.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 34.

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WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

For such wall coverings as damask, Fiberglas and woven plastic, see *Fabrics.*

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass.
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (simulated leather).
The Pantasote Corp. of New Jersey, 444 Madison Avenue. New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).
Wall Trends, Inc., 390 Rockaway Avenue, Brooklyn 12, N. Y. (wall paper and wall canvas).

Special seat fabric cuts upkeep costs

LUMITE* *woven saran fabric cuts maintenance costs these 2 ways:*

1 LUMITE fabric is easier to keep clean — cleans readily with soapy water or cleaning fluid. Unaffected by acids, alkalies, grease, moisture.

2 LUMITE fabric lasts longer because it's highly resistant to scuffs, and it won't rot or mildew ever.

But this is just *one* of *many* big advantages you get with luxurious LUMITE fabric. To get the whole story, write for free fabric sample and name of your nearest theatre supply dealer to: Dept. MP-71, Lumite Division, Chicopee Mfg. Corp. of Georgia, 40 Worth Street, New York 13, N. Y.

LUMITE*
woven SARAN fabric
*Registered trade-mark

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

•

T. C. CLARKE has been named president and director of Dominion Sound Equipments, Ltd., Montreal, to succeed the late A. L. Brown. Mr. Clarke is also vice-president in charge of sales of Northern Electric Company, Ltd. A native of Wales, T. C. Clarke came to Canada in 1910 and settled in Saskatchewan, where he engaged in electrical contracting and telephone system construction. After service in World War I, he joined Northern Electric in Vancouver as a sales engineer. He went to Winnipeg as district sales manager for that company in 1929, and four years later returned to Vancouver as district sales manager for Alberta and British Columbia. In 1933, he was appointed manager for the district. Last February he was appointed general sales manager of Northern Electric.


T. C. CLARKE

LIVIO DOTTO, formerly projectionist at the Strand theatre, Thompsonville, Conn., has been named manager of the State theatre, Jewett City, Conn.

Pvt. FRANK PIZZO, projectionist at the Star theatre, Hartford, Conn., before being inducted into service, is a member of the projectionists crew at the Suffolk County (N. Y.) Air Force base theatre.

WILLIAM MCSPEDDEN, manager of the Rockwood Amusement Company's Palace theatre, Greenville, Ky., recently was appointed a Kentucky Colonel by Gov. Lawrence Wetherby.

JOHN C. PACE has purchased the Iris theatre, Pensacola, Fla., from the Paramount-Gulf Theatres Corporation.

RAYMOND LOHR, assistant manager of the Little theatre, Baltimore, has left for military service.

TONY SUDEKUM, late founder of the Crescent Amusement Company, will be honored by the name "Sudekum Homes"



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and
WINTER
WEIGHT

Creators of Distinctive Uniforms for Every Purpose

Write for full information

Samples and illustrations will follow.

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Marcus Ruben Inc.

Harold J. D'Ancona, Pres.
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Griggs Chairs



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Comfort — the minute they're occupied!

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Belton, Texas

FOR PROJECTION REPAIRS



The Little
SIGNAL
BELT
PUNCH

is a Wonder in accurately spacing and punching the holes for joining round belting used on takeups and rewinders. Durable, precision made, easy to use, fits in vest pocket. A real timesaver for an otherwise bothersome job. Order now and have it when next you need it. Price $2.00, postpaid. Satisfaction guaranteed.

SIGNAL ELECTRIC ENGINEERING CO.
179 HOPEWELL AVE., ALIQUIPPA, PA.

given to a city housing project by Nashville, Tenn.

DONALD GILSON, operator of drive-ins at Canton and Massena, N. Y., has acquired the Thousand Island drive-in and the Bay theatre, Alexandria Bay, N. Y., from MRS. ANTOINETTE MCNAMARA.

DON WATERS, recently released after a year's service with the U. S. Marines, is now the manager of the Star drive-in, Birmingham, Ala.

C. P. DAVIS, Jefferson City, Tenn., exhibitor, has been appointed part-time city recorder by the local City Council.

HARRY GARLAND and his son KENNETH have taken over the Park theatre, Nashua, N. H.

TOM DOWD, formerly of the 52nd Street theatre, is the new manager of the Beacon Hill theatre, Boston.

EDDIE MILLER has replaced JOSEPH B. CLEMENTS, resigned, as manager of the Paramount theatre, Buffalo.

The Chautauqua drive-in, Chautauqua Lake, N. Y., has been renamed the Midway.

BILL DEVRY, president, and ELLIS W. D'ARCY, chief engineer of the DeVry Corporation, Chicago, were awarded honorary fellowships in the Society of Motion Picture and Television Engineers at their 1951 fall convention in Los Angeles. The awards were for achievements in motion picture equipment, climaxed by the development of the DeVry Joint-Army-Navy 16mm projection equipment. Mr. D'Arcy was also appointed a member of the governing board of the SMPTE.

ANTHONY MASELLA, manager of Loew's Poli Palace, Meriden, Conn., has been named publicity chairman of the Meriden Junior Chamber of Commerce.

J. KENNETH ROBERTSON, formerly with the Pittsburgh zone of Warner Bros. Theatres, was recently named comptroller of Trinity College, Hartford, Conn.

HARRY COLEMAN, Evansville, and J. PIFFNER, Chicago, have purchased the Princeton drive-in, Indianapolis, from MARCUS, WOLF & MENDELSSOHN.

Sheldon Thomas Company, Chicago, recently opened a 1000-seat theatre, the Dakota, at Bismarck, N. D.

GEORGE SATTIS, owner of the Sheridan theatre, Pittsburgh, has been awarded an Americanism Citation by the American



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$8.00 — 2¼" to 5½" opening
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CARBON BURNER

Burn carbon waste down to the last inch! *Save* $170 a year.

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OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

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SPORTSERVICE BLDG. • BUFFALO, N. Y.
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SLIDES

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145 W. 45 ST., N. Y. C.

FREE AND EASY

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. You'll save time—be able to detail your requirements — by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience. This department appears at page 29.

Legion for his activities in helping underprivileged children.

NORMAN PILEGARD has been appointed manager of the California theatre, Berkeley, replacing JOHN NYLEN, who was transferred to the Costa theatre, Richmond, Calif.

JOHN MARCON has resigned as manager of Warner's Metropolitan theatre, Washington, D. C.

GENE PLESHETTE, manager of the Brooklyn Paramount theatre, was a guest lecturer at Long Island University recently.

LESLIE C. SCOTT is the new owner of the Don theatre, Roachdale, Ind.

CHARLES R. DARBY, manager of the Avon Cinema, Providence, R. I., for the past six years, has been promoted to district manager for Lockwood & Gordon Enterprises, Inc.

Seats for the Roxy's 100 Million Patrons



As an industry gathers years, certain of its less publicized people nevertheless acquire, through their loyalty and dependable know-how, a kind of celebrity. The theatre business of the East, particularly in and around New York, has such a person in L. H. Francis, whom it knows as Lew. After the Roxy theatre had admitted its hundred-millionth patron, as it did on October 11th, Lew Francis was thus photoraphed sitting in one of the Heywood-Wakefield "Airflo rocking chairs" that now lend special comfort to the Roxy's loge section. For Lew had handled the original selection and installation of the 6,000 seats in that famous theatre, 'way back in 1927, and also the reseating of it in 1942. He was on those occasions, as now, New York sales representative of the Heywood-Wakefield Company. Lew accredits the sustained popularity of the Roxy through the years to two things: (1) the seating, and (2) the show—not necessarily, however, in that order.—G. S.

THEATRE TELEVISION

(*Continued from page* 26)

of-the-theatre complications may be trivial or extensive.

Location of the balcony fascia with reference to the screen, and the possibility of moving the screen forward or back in order to obtain optimum separation between itself and the projector, form another complication. In TV practice to date, the screen is tilted to match the angle of projection throw, thus transferring keystone from projection angle to viewing angle. Beaded, perforated screens have been extensively used with the theatre's existing loudspeakers. The theatre's existing sound amplifiers also serve in the reproduction of television sound.

Floor space for the control equipment shown in the accompanying illustration is needed along the front wall of the projection room. In some theatres it has been necessary to rearrange existing projection room equipment in order to make room for the TV racks.

OPERATION AND MAINTENANCE

Operation of the equipment is not extremely different from operating a home TV receiver, although of course the quality of results required falls into a different class altogether from what can be tolerated in a living room. The theatre program is commonly monitored in advance—as the projectionist in the picture is doing—using headphones so the regular monitor can remain switched to the motion picture which is still on the screen.

The image is adjusted by reference to the projection room monitor screen before it is allowed to appear on the large screen. Vertical adjustment and intensity level of the signal can be pre-set by reference to guides provided on the 3-inch oscilloscope. The 7-inch monitor tube can be switched (in advance of the show) to the circuits of the projector, thus showing on a 7-inch screen how the image would appear on the big screen. Through these and other means, the technical quality of the entertainment can be thoroughly checked and raised to the highest possible standard before it is presented to the audience.

To meet this difficulty a number of maintenance precautions have been built into the PT-100, and some new techniques in theatre maintenance developed by RCA. Among the precautions are the protective interlocking circuits previously referred to, which at least keep the expensive picture tube from burning itself out, even if they do not always save the show. Still others are the monitoring picture tube, oscilloscope and headphones, through which the program can be checked before presentation. Still another, according to RCA engineers, is a design emphasizing generous safety factors and breakdown factors at every point, to minimize the chance of any equipment difficulty arising.

Precautions to protect projectionists and others are built into the apparatus in the form of high-voltage interlock switches. Additionally, RCA publicizes necessary precautions concerning both the handling of the kinescope tubes and working on the H. T. wiring.

As to the tubes, the warning runs: "... extreme care in handling absolutely imperative. The person handling the tube must wear golves and shatter-proof goggles."

As to the high-voltage warnings, those include the following:

"Do not block out or short-circuit door interlocks."

"Do not work on any circuit, low- or high-voltage, when the power is on."

"A good rule to follow when working on live circuits is to 'keep one hand in your pocket'."

"Never put your head in a position where it is likely to strike a live circuit."

"Never work on high-voltage alone."

"In a case of electric shock, use your foot or a good dry non-conductor to free victim from circuit. Don't use hands."

There is a variation of the RCA PT-100 not yet on the market, but very recently demonstrated in New York on a 12-foot screen at the Colonial theatre. It is a full-color system utilizing three kinescopes and three sets of Schmidt optics, one for each of the primary colors. The three separate colors are projected to, and merge on, the theatre screen. This equipment will be described in greater detail in a later article on theatre color television.

[*Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to* BETTER THEATRES *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—ED.]

New RCA Models for Various Throw Ranges

RCA direct-projection theatre TV is no longer limited to projection throws between 50 and 75 feet. A new model video projector has just been placed on the market, adapted to projection distances of 30 to 50 feet. Another for a range of 75 to 95 feet will be produced during the next three months.

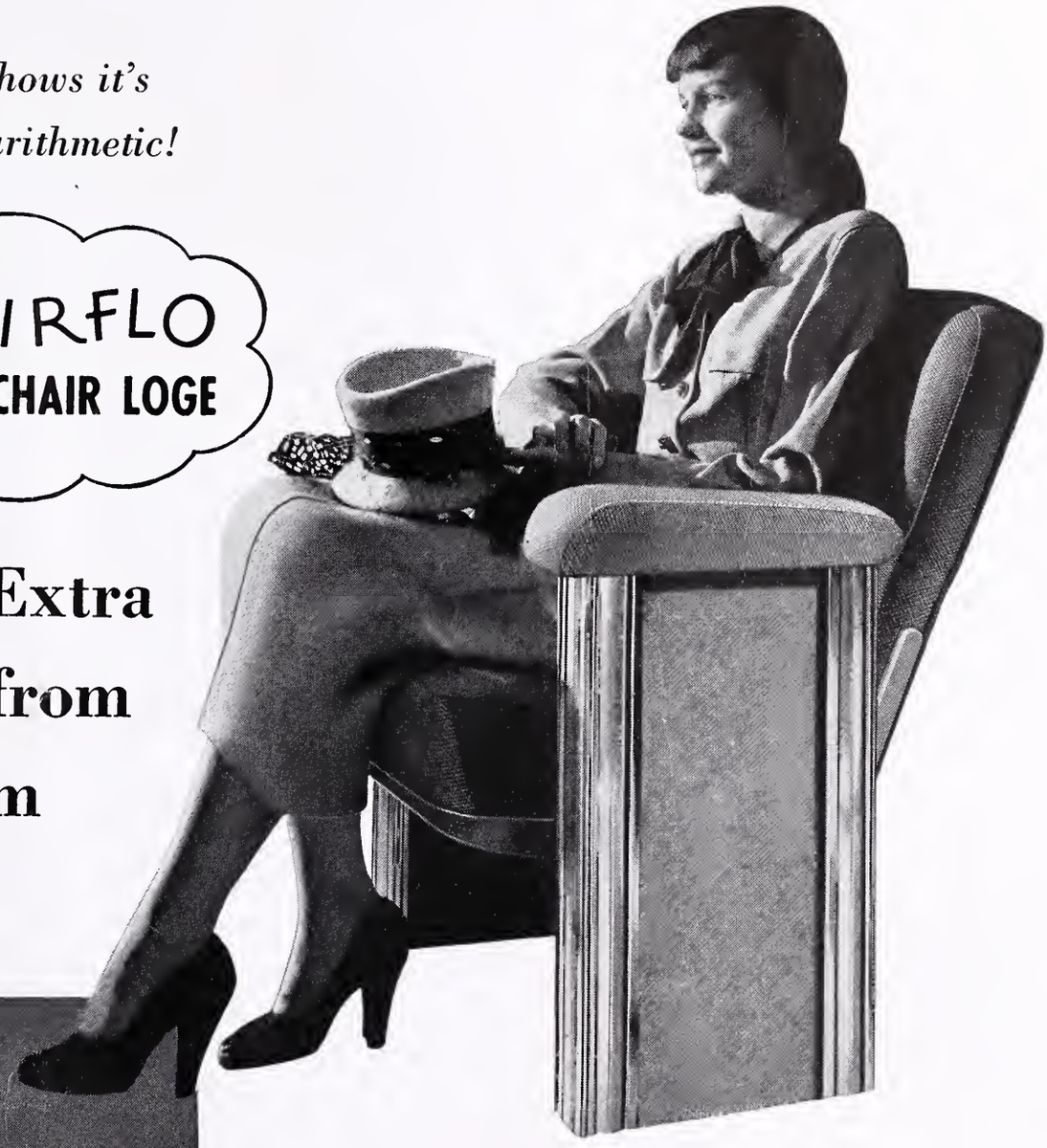
Also, ultimately RCA expects to offer television projectors in sufficient variety to permit all equipment to be grouped in the projection room, regardless of the size of the theatre.

The new 30-50 foot projector has a larger kinescope and a new correcting lens. The 75-95 foot model will be new in all components.

Experience shows it's a matter of arithmetic!

THE AIRFLO ROCKING CHAIR LOGE

Brings Extra Profits from Premium Prices



Experience Shows The Airflo Pays Its Way

Patrons gladly pay a premium for Airflo comfort of at least..... $.20

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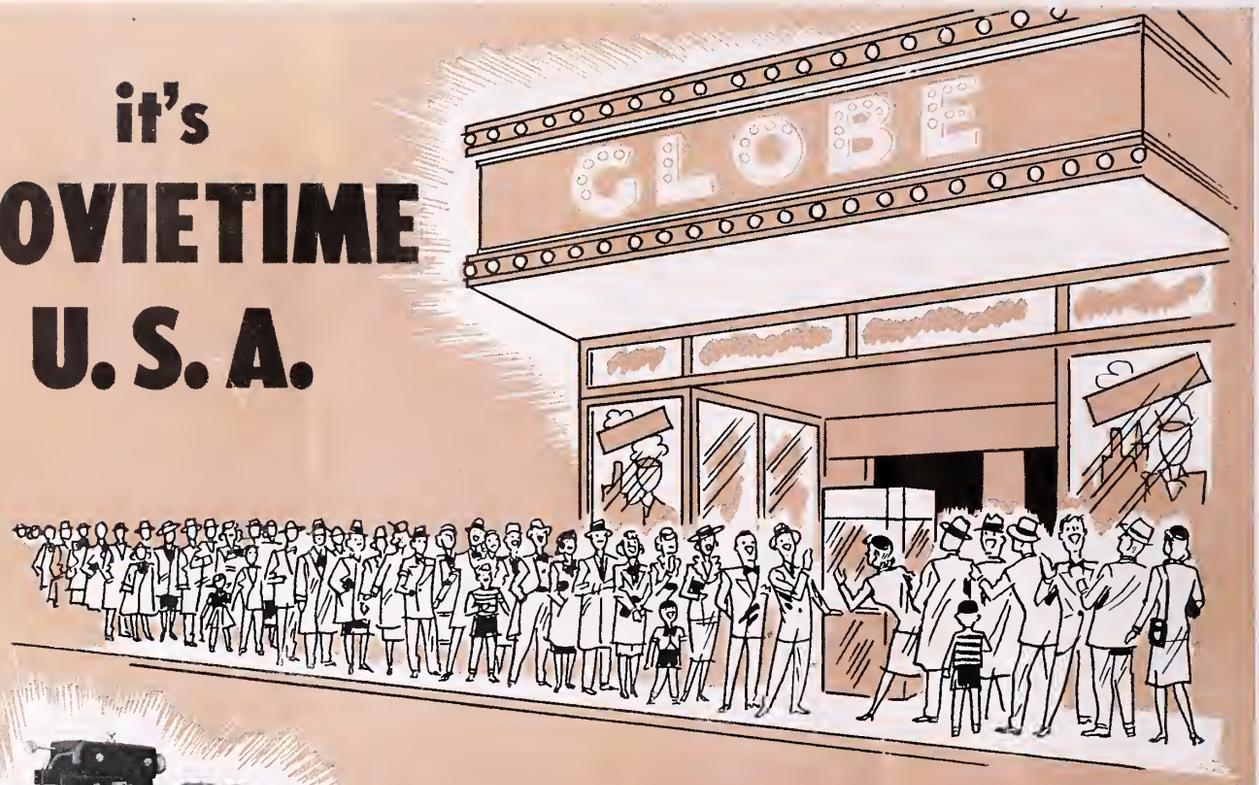
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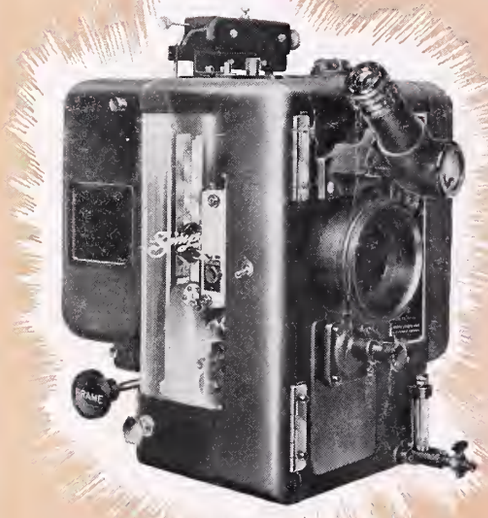
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NOVEMBER 17, 1951

MOTION PICTURE HERALD

ALLIED PUSH SETS ARBITRATION BALL A-ROLLING AGAIN

"QUO VADIS"

—A review of the film and a sales policy on its release

REVIEWS *(In Product Digest):* CALLAWAY WENT THATAWAY, MAN IN THE SADDLE, RED MOUNTAIN, HONEYCHILE, HONG KONG, FBI GIRL, JUNGLE OF CHANG

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company.*

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joy to our G.I.'s !

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and all these Guest Stars!



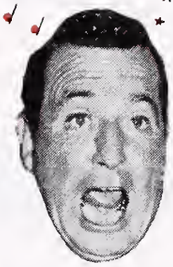
JAMES CAGNEY



GARY COOPER



VIRGINIA GIBSON



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FRANK LOVEJOY



LUCILLE NORMAN



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PLAY BY JOHN KLORER AND KARL KAMB

PRODUCED BY ROBERT ARTHUR

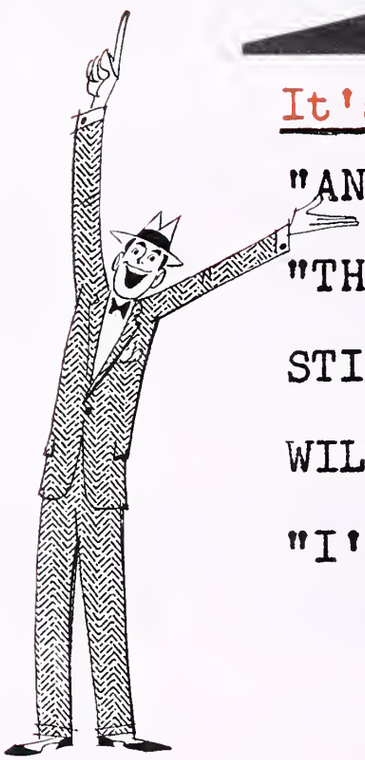
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THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 7

November 17, 1951

Future of Newsreels

THE time is past due for more of the thinking and planning of newsreel executives to be put into action. The newsreel always has held a deservedly high place in the minds of theatre-goers. Regrettably the public has had a higher regard for newsreels than distributors or exhibitors. It is certainly no secret that the newsreel is now in dire danger of extinction so far as the theatres are concerned.

Television and high production costs are said to share about equally in the blame for the current state of affairs. Newsreels in this country never commanded a reasonable rental nor received adequate attention from the top distribution executives. In contrast the newsreel in some countries abroad has been aggressively sold and exploited. It is not unusual in a number of foreign places for the newsreel to receive a small but significant percent of the gross admission.

High costs plague all types of production and all forms of business today so in this respect the newsreels are in no unique position. Some feel that the tocsin of the newsreel was sounded when the consent decree back in 1940 forbade the forcing of newsreels. Surely the public never felt that newsreels were being forced on them.

The relationship of the newsreel firms to television should be faced squarely. Obviously television now, as it will even more in the future, makes theatre newsreel coverage of topical events look like a pale version of ancient history. The coaxial cable from coast to coast will permit the showing on television daily—in the not distant future—of "newsreels" comparable to those exhibited much later in theatres. The fact that several of the newsreels have turned to making film for television is no solution of the problem. It is begging the question so far as the motion picture industry is concerned. Newsreels need not be criticized for seeking sufficient funds to stay alive but newsreel production for television must remain a by-product.

The news shows produced on television, like all television, are intended to sell goods and are indirectly used to exploit the personality of a commentator. In such circumstances the material supplied by the newsreel companies is essentially filler clips to serve as background or to round out so-called news 'features.' It is not a newsreel show, in the theatrical sense.

Newsreel experimentation with color has been abortive and inconclusive. Color would certainly add a fillip to the theatrical newsreel. The technical and practical difficulties standing in the way of the general use of color in newsreels should be solved as soon as possible.

HOWEVER, much more important than color is the basic approach of the newsreels. Attempts have been made to broaden out into new fields but much more needs to be done. Some said radio would kill the newspapers. While there are fewer newspapers published today than twenty or thirty years ago, newspapers never have sold so many copies as at the present time. Neither the radio nor television has been a serious threat to news magazines.

One lesson for the newsreels would seem to be that an effort should be made to develop the same relationship the news magazine has to the news. Another point well worth considering would be the merits of the traditional two issues each week. They seem to make little sense in the current distribution patterns. It would seem that one good newsreel "newsmagazine" a week would be much preferable, from all aspects, than two issues that attempt to straddle between keeping up with the news—days late—and giving a few glimpses of feature type of material. The theatres need the program balance that a good one-reel topical subject can give. It should be done in a way that would also be profitable to the producer and the distributor.

■ ■ ■

Italian View of PCA

ON the occasion of the opening last week of the New York office of the Italian Film Export agency—the organization formed to further distribution of Italian motion pictures in the United States, Dr. Renato Gualino said he planned to recommend that all Italian producers shun the services of the American Production Code Administration.

Unchallenged, Dr. Gualino's viewpoint very likely would be fixed into policy by the Italian Film Export agency and thereby make difficult both the public relations status of Italian films and their commercial progress in this market. Dr. Gualino is managing director of the IFE, president of Lux Films and president of the International Federation of the Association of Film Producers which the Motion Picture Association of America joined last year. The IFE is financed out of a percentage of the American film earnings blocked in Italy.

The Production Code Administration has made its services available all through the years not only to the members of the MPAA but to independents and foreign producers. Since 1935 more than 3,000 films from non-members have received the seal of approval. Out of this number about 630 have been films produced outside the United States. To all films the PCA applies the self-same Production Code of which tens of thousands of copies have been distributed. Clearly no producer seriously may assert that he does not know, when considering the American market, the standards of the Production Code.

The Production Code has been and will continue to be a splendid example of industry self-regulation, a bulwark against the spread of Federal, State and local censorship and the most powerful single factor of good public relations attesting to the American industry's determination to be on the side of decency in entertainment. It is regrettable that a number of producers of non-English language films have failed to obtain Production Code Seals to facilitate circulation of their pictures in the United States. Thousands of exhibitors, as a matter of policy, do not play features that lack a Seal.

Irrespective of the opinion of any individual Italian producer or group, the Italian Film Export agency obviously could have no change of success if it began its career by attempting to battle the Production Code Administration. Such a course inevitably would be interpreted as an indication that the IFE intended to associate itself with the exploitation of films that would not conform to American standards of decency on the screen. That would be reflection on the Italian industry.

It is to be hoped that the whole subject matter will receive further review on Dr. Gualino's return to Italy at the end of this month. A full weighing of all the factors involved would result in a reversal of the projected opposition to the Production Code system and a decision to encourage Italian producers to obtain Production Code Seals prior to the distribution of their films in the United States.

Letters to the Herald

Advanced Prices

To the Editor:

There is an old adage on Wall Street that says "Bears" make money and "Bulls" make money but "Pigs" never.

At present this does seem to apply to certain movie producers who insist on advancing admission prices on current released film above average box office.

For the past few months we were starving for above average box office films with most releases being average and below average which is now sub-par. Yet loyal movie patrons continued to pay regular admission prices regardless of their entertainment merit.

Now with the release of better than average films these loyal movie fans are penalized by being forced to pay higher admission prices to see them. Public reaction to these higher admission prices is most resentful. Besides we are supposed to be engaged in a task to lure back lost patronage.

Perhaps the old Wall Street adage eventually will catch up with producers who insist on raising admission prices at a time when it is certain to inflict further damage on the industry, box office and Movietime U.S.A.—*NICHOLAS DEL ROSSO, Cameo Theatre, Watertown, Conn.*

Let Them Do Without

To the Editor:

I have a suggestion for the motion picture industry which I believe warrants consideration.

In my opinion, the public fails to appreciate the quality and economy of the shows presented by the motion picture theatres of this country. The public now takes for granted all of the luxurious appointments, air conditioning and the perfection of the 1951 American motion picture.

I believe that the surest way to make our importance in the community felt is to show that community what it means to do without the motion picture theatres. It may be too late this season, but if all the motion picture theatres in a given city were to close down immediately following the first Sunday in December, and not reopen until Christmas Day, in my opinion the appetite created by denying motion picture theatres to the public would guarantee a season of tremendous business.

The experience in a Missouri city where the flood recently closed the theatres has proved that when patrons cannot go to a motion picture show that is the thing they want to do most. Closing down prior to Christmas week has the following additional advantages:

1. It would enable us to clean and redecorate our theatres.
2. We could give vacations to our employees without the necessity of hiring replacements, which would be a big saving.
3. We would avoid a season of the year when business is very bad anyway, and actually save much money by not having losses we ordinarily take.
4. It would help to create a backlog of better pictures, and enable us to eliminate some of the "crows" which we run.

Negatively, the only argument I find against it is that theatre-going is normally a habit, and it might destroy that habit among regular movie patrons. I believe this would not work in that manner because of the fact that it would only create a greater desire to see picture shows than now exists. Once denied the motion picture screen, people would actually begin to compare the television shows with motion picture shows, and we need not fear this comparison.

If you will cast your memory back to the time when the Keith and Orpheum Circuits closed their theatres in the summer, then reopened in the fall, you will undoubtdly remember the great impetus to business occasioned by this closing.—*R. D. GOLDBERG, Goldberg Theatres, Omaha, Nebraska.*

Gimmicks

To the Editor:

Isn't there some "gimmick" we as an industry can get to offset TV? Perhaps third dimension or all films in color.

Movietime U.S.A. was a step in the right direction because at least some people realized that movies were still around. If we had some way to make it "smart" to go to the movies it would help. Good pictures are still our best bet, I guess.—*Swartz Creek, Michigan, Exhibitor.*

Trailer Promises

To the Editor:

I don't think that any company should make up trailers stating that the management has seen a picture that is coming and thinks it's terrific. As a rule a small town manager never sees a picture before the public does. Advertising is the life blood of any business, but I don't believe in telling the public that I have seen something that I have not. That kind of advertising is no good and film companies are leaving themselves wide open for bad comment. A manager can guess about a picture but the information he gets out of a pressbook doesn't always prove right. Leave the managers out of the trailers.—*LEO KRESS, Ohio Theatre, Tell City, Indiana.*

Studio Visits

To the Editor:

While our industry should maintain the illusion and mystery of the screen as Mr. Perlberg suggests (in the issue of October 6) it will benefit our industry at large and Hollywood in particular if visits were made possible once a week to each studio.

These once-a-week visits could be made at a certain hour, say between 11 and 12 P.M. or 2 and 3 A.M. when there is no work at the studio, with one of the studio employees acting as a guide to show the public around the studio sets.

Having the major studios setting aside one hour only once a week will enlist the cooperation of the Chamber of Commerce of Los Angeles and all the business organizations in attracting people to Hollywood, will create public good will and help perpetuate COMPO's slogan, "It is Movietime U. S. A."—*THOMAS JAMES, Comet Theatre, St. Louis, Missouri.*

Duals Harmful

To the Editor:

I'm just a newcomer to show business, in my second year of operation, so maybe my opinions aren't worth too much—but here they are.

I don't believe in the current trend toward double features all the time. Movies are good mass entertainment at a reasonable price. It is easy to make up a two-hour show with almost any feature that will stand up alone, plus a short, cartoon and previews. Figured at cost per minute, there is nothing more reasonable than a movie show. Except for Saturday night when people want to stay out later, I feel double features are actually harmful to the industry as a whole and tend to cheapen movie values in the public mind.—*ADALINE GAWTHROP, Linda Drive-In, Palatka, Florida.*

TV Shows

To the Editor:

My suggestions for the motion picture industry are that they don't sell any pictures to TV and TV shows should come directly to the theatre from Hollywood sound stages. —*BROOKLYN EXHIBITOR.*

MOTION PICTURE HERALD

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ALLIED writing the script for a film arbitration plan Page 13

EXHIBITOR groups seek unified approach to TV in FCC hearing Page 14

NPA approves 75 permits for construction of theatres, radio units Page 14

TELEVISION now approaches a code—analysis by Terry Ramsaye Page 23

UNIVERSAL among film companies getting substantial tax rebates Page 24

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 26

SUE to eliminate admissions tax throughout Kentucky Page 26

MAJOR companies join in handling Japanese operations Page 28

SCREEN may be a victim of British program of austerity Page 28

THEATRES in Albany area agree to sponsor Movietime broadcasts Page 32

SYLVANIA, in annual television awards, finds no top program Page 32

"QUO VADIS" reaches the screen — Review by Red Kann Page 33

RODGERS outlines sales policy for Metro's "Quo Vadis" Page 34

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ The chances of continuing ECA's film convertibility guaranty program under the new foreign aid set-up are slight indeed. Foreign aid experts have been told the film companies will continue sending their films to Germany anyhow; they also figure that with the new combined military and economic aid set-up, the film program is harder to justify.

▶ Theatre building has come to a virtually complete halt, National Production Authority officials say. They declare that they are approving only projects that have their own steel, copper and aluminum lined up, and that there are "darned few of those."

▶ Best guess as to the recommendations of the Salary Stabilization Board's special film talent committee is that it will spell out in a little more detail just how the industry should go on following its customary practices, but permit the industry to continue doing just that.

▶ An important precedental pattern may be set by the companies in Japan where they are taking over on their own January 1. Both in Tokyo and in other cities, the majors are combining funds to build office structures, vaults and shipping facilities. The net result is a considerable saving on the part of each of the companies. If the setup works out in Japan, it may well be adopted in other foreign market areas.

▶ Raw stock manufacturers had another warning last week that atomic experiments may constitute a very real problem for the film industry. Radioactive particles from the explosions in the Nevada desert drifted in snow clouds across northern New York and fogged film in manufacturing plants in Rochester.

▶ Hollywood's return to Broadway for material may be indicated in the reported purchase this week of "Gentlemen Prefer Blondes" by 20th Century-Fox. The price was said to be $150,000, with part of the royalties reverting to Paramount which made a silent version of the Anita Loos book on which the present musical is based.

▶ Look for more multiple story productions on the order of "Quartet" and "Trio." MGM and 20th-Fox each have one now in work, "Three Love Stories" and "Gift of the Magi."

▶ The discussion of programming, extensive in recent weeks, will be intensified by the three-hour "Quo Vadis" which, to make four shows a day, must be run without newsreels, trailers or shorts.

▶ Universal Pictures, by announcement, will undergo no changes in management or policy as a result of the stock acquisitions by Decca Records. Nevertheless there should be good news for exhibitors in the fact that exploitation of songs from Universal product will be given added punch through records.

▶ There's thought to be a slight chance for still another postponement of the theatre TV hearings. The FCC would be happy to get the hearings over with, but can't come to grips with them until it disposes of city-by-city allocations of TV broadcast channels, and this proceeding drags on and on.

▶ British pictures have been enjoying a quiet, although not spectacular success in the American market. If their general quality and their awareness of what American audiences like continues to improve they will fill a niche in the market.

▶ The visit here of Reginald Baker and Sir Henry French, president and director, respectively, of the British Film Producers Association, portends a more determined drive on the part of the British film makers to earn dollars in the American market. Both men are here to discuss extension of the Motion Picture Association of America's Foreign Film Advisory Unit to small British producers.

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This week in pictures



CONVENTION, of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri, and Southern Illinois, at the Chase Hotel, St. Louis. A grouping, above: Frank Plumlee, Edwards-Plumlee circuit; Leon J. Bamberger, RKO Radio sales promotion director; William M. Griffin, Rogers circuit, Cairo, Ill.; Beverly Miller, Kansas City exhibitor; and Don Davis, RCA Photophone.





COMMAND PERFORMANCE, annual event of the British industry. Above, at the showing of Ealing's "No Vultures Fly" in the Odeon Theatre, Leicester Square, London, J. Arthur Rank is presented to the Queen. Background, center, Robert Wolff, RKO Radio; right, Reginald Bromhead.

WINNER, of Britain's National Showmanship Contest, F. J. Smidmore, Gaumont Theatre, Morecambe, receives his $2,122 from stars Jane Russell and John Mills, at a Savoy Hotel, London, luncheon. Right, D. E. Griffiths.



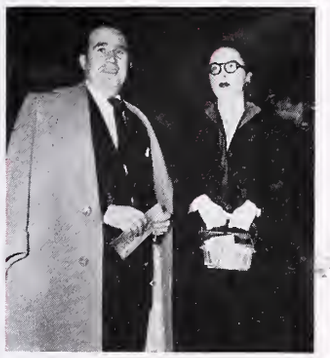
PREMIERE, at the Dallas Theatre, Dallas, of the Snader release, "Bonnie Prince Charlie". In array: W. A. Lewis, Charles Weisenburg, Bob Wilkinson, theatre owners Bob Hartgrove and L. N. Crim, Jr., Charles Darden and Leon Abrams.

TWENTY YEARS as head of the Dallas Motion Picture Reviewing Board are marked, right, by Mrs. Clarence Echols, at a luncheon in her honor. With her is James O. Cherry, Interstate circuit city manager, representing the city's theatres.



AS NEW YORK GREETS "QUO VADIS"

HAILED as the most expensive and biggest picture of all time, MGM's "Quo Vadis" opened Thursday evening, November 8, at the Astor and Capitol theatres, New York. Herewith are scenes from the dual premiere of the $7,000,000 production. Opening week business broke records at both houses, with $130,000 at the Capitol on continuous run and $28,000 at the Astor on a two-a-day reserved seat policy.



NEW JERSEY ALLIED president Wilbur Snaper, and Mrs. Snaper, above. Right, the fabulous Astor Theatre display.

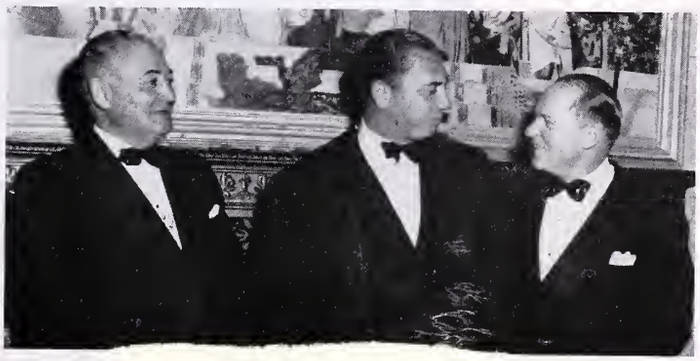




NORMAN COLLINS, William German and Mrs. German, and Ted Curtis, above.

OSCAR DOOB, New York Mayor Vincent Impellitteri and Silas Seadler, right.

MR. AND MRS. DORE SCHARY, below.





ROUBEN MAMOULIAN and his wife, and Howard Dietz.







LOVE AT FIRST SIGHT is the reaction of Scott Brady to Jeanne Crain, right, in "The Model and the Marriage Broker," sock romantic comedy, which has Thelma Ritter in her most hilarious role to date. A January release, it's a joyous note for 1952.



YOUNG STAR Anne Francis, left, rides high, wide, and handsome to national popularity in the December comedy offering from 20th Century-Fox, "Elopement," which she will follow up with "Lydia Bailey," romantic drama to be released next year.





ATOMIC romance is 20th Century-Fox's "I'll Never Forget You," left, filmed in England with cast headed by Tyrone Power, Anne Blyth and Michael Rennie. Filmed in color by Technicolor, it bids for top December playdates.

RICHARD BASEHART sets his sights on a Korean enemy in this scene from "Fixed Bayonets!" dynamic story of rearguard action in Korea, world premiering at New York's Rivoli theatre November 20, and going out to theatres for December showing.

(Advertisement)

ALLIED WRITING SCRIPT FOR FILM ARBITRATION

Would Need Government's Approval; Similar to the UMPI Plan of 1942

The dream of an industry-wide arbitration system this week appeared to be moving closer to realization, as Allied States Association prepared to detail a specific plan that would substitute mediation for litigation.

To be sure, the Allied plan could be described as only in embryonic form, but sufficient has been learned from the exhibitor organization's headquarters in Washington to indicate that discussions among those top echelon executives interested in arbitration would be based on definite proposals, rather than generalities.

Plan Follows Pattern As Suggested in 1942

As far as Allied was concerned, two things appeared certain: 1. any all-industry arbitration plan would have to be submitted to the Justice Department for approval; and 2. the plan generally would follow the pattern of that suggested at the United Motion Picture Industry Conferences in 1942.

(The UMPI formula called for a three-man arbitration panel representing independent exhibition, distribution and circuit exhibition. According to the pro-arbitration resolution approved at the recent Allied convention in New York, the third member of the panel would be picked by the representatives from exhibition and distribution.)

Meanwhile, it was learned in New York that one of the "key topics" on the agenda of the Theatre Owners of America executive committee, meeting there this week, was to have been arbitration, which TOA has consistently been working for during the past couple of years and to which Allied has persistently turned a deaf ear, until the recent convention. There seemed little doubt that the Allied approval of "all-industry" arbitration had alerted the TOA executives in view of their recent proposals for a voluntary plan on a regional basis.

Would Require Approval Of Justice Department

On the point of Government approval of an arbitration scheme, a spokesman for Allied had this to say, "Any . . . plan . . . will have to be incorporated into the Paramount (anti-trust) decrees, and will have to be approved by (the Department of) Justice. Allied would not want to take any chances on a plan not approved by the Department, and I don't think any distributor would either."

In Washington this week Abram F. Myers, Allied general counsel, said that he and his aides were moving as swiftly as possible to get the plan ready so that it could be properly dealt with by the powers that be at the earliest possible moment. He added that there was a possibility of the plan being ready for discussion by the end of November.

The arbitration resolution approved by the Allied convention and board meeting in New York, Mr. Myers said, had the "bare bones" of a plan. "I suppose it is up to me to put meat on the bones and breathe some life into the skeleton," he said, adding that the finished plan would be presented to a joint meeting of distributors—not shown to them one at a time.

He also pleaded for industry officials to avoid "snap judgments" on the plan and not "pick it to pieces before it can be fully stated and formally presented to the film companies."

Differs Only in Form From UMPI Proposal

Mr. Myers said Allied's plan would be recognized as differing "only in form and procedure from the proposals considered by the United Motion Picture Industry conferences in 1942." These proposals were never really implemented because of the Government's rejection of UMPI's important trade practice suggestions, which took the energy out of the entire organization at the time.

Mr. Myers said the UMPI plan was based on conciliation, rather than arbitration, and added that "any arbitration plan involves a good bit of conciliation, too."

Basically, the UMPI plan called for the following:

The three-man panel was to have jurisdiction on regional complaints—individual grievances were to be settled by conciliation; the panel was to be picked from persons outside the territory involved; "moral persuasion" was the only machinery approved to implement the panel's rulings; individual disputants—exhibitor and distributor, for example—would follow this conciliation plan: dispute to be submitted to an official of a regional exhibitor organization, or any other conciliator either side would pick; if solution was still difficult, both sides and conciliator would submit issue to distributor home office in New York; still failing of solution, UMPI secretary would get the dispute; final course, UMPI's general committee would review case.

What specific issues would best lend themselves to arbitration were not revealed by Mr. Myers in his remarks.

Snaper Sees Arbitrator Cost at $125 Per Day

According to Wilbur Snaper, Allied convention chairman, any plan for industry arbitration that Allied will offer the distributors, will eliminate to a large extent the role of the highly-paid attorneys and will require the disputants to share a cost of probably $125 per day.

The president of the Allied Theatre Owners of New Jersey said there was a possibility of a $25 per day expense account for an individual arbitrator. This, plus traveling costs plus such incidentals as transcribing the hearing reports, would bring the cost to $125 a day for the three-man panel. Mr. Snaper said the plan would be ready in six or eight weeks.

On another point, Mr. Snaper said he could not see why any case could not be settled within a five-day period, with two or three days being the most likely running time. He said one of the drawbacks of mediation under the American Arbitration Association plan was that too much time had to be taken up explaining industry technicalities to outsiders unfamiliar with the operations of the film business.

Provides for Use of Single Arbitrator

Under the Allied plan, it is presumed there will be no place for AAA participation. Mr. Snaper said that the Allied plan is expected to be pliable enough for the use of a single arbitrator if and when there is a case presented that could be handled by one person. (This aspect of Allied arbitration thinking, incidentally, ties in closely with the conciliation angle of the UMPI plan).

He added that the AAA cases were invariably marked by the attendance of large numbers of attorneys, which only added to the costs and detracted from the efficiency of the arbitration personnel.

But whatever would be the final result of all the arbitration thinking, discussion and planning, it was perfectly clear this week that on this issue, the industry was probably further advanced than it had ever been in recent years. At least both big exhibitor groups—Allied and TOA—were agreed on the need for arbitration. How it could be worked out to everybody's satisfaction remained to be seen.

TOA REGIONAL MEETING HELD IN NEW YORK

The first of a series of six Theatre Owners of America regional meetings was scheduled to be held Friday at the Hotel Astor in New York. Some 70 exhibitors from at least eight States — New York, Massachusetts, Connecticut, Virginia, Rhode Island, New Jersey, West Virginia and Pennsylvania—were expected to attend. Five other meetings will be held at later dates in Atlanta, Chicago, Dallas, Denver and Los Angeles. S. H. Fabian will be the chairman at the New York gathering.

SEEK UNIFIED TV APPROACH

Screen Representatives in Capital Session Plan FCC Hearing Strategy

With the formulation of a united industry approach to theatre television as their continuing aim, film industry representatives met in Washington this week for their second conference on the forthcoming Federal Communications Commission theatre television hearings.

The meeting was held at the headquarters of the Motion Picture Association of America, and paralleled a similar session at the MPAA headquarters in New York recently. The FCC hearings are scheduled for the end of February but the industry is moving to work out a united approach to its demands for theatre television channels.

Blames Programming

Marty Bennett, RCA eastern sales manager, this week admitted that there had been a slackening off in the number of orders for theatre television units and he attributed the drop to lack of programming and the inflexibility of line facilities.

Mr. Bennett explained that there had been a spurt of orders following the popular Robinson-Turpin fight, but that since then there had been no programs of outstanding interest scheduled for the theatres and that this had slowed the pace of incoming orders during the past few weeks.

He stressed, however, that orders were still coming in and estimated that about 110 theatres throughout the country should be equipped with large-screen units by the end of the year. In many areas, theatres were unable to order units because the American Telephone and Telegraph Company could not assure a line would be available. In other places, existing lines are completely booked by the radio and TV networks.

Three in Washington

Washington will soon have three theatres equipped with large-screen television facilities. RKO Keith's was the first. The Warner theatre recently installed theatre television equipment, and now Loew's Capitol is having the equipment put in. Several other exhibitors in the area, including Sidney Lust and the K-B Amusement Co., have indicated their intention to go ahead with large-screen TV equipment.

In New York it was learned this week that Paramount Television is building 50 more of its film-recording theatre television units, with indications that the company expects orders for them to be forthcoming.

And General Precision Laboratories has disclosed it has a backlog of 40 orders for its theatre TV equipment which is distributed by National Theatre Supply. The orders come from eight states.

FCC Sets Pre-Hearing On ABC-Paramount

WASHINGTON: A Federal Communications Commissioner has called a pre-hearing conference for November on the proposed merger between the American Broadcasting Company and United Paramount Theatres. The examiner, Leo Resnick, will hold full-scale hearings January 15. At the pre-hearing conference, the commission's investigation of the anti-trust status of Paramount Pictures, United Paramount Theatres and related companies also will come up. The conference further will try and get agreement on simplifying or reducing the issues in the proceedings, the procedure to be followed and possibly to establish certain facts by common consent.

$8,450,582 Trust Suit Filed in Providence

The Metropolitan theatre in Providence, R. I., has filed a treble damage anti-trust suit—totaling $8,450,582—against the major distributors and a number of circuits operatin downtown first run houses, and also theatre owning companies. The complaint states that the defendants "have regularly and uniformly failed to license their pictures first-run in Providence in any manner which would allow the operators of the Metropolitan theatre freely to compete with the RKO, Paramount and Loew's circuits, or with the National Realty Company (operator of the Strand) for first-run film licenses."

The suit claims the Metropolitan since June, 1940, has sustained operating losses of $475,660, and has lost estimated profits up to September of this year of $1,716,200, plus a loss of good will amounting to $625,000.

Individuals named, with the exception of Edward M. Fay and Archibald Silverman, are officials of the producing and distributing companies or of the related theatre firms.

Herald Editor Speaker At Forum on Freedom

Martin Quigley, Jr., editor of MOTION PICTURE HERALD, spoke on "Freedom and the Screen" at the tenth annual Catholic University Forum at the Hotel Statler, New York, November 10. The Forum, sponsored by the alumni of the University, was on the general subject, "Freedom of Communication in a Democracy." Other speakers, covering the subject for the theatre, radio and the press, were Leo Brady, associate professor in the Catholic University department of speech and drama; William R. McAndrew, manager of public affairs programs for National Broadcasting Company, and Neil MacNeil, former managing editor of the *New York Times*.

75 Requests For Building Approved

WASHINGTON: Persons seeking Government permission to build theatres and other entertainment and recreation buildings fared comparatively well in the fourth quarter, the National Production Authority reports.

It reported that of 131 applications from theatres, radio and TV stations and other recreational facilities, 75 received permission to start construction or were exempt, while only 56 were denied. This means that only about 43 per cent of the applications were turned down.

NPA said that 63 per cent of construction applications of all types were turned down in the fourth quarter, meaning that entertainment projects fared considerably better than construction generally. In fact, only "miscellaneous residential" projects had a lower denial percentage. All other major categories had denials upwards of 50 per cent.

The 131 entertainment applications involved $21,602,000 of building, NPA said. It alloted materials to 11 projects, involving $7,957,000; approved another 26 projects, involving $1,520,700 of construction, without making any allotments of materials; and ruled that 38 other projects, totaling $894,820, were exempt. The 56 projects turned down involved $11,229,000 of building.

NPA officials said indications are that the rate of rejection for the first quarter of 1952 will be higher than for the fourth quarter of 1951. They made this statement about construction generally — but it is believed certain to be valid for theatre construction specifically.

NPA said it was unlikely that approval would be given any project not at least 20 per cent complete or of a direct military or defense-supporting nature.

Paramount May Cut Back Production: Hartman

A reduction by five or six in the 30-odd pictures produced annually by Paramount may be necessary to keep within the spending limits adopted by the company last June, Don Hartman, production supervisor, said in New York this week.

He also said that although production costs, particularly with reference to labor, are continuing to rise, the studio is succeeding in effecting sizeable savings. Paramount hoped to pare $200,000 from its $1,200,000 per-picture budget average.

Mr. Hartman, in New York for a series of home office conferences, said that as a result of the new streamlined production, Paramount already is well advanced on plans for 1953 production. In this connection, he added, the company has casting commitments from a number of stars who have not previously appeared in Paramount films, including Robert Donat, James Mason, Humphrey Bogart, Jean Simmons and Gregory Peck.

Announcing

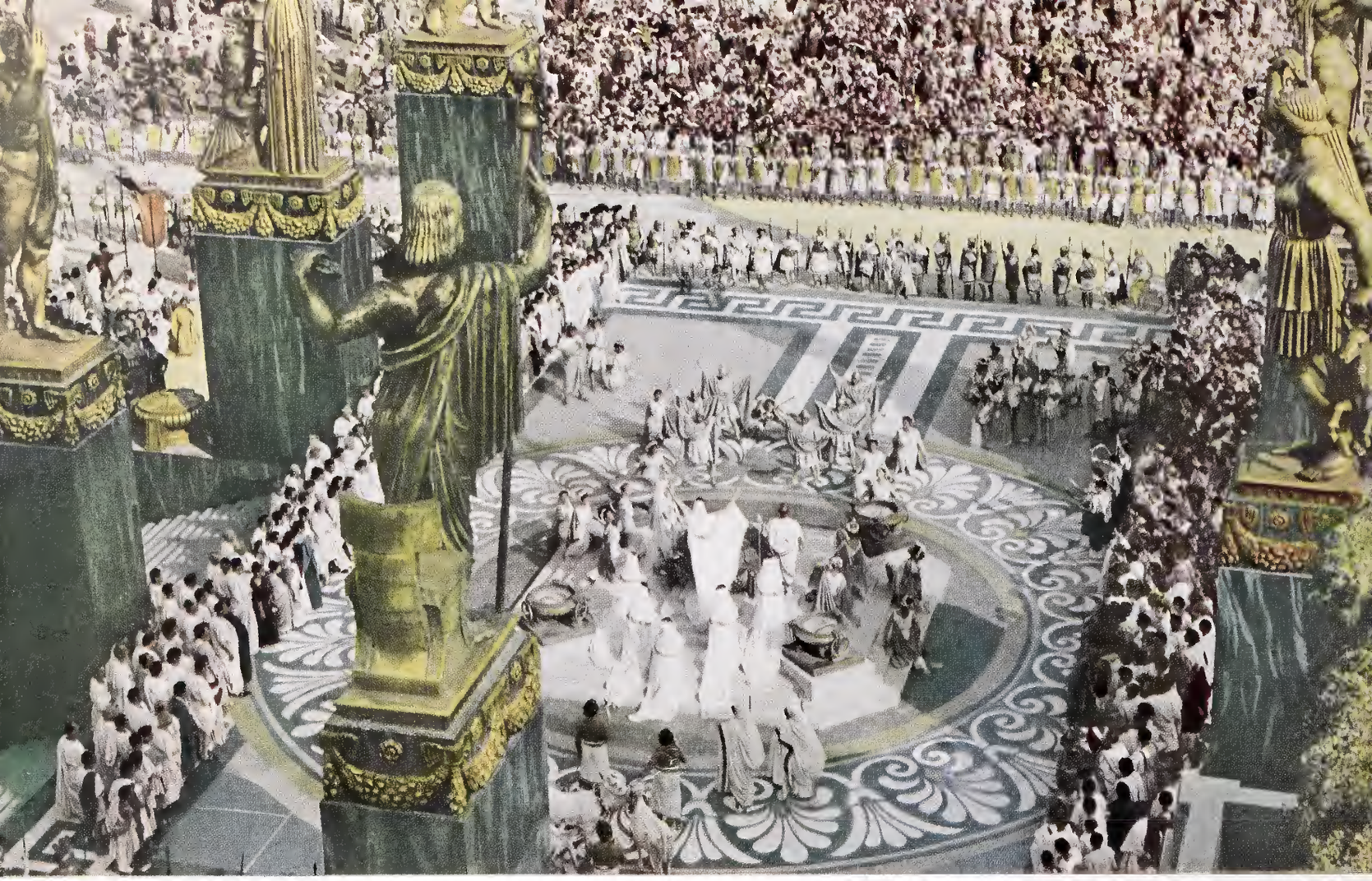
THE SALES PLAN

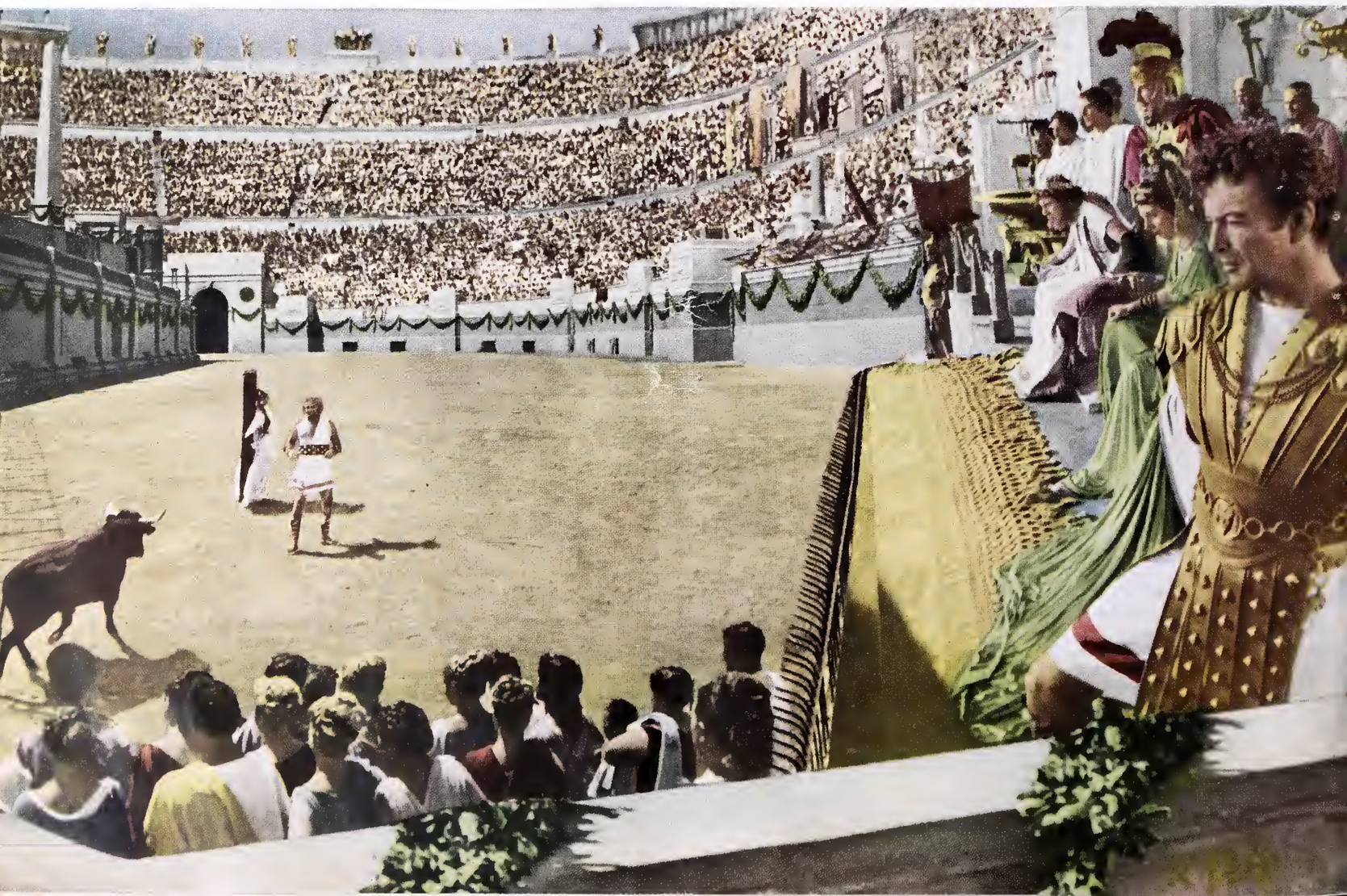
FOR M-G-M's

QUO VADIS

THE GREATEST MOTION PICTURE OF ALL TIME







THE unusual position in which we find ourselves in the preparation of a merchandising policy for this great picture prompts us to adopt this method of acquainting our customers with the problems confronting us.

QUO VADIS has been produced at a cost in excess of any picture ever before made. It has an actual production cost of more than seven million dollars. This does not include print cost or advertising cost. At the time it is ready for a pre-release market, we estimate that our investment will be some millions more. So costly a production is indeed unheard of in the history of this industry. It is clear to all who understand our business that with the customary methods of distribution, and at regular admission prices, there could not be a chance for us to recoup our investment, much less to earn a profit or produce an appropriate profit for the exhibitors.

Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market conditions we could do so now.

In view of the restrictions under which we are operating, there is no course but to pre-release this great production on a competitive bidding basis for first run showings in suitable theatres. We have every right to believe we have a most outstanding picture. In fact, as has been stated by those expert showmen who have seen this production, it eclipses anything ever produced.

QUO VADIS will be trade shown in theatres and not in projection rooms. We hope and expect to have a large attendance of theatre owners at all trade shows.

We are fully conscious of the existing Court Decree to which we are subject. We cannot and will not have anything to do with the fixing or determination of admission prices; they will be decided by the theatre operators and no one else. Our entire selling organization understands their responsibilities in this respect. Should any exhibitor at any time have reason to believe that this policy is not followed, we urge upon him to make the facts known to the Sales Head of our organization.

In New York City and Los Angeles we have arranged for special simultaneous exhibitions in two theatres in each city—one on a reserved and the other on a continuous policy. We intend to avail ourselves of the Loew's Theatres for test engagements, so that the exhibitors of the country may be informed of the public reaction to this picture. Because of the unique quality of the picture, we believe that this information will be helpful in acquainting exhibitors throughout the country with its potentialities.



For the immediate future we intend to confine the pre-release first run of QUO VADIS to localities of approximately 100,000 population or more. We shall welcome bids from those exhibitors located in these situations of over 100,000 population who desire to exhibit QUO VADIS first run — such offers to include:

A. Name of the theatre and operator.

B. Guarantee (dollars) to distributor as its minimum share for entire engagement.

C. Participating terms.

D. Minimum length of run guaranteed.

E. A holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed.



The Illustration For One Of The 24-Sheet Posters That Showmen Will Spread Across The Nation

F. Admission price exhibitor plans to charge exclusive of any admission taxes.

G. We, as the distributor, will handle and pay for all advertising for pre-opening and first week exclusive of lobby displays, marquee and outdoor advertising. Offer shall state the amount to be spent by exhibitor for second and following weeks of engagement weekly.

In connection with the above offer, the following conditions apply:

1. QUO VADIS is not to be played as part of a double feature program.

2. The run granted will be specified; no specific clearance will be granted.

3. Our right to reject all offers is reserved.

The sole purpose in asking for admission prices which the exhibitor intends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. Any offer which contains a participation in the gross receipts requires an estimate of such receipts for proper appraisal. This estimate, of course, necessitates a knowledge of the admission prices prevailing during the engagement. The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids.

As rapidly as arrangements are completed for the showing of the picture (which has a running time of approximately three hours) in the situations described above, additional localities will be selected, probably larger in number, where also the same procedure will be followed. After these have been completed, other localities will then be selected and the same procedure again will follow.

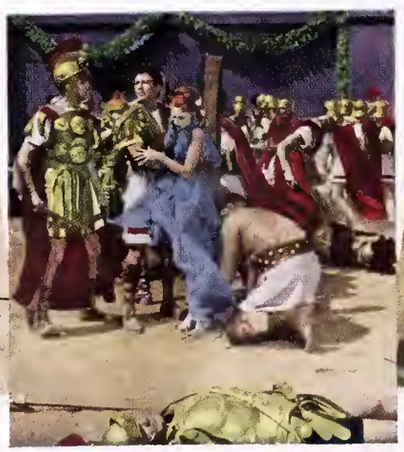
At some point during the course of the playing-off of QUO VADIS in these selected communities, after sufficient experience has been had, arrangements will be made to make the picture available for second run showing in the places where it has already played first run.

In the smaller communities, it is likely that the possibilities will be exhausted following the second run. In the larger situations, a city will be divided into a number of areas. Theatres located within each area will have an opportunity to bid for this particular run. The theatre winning the bid will have clearance against all other theatres in that particular area. Subsequently, similar provisions will be made for the next run in each of these areas, so that eventually every theatre which is interested will have an opportunity to present this picture.

In the near future we will advise theatre owners when the picture will be available for booking and when bids will be considered.

LOEW'S INC.







PRINTED IN U.S.A.

THE PRINCIPAL PLAYERS IN M-G-M's "QUO VADIS"



Deborah Kerr is the beautiful Lygia, daughter of a king, beloved hostage of Rome who is treated as a daughter rather than a captive.



Peter Ustinov, Russian-born British actor, portrays the decadent Emperor Nero whose vanity and wickedness are appalling!



Robert Taylor is Marcus Vinicius, Rome's finest soldier, faithful to Nero until he saw that the mad emperor's course meant ruin.



Buddy Baer is the giant Ursus, faithful slave and servant to Lygia, who conquers giants and slays a maddened bull in her defense.



Marina Berti, Italian actress of rarest beauty is Eunice, slave girl who rejects Robert Taylor to stay with Petronius whom she loves.



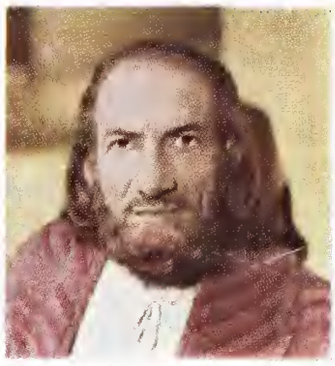
Petronius, Nero's dictator of elegance, is played by British Actor Leo Genn who subtly reveals the vanities and weakness of Nero.



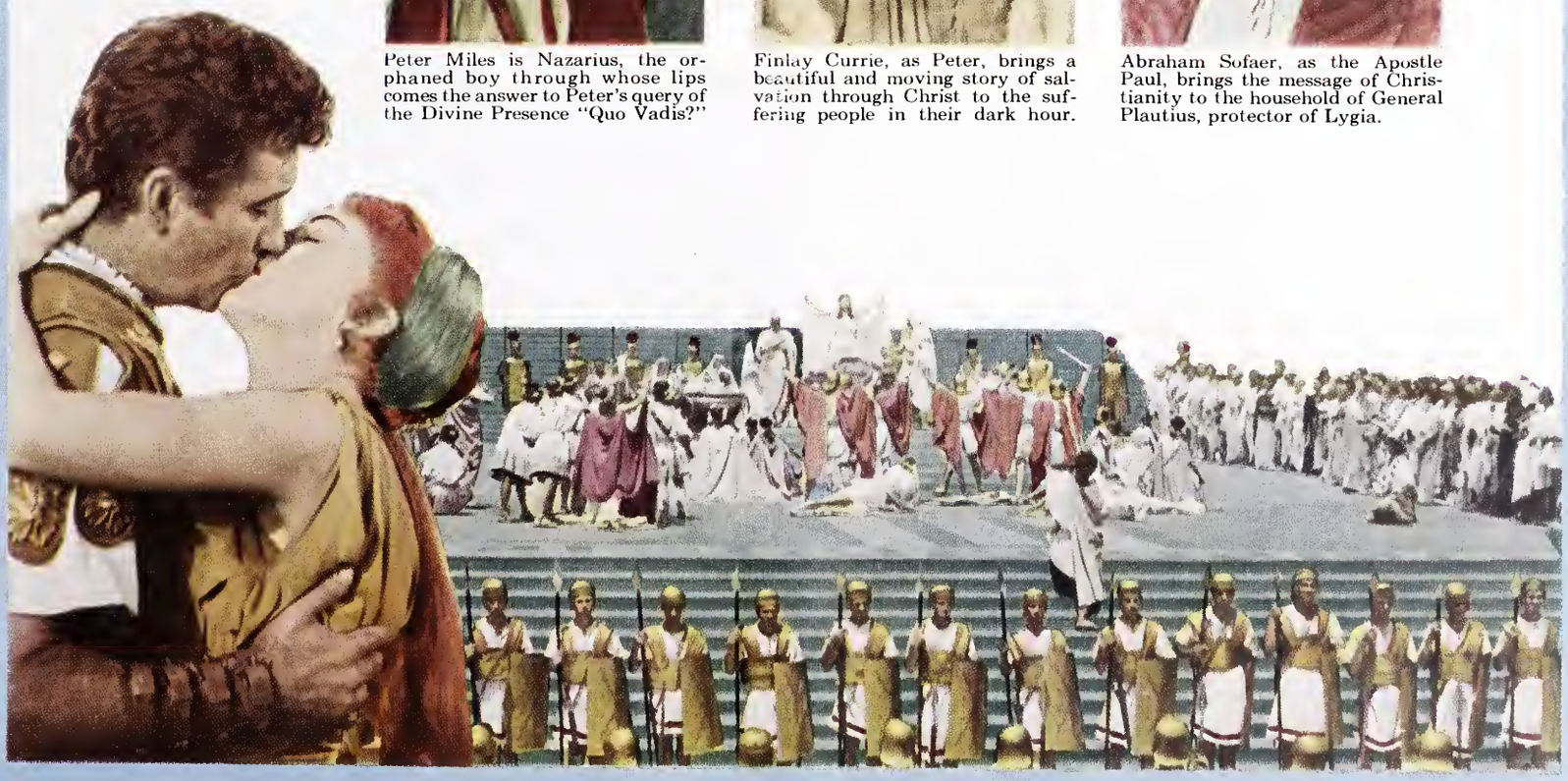
Peter Miles is Nazarius, the orphaned boy through whose lips comes the answer to Peter's query of the Divine Presence "Quo Vadis?"



Finlay Currie, as Peter, brings a beautiful and moving story of salvation through Christ to the suffering people in their dark hour.



Abraham Sofaer, as the Apostle Paul, brings the message of Christianity to the household of General Plautius, protector of Lygia.




M-G-M
presents
QUO VADIS
Starring
ROBERT TAYLOR
DEBORAH KERR
LEO GENN
and
PETER USTINOV
Color by
TECHNICOLOR
Screen Play by
JOHN LEE MAHIN
S. N. BEHRMAN
SONYA LEVIEN
Based on the Novel by
Henryk Sienkiewicz
Directed by
MERVYN LeROY
Produced by
SAM ZIMBALIST
A Metro-Goldwyn-Mayer Picture

SO TELEVISION NOW APPROACHES A CODE

A discussion of adventure and experiment in public relations of the new medium, taking a leaf from the motion picture.

by TERRY RAMSAYE

WHEN the full board of the National Association of Radio - Television Broadcasters assembles in Washington December 3 it will have before it for formal adoption a code of self-regulation. It is submitted by the organization's program standards committee from its sessions in Chicago the week of October 22.

The adoption of this code, with little probability of important modification, is to be forecast by reason of the abundant publicity the standards committee has given it, including the promulgation of a thirty-page presentation in detail. In publicity effect the code is as good as adopted. This has obviously been designed. A definite public and political relations program is in progress. Movements from now on will be affected by both internal and external reaction.

Akin to Film Situation

The circumstances are considerably akin to those which conditioned the conduct of the organized motion picture industry in the adoption of its Production Code. It took twenty-five years of exhibition experience to bring the motion picture to a moral and ethical code declaration, and longer to make it significant. Adoption is like the passing of a resolution at a club meeting. Application, with instrumentation, is another matter.

In Chicago it was admitted that one of the impelling facts had been the introduction of a bill in Congress by Senator William H. Benton of Connecticut for the formation of a Citizen's Advisory Board on television to report to the Federal Communications Commission. That would be tantamount to a thinly veiled Federal censorship. Television is well advised to be aware, and because of implications and possibilities ahead the motion picture can well be concerned.

Common Sense and Decency

In substance the TV code stripped to its essence, out of a verbose cloud of proclaimed high intent, is a document of common sense and common decency, even as the Motion Picture Code which it so closely parallels, and paraphrases at times. It has been summarized in a news article in MOTION PICTURE HERALD of October 27.

It is to be noted that the television code, as projected, has found it necessary to be concerned not only with the morale and ethics of amusement content but also with advertising components of program presentation. Understandably it gives no present attention to the special problems which could arise in production for and traffic with big screen theatre programs. That problem is for the while around the corner, not far. Obviously it remains to be seen whether television is to remain a separate entity allied to radio, or is to emerge into some yet unforecastable integration with the motion picture. After all television is the motion picture-in-the-home, its audience largely identical with the audience of the theatre screen.

Declaration of Virtue

The preamble of the television code, as issued, oozes with declaration of virtue, making it sound very much like an industry talking to itself to be overheard. Adoption and its publicity will continue to invite closer and critical external observation. The movies have had experience of that. The adoption of the Production Code in 1930 was but the merest beginning of meeting a rising tide of attention to the immoral content of screen entertainment.

The application of the Code reposed in effect in the hands of a committeee of worthy functionaries of production, engaged to absorption in the factory cares of the day and in getting along with each other. The public was something to be handled by press agents and by Distribution, out of offices in New York. Pictures got no better fast and greater storms of protest arose, especially from those who had put high hope in the signing of the Code.

Lady Hollywood had gone to crossing her legs even higher yet, and one corporation employed Miss Mae West in its struggle to stay out of bankruptcy in the days of the big Depression ordeals. It went through the ameliorated wringer called "77-B" anyway. The protests culminated in the memorable "Philadelphia boycott," costing the box office of that area from 40 to 60 per cent, and as much as $200,000 a week for one great circuit. That did it, with a collect message.

Then came a suing for peace, a reaffirmation of Code promises, and the establishment of instrumentation, consisting of the Production Code Administration. That Administration was considerably autonomous and made up of personnel which had not been nurtured in the venerably lax movie tradition. It was still self-regulation, with a deal of the self on the shelf. It had to be. It has worked, as television recognizes.

Television Moving Faster

It is observable that television is moving faster than the motion picture did, and much of that is to be attributed to the successful pioneering in the parent medium. Also socio-politico-economic reactions these days are moving at an ever increasing rate.

There have been some tentative gestures toward a television code before. One in Hollywood flared and then expired of acute financial anemia. It was lip service, apparently. There are many clutchings at the word "Code" as something containing magic. It does not.

In many respects the problem of a code for television is more intricate and difficult than for the motion picture. Motion picture production and administration are concentrated by sheer geography and crystalized into an order of structure which now does not obtain, and may never, in television which is diffuse, sprawling, feeling its way. Unhappily it seems that each medium, each new enterprise, has to learn from zero up.

Study Film Code Experience

Television could do with a more thorough study of the history and experience of the motion picture Code. That is quite as important as what may be had by reading the Code itself. Such a pursuit would discover that the admitted effectiveness of the picture Code is maintained by an order of articulate and continuing surveillance the same of which has not come to bear on television yet.

Inevitably at the first breath of discipline for art, real or alleged, feathers go up and there is a flurry of protest. John Crosby, radio and television pundit of the New York *Herald Tribune,* has produced a litter of whimsical words about the projected television code, which he appears to take as an established fact. He professes to be put out about it. He considers that "bad taste eludes codes" while "good taste is baffled by codes." That being the case "good taste" better get smarter, as it has in the movies.

There will be a lot more comment in the pattern. It is entertaining that his most specific complaint is that under the projected televison code a dame of a coretain order may not be called a "broad."

Stirred perhaps by the television code publicity, we seem to be in for another little wave of "coditis" in movieland. The distinguished director William Wyler eased into the headlines the other day in an interview sprayed on the landscape by the Associated Press. He has a plan "to win back patrons at the movie box office; ease the censorship code." "It is time," says he, "we stopped making all pictures so they can be seen by children."

Wyler Ought to Know

Mr. Wyler ought to know, with his acute powers of observation, that there appears to be considerable latitude in the Code as manifest in many a current production. Consider the goings on in "Show Boat" for instance, or "Born Yesterday" in which a "broad" seemed to triumph, or the adroit exploitation of bitchery exquisite in "All About Eve." None precisely great for the kiddies, but they get by, neatly. This director, despite all the Code handicaps, has made a succession of excellent and successful pictures. That is his part of the job. The operation of the industry is in less artistic but perhaps more thoroughly executive hands.

Television executives, and some Hollywood personages, ought to read the Code. Mainly they shoot from the hip on the basis of what they've heard about it.

People in The News

DORE SCHARY, vice-president in charge of production at MGM, was a Washington visitor, speaking at the National Jewish Welfare Board luncheon at the Statler. He also visited President Truman at the White House and was guest of honor at a Pentagon luncheon. Mr. Schary also received an Award of Merit from the Veterans of Foreign Wars for his picture "Go for Broke."

SIR HENRY FRENCH, director, and REGINALD BAKER, president, of the British Film Producers Association, have left for Washington for talks with JOYCE O'HARA, vice-president of the Motion Picture Association of America. Mr. French is flying and Mr. Baker is coming on the *Mauretania*.

JOHN G. MCCARTHY, vice-president of the Motion Picture Association of America, has been honored by the Italian Government with the Star of Solidarity decoration. The honor, which will be bestowed by the Italian Ambassador in Washington soon, cites Mr. McCarthy's efforts "in behalf of friendly relations between the film industries of the U. S. and Italy."

LEO GREENFIELD has been appointed branch manager in Albany for Universal Pictures, it is announced by CHARLES J. FELDMAN, domestic sales manager. Mr. Greenfield, who succeeds EUGENE VOGEL, resigned, has been a salesman in the New York exchange since June, 1947.

EDMUND C. DEBERRY has been promoted to manager of Paramount's Buffalo branch and DANIEL R. HOULIHAN has been named Albany branch manager, it was announced by A. W. SCHWALBERG, president of Paramount Film Distributing Corp. A former salesman in the Charlotte exchange, Mr. DeBerry replaces JOHN W. BROWN, who has been transferred to Boston as a special representative. Mr. Houlihan succeeds EDWARD MALONEY, resigned.

ALFRED E. DAFF, director of world sales for Universal Pictures, left New York Friday for a week's trip to Paris and London. In Paris, Mr. Daff will confer with HARRY NOVAK, Universal's supervisor for continental Europe and North Africa. Monday, Mr. Daff goes to England to attend the annual convention in Bournemouth of the Cinema Management Association, Ltd., group.

LESTER S. ABBERLEY, special counsel, and VICTOR BORELLA, manager of operations at Rockefeller Center, Inc., have been elected to the board of directors of Radio City Music Hall, G. S. EYSSELL, president of Rockefeller Center, has announced.

MRS. ERIC A. JOHNSTON, wife of the Motion Picture Association president, Monday gave a luncheon at MPAA headquarters for Mrs. Truman and some two-dozen wives of top Government officials and Washington residents.

$3,750,000 Trust Case Settled Out-of-Court

The $3,750,000 anti-trust suit filed last May 1 in Cincinnati District Court by the S. and S. Amusement Co. has been settled out of court. S. and S. operates the Twin drive-in theatre, and those named in the complaint were the major distributors and RKO Midwest, Southern Ohio Theatres, Cino Theatre Co., Southern Theatre Co. and Greater Cincinnati Theatres. Jerome Goldman, attorney for S. and S., declined to disclose details of the settlement, but said there was a cash consideration and the availability status of the Twin had been improved.

Natalie Kalmus Appeals Lower Court Ruling

WASHINGTON: Natalie M. Kalmus last week asked the Supreme Court to overrule a California state court decision which dismissed her property suit against Herbert T. Kalmus.

Mrs. Kalmus sought support and maintenance, that she be adjudged a partner in Technicolor Motion Picture Corporation and be given an accounting of all assets, profits and property of the partnership, and that a receiver be appointed to dissolve the partnership and determine her share. She also asked various lawyer fees and court costs. Dr. Kalmus cited a 1921 divorce in Massachusetts and a 1945 property settlement, and asked the case be dismissed.

Mrs. Kalmus claims that, when the case came to trial in California, she was ill in Massachusetts, that her lawyers quit when they could not get the trial delayed, and that judgment was entered against her despite the fact that she did not have a chance to present evidence or make any defense.

U. S. Distributors Fight Drastic Belgium Law

U. S. distributors in Belgium are fighting a drastic new film law, it was learned this week. The decree, originally slated to go into effect October 24 but postponed to November 7, was proposed by the Belgian Economic Ministry and aims a three-fold blow at the companies. One portion of the law would cut remittances by 60 per cent. Another would bar any imports of positive prints from dollar areas except for Technicolor prints and certain educational films. U. S. companies' earnings would be limited to dollars for only 200 features and shorts. The American firms have protested the decree to both the State Department and Belgian officials.

Tax Rebate Of $450,000 To Universal

WASHINGTON: Universal Pictures Company and Universal Film Exchanges together benefited to the tune of $450,000 from tax adjustments made by the Government in the 12 months ending June 30, 1951. The adjustments covered excess profits taxes paid in the years 1941, 1942 and 1943.

The two companies were among 19 film industry firms which got tax refunds during the 1950-51 fiscal year on excess profits taxes paid in the war and post-war years.

In every case, the Bureau went back and allowed the taxpayer extra excess profits credit, which had the effect of cutting the excess profits tax liability. In most cases, this also resulted in some increase—in the regular income tax liability—although, of course, far less than the reduction in excess profits tax liability. In all cases, the net result was a tax refund for the company.

In most cases, the extra credit allowed by the Bureau was far less than that sought by the taxpayer. Universal Pictures, for example, wanted an increased credit of over $13,000,000 and was allowed an increase of $890,000. Even this increase in the credit resulted in a reduction in excess profits tax liability of $595,058. The company's ordinary income tax was increased $264,470, for a net benefit of $330,588.

Universal Film Exchanges, after adjustments in its taxes, came out ahead by $119,170.

Other industry firms to benefit from the tax adjustments were the following, with the net benefit:

Palms Theatre Corp., Phoenix, $1,011; Phoenix Drive-In Theatre, Phoenix, $22; Malco Theatres, Inc., Memphis, $52,949; Fox Estes Theatre Corp., Los Angeles, $5,725; Fox Great Falls Theatre Corp., Los Angeles, $6,324; Fox Lincoln Theatre Corp., Los Angeles, $4,465; Pierce-Tampa Theatres, Inc., Lakeland, Fla., $10,281; Alabama Theatres, Atlanta, $68,117.

Indianapolis Allied Unit Reelects Rembusch

INDIANAPOLIS: Trueman T. Rembusch was reelected president of the Allied Theatre Owners of Indiana at the organization's silver anniversary convention at the Hotel Lincoln here Wednesday.

A guest at the meeting was William F. Rodgers, vice-president in charge of sales at Metro, who called for industry unity. "The sooner we can learn to live together in peace, the better it will be for all of us," he said, warning that "no industry can stand the number of lawsuits being filed today."

Wilbur Snaper, president of New Jersey Allied, reported "general sales manager acceptance" of Allied's arbitration efforts. Mr. Rembusch announced that Jack Kirsch, Nathan Yamins, Mr. Snaper, Col. Harry Cole, Abram F. Myers and he himself had been invited to serve on the Allied arbitration committee.

Announcement

THE PICTURE SELECTED

BY RADIO CITY MUSIC HALL

FOR CHRISTMAS

IS WARNER BROS.'

"I'll See You In My Dreams"



THE GLORIOUS STORY OF GUS KAHN, THE LOVE SONGS HE WROTE INTO AMERICA'S HEART, AND THE GIRL WHO PUT THEM INTO HIS

DORIS DAY

DANNY THOMAS

FRANK LOVEJOY

PATRICE WYMORE

WITH
JAMES GLEASON

WRITTEN BY
MELVILLE SHAVELSON
AND
JACK ROSE

Musical Direction by Ray Heindorf

Musical Numbers Staged and Directed by LeRoy Prinz

PRODUCED BY
LOUIS F. EDELMAN

DIRECTED BY
MICHAEL CURTIZ

Terry Ramsaye Says

"QUO VADIS," again. By all counts it is the super-spectacle of the cinema for all time to now, and probably for an uncalculable hereafter. No picture in memory has enjoyed so protracted, so carefully calculated a years-on-end promotional build-up, or a more abundant press. And one is not to forget "Gone With the Wind," released under the same auspices, longer and only a million or two less costly. But that was another day and time and today's vast spectacle, with its dramatic intensities, seems unlikely to make the madly expansive and expensive impress on the industry mind that the "Wind" did. It is possible that "Quo Vadis" is the blazing flare that ends an era. We shall have to watch Cecil DeMille a while yet to be sure.

The critical reception of "Quo Vadis" is recorded mostly in awed superlatives. There have been and will be flecks of analytical misgivings but they speak for a negligible fraction of the audience. This one is for the millions, including George Spelvin, Joe Doaks, Sol Blutz and the girls they go with. It will take a lot of them to pay for it.

Meanwhile, apart from its own special box office career, "Quo Vadis," with all its flamboyance, cannot but be a constructive stimulus to the popular interest in the motion picture, helping to contribute importantly to a renewed realization that the motion picture is a very large and commanding fact on the entertainment scene. With its boasts of costly magnificence it has a very considerable, if not measureable, value in combatting a notion that the motion picture is a waning institution. The public will never have an awareness that it is in considerable part a piece of financial strategy, on today's confused map, in converting impounded lira in Italy into exportable merchandise to be made into dollars over here in the world's greatest market. And really that does not matter to the customer buying a seat for a show.

The commercial process involved is reminiscent of an analogous process in the marketing of corn in some parts of the southern highlands of the Republic. A city hunter in the bear country came upon a richly laden crop in a remote valley. "How," he asked the farmer, "are you going to get this stuff to market—you've got no roads at all. The reply was simple. "I reckon stranger that we'll take that corn out in jugs, ahorseback." A film can makes a great container.

If one may judge from the attentions reaching my remoteness in the hills, the spiritual content of this distillation of a Christian saga is not a dominantly impressive component. That so far has appeared only in the comment of Sherwin Kane of *Motion Picture Daily:* "For it is the vastness of the scale . . . that impresses even more than its epic story of the heyday of pagan Rome and the burgeoning of Christianity in the midst of maniacal persecution. . . ."

The vagrant notion comes that it would be perchance reasonable to make the title, which is sheer interrogation, "Quo Vadis?" Or maybe now it should be exclamative "Quo Vadis!" And what might be the revelation of a survey to discover what the man-in-the-street thinks it means. Wonder if he has heard of the legend of "Quo vadis, Domine?" from the Apostle Peter addressing a Vision on the Appian Way, those nineteen centuries ago?

PUBLIC RELATIONS—Column 2, page 10, *New York Times,* November 10, 1951: "A $5,000,000 damage suit was filed yesterday in Federal Court against Universal Pictures Company, Inc., and Realart Pictures, Inc., by movie comedians Bud Abbott and Lou Costello. The suit asks for an accounting of profits from sale and rental of Abbott-Costello pictures and shorts made from them. . . ." In column 3, same page, we read: "Denise Darcel will be the main feminine attraction in the new Bud Abbott-Lou Costello comedy, 'The Sourdoughs,' which will get under way late this month at Universal-International. . . ." That reminds us that Charles Skouras is said to be circulating among the projected defendant four majors the papers in a projected multi-million dollar suit pertaining to their alleged treatment of the National Theatres, subsidiary of their major contemporary, Twentieth Century-Fox. Strangers to the industry might be confused by such manifestations.

NEW FEDERAL TAX laws reduce the excise on smoking and chewing tobacco by eight cents a pound, while cigarettes are up a cent a pack. This is discriminatory legislation. Pipes are for fireside philosophers and contemplative fishermen. Eatin' tobacco is for workers with the spitting facilities of the open places. Cigarettes are for the nervous, hasty, bedevilled citizenry, snatching at moments of surcease and escape. Snuff is not mentioned in the summaries. Also no special levy is indicated for gold-tipped violet scented cigarettes, a great oversight. Further a special stamp for marajuana would be just as reasonable as for bookies.

Sue to End Kentucky's Ticket Tax

The constitutionality of Kentucky's 15-year-old tax on amusement admissions was attacked in a suit filed in Franklin County Circuit Court last week by the Fourth Avenue Amusement Co., Louisville.

Besides affecting theatres, the Kentucky tax also applies to admissions at ball parks, dance halls, night clubs, skating rinks, swimming pools, lecture halls, stadia and other such amusement places.

The tax exempts admissions under 11 cents. The rate is one cent on admissions of 11 to 18 cents; two cents on admissions of 19 to 28 cents; three cents on admissions of 29 to 38 cents. From 39 cents to $1 the tax is three cents plus a penny for each dime charged in excess of 38 cents. On admissions over $1, the tax is 10 cents plus a penny on each additional 25 cents charged.

The amusement company's suit recalls that the tax was enacted in 1936 as a part of former Governor A. B. Chandler's plan to liquidate the state debt, then represented by a large number of outstanding interest-bearing state warrants. Governor Chandler, according to the suit, assured theatre owners the tax would be temporary. The state debt has been paid.

The suit calls the tax a hidden levy that raises the price of admission. It violates Amendments 5 and 14 of the U. S. Constitution and Section 171 of the Kentucky Constitution, the suit contends, because it is discriminatory, arbitrary and unconstitutional.

Goldman Trust Suit Cites Bidding Discrimination

William Goldman Theatres, Inc., Philadelphia, last week filed a triple damage antitrust suit against Warner Brothers and Paramount Pictures, with Warner theatres joined as defendants, claiming that competitive bidding in the city's first runs is a device to give competitive advantage to Warners. The Goldman company charged that because of the resources of Warners, the circuit enters inflated bids for its own and Paramount product. The action asked an injunction against competitive bidding and proposed implementation of the consent decree calling for the divestiture of six first run Warner theatres. Damages sought will be detailed at a later date.

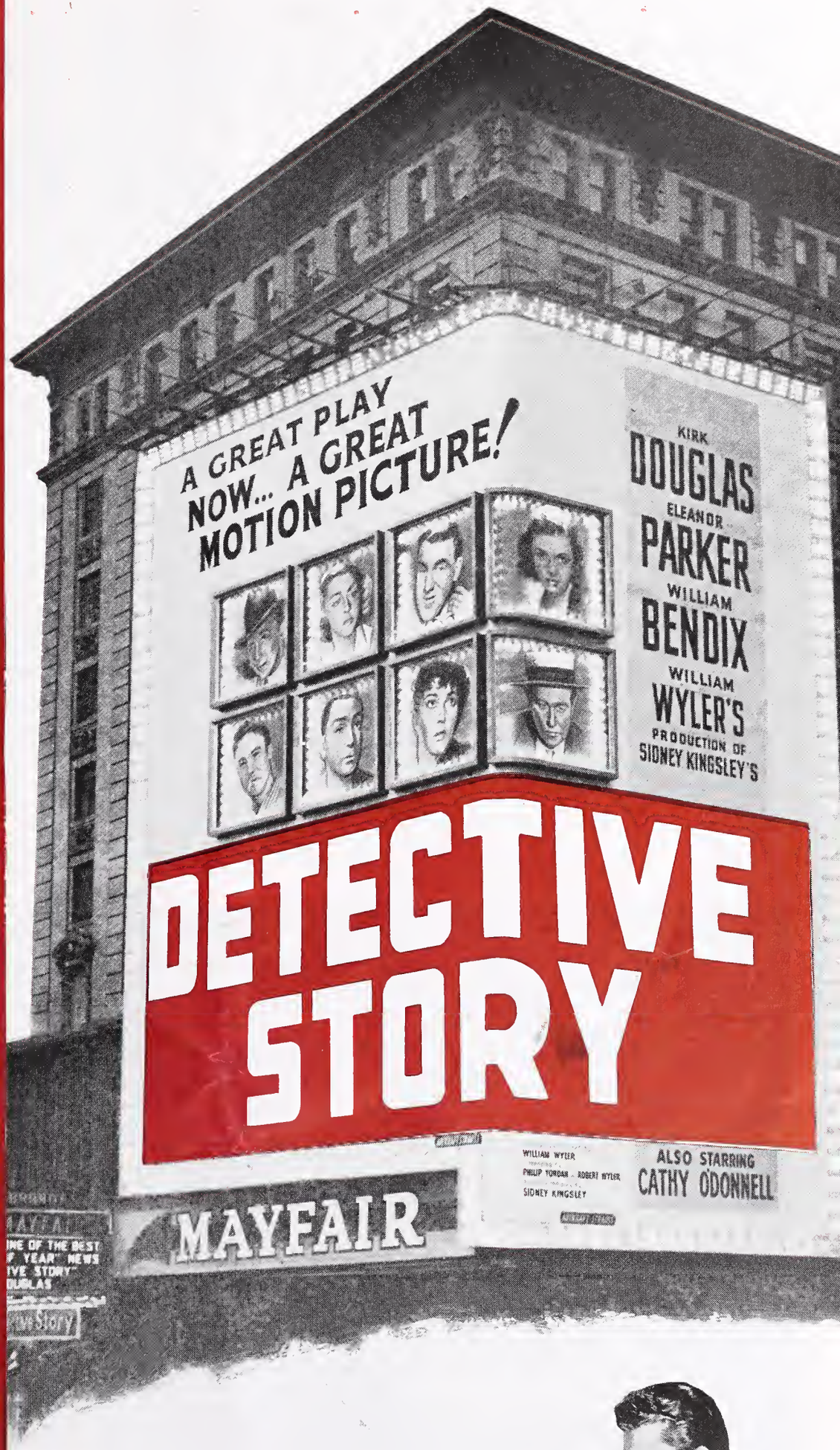
Jewish Charity Drive Luncheon Is Held

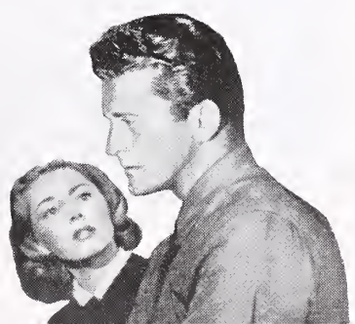
An organizational luncheon meeting of the Amusement Division of the Federation of Jewish Philanthropies of New York was held at the Hotel Astor in New York last week. It was called by Emanuel Frisch, chairman, and Barney Balaban and S. H. Fabian, co-chairmen, of the industry's current drive to assist the Federation in its campaign for $20,000,000.

Another Sign That Paramount Is Keeping Its Boxoffice Pace Blazing!

A four year record on Broadway at the Mayfair! And city after city proving "Detective Story" is another top grosser in Paramount's steady flow of hits.

In some spots it's registering up to 140% of those Paramount boxoffice leaders that have been the wonders of the industry during recent months!





Detective McLeod can face a killer's gun—but not the truth about his own wife.

It's MOVIETIME, U.S.A.

Majors Join In Japanese Operations

Some of the major companies are cooperating in setting up office, vault and shipping facilities in Japan, William Piper, assistant to George Weltner, president of Paramount International, reported last week on his return from that country.

The companies are spending considerable sums setting up a distribution system in Japan where the Motion Picture Export Association officially goes out of business the first of the year.

In Tokyo, Metro, Twentieth Century-Fox and Warners are pooling their funds in the construction of an office building and all the majors, with the exception of Paramount, are chipping in for the erection of vaults and a joint shipping center.

In Osaka too, Metro, 20th-Fox, Warners and Paramount are putting up money jointly for the construction of an office project, Mr. Piper said, stressing that this did not mean any joint billing operations.

"It's costing Paramount about 50,000,000 yen ($100,000) to get started on our own in Japan," Mr. Piper estimated. All the companies have literally billions of yen accumulated in the country. The money is frozen and can be used only for limited purposes. Salaries of employees, for instance, must come out of the companies' earnings starting January 1.

Paramount, like all others, will have its main branch in Tokyo. Other branches will be located in Osaka for western Japan; Nagoya for central Japan and Fukuoka for the southern island. There may also be a branch for the northern island. Altogether, the company plans on a staff of between 60 and 80, many former MPEA employees.

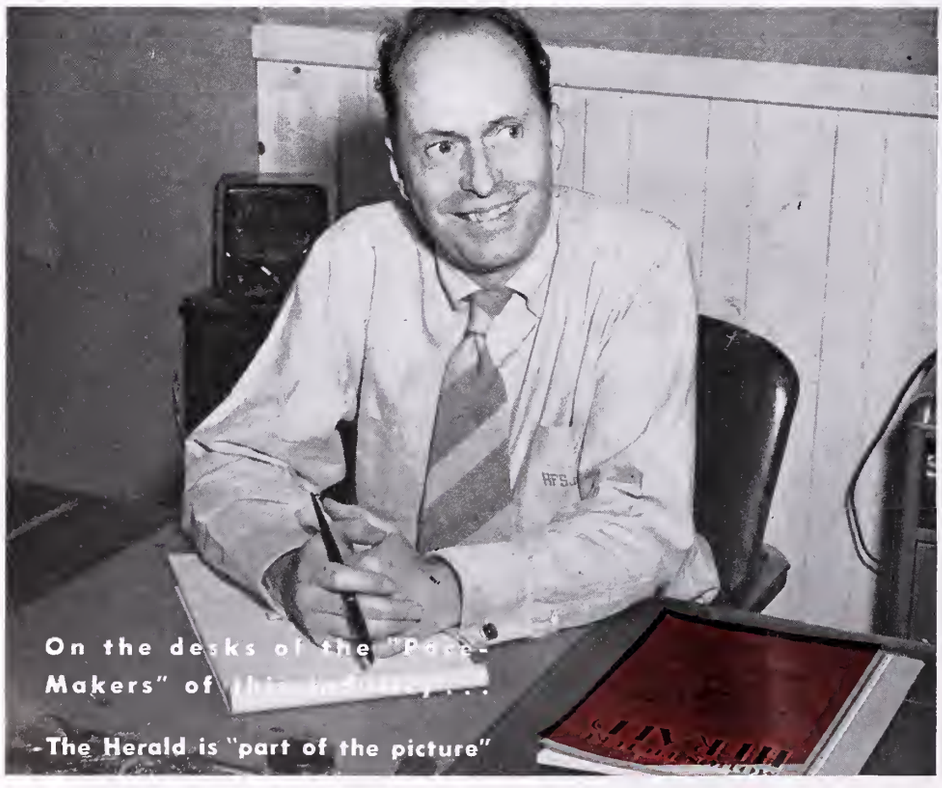
Mr. Piper said business in Japan was good and that the local industry was putting on a drive to reduce further the 100 per cent admissions tax. It used to be 150 per cent. The Japanese Government has limited annual imports to 215 pictures, 150 of them American, and Mr. Piper thought this quota, based on the number of Japanese films produced, might be continued in the new fiscal year which starts in April.

The Japanese Government has allocated $3,600,000 for foreign film imports. The Americans are able to remit about 30 per cent of their gross earnings which, according to Mr. Piper, run to between $6,000,000 and $7,000,000 annually for 150 films. Japan has 2,600 theatres and audiences show a distinct preference for native product.

Royal Film Performance Nets Charity $84,000

LONDON: With every seat sold, the Royal Film Performance at the Odeon, Leicester Square, netted the British Cinematograph Trades Benevolent Fund $84,000. The Queen, Princess Margaret, the Duke and Duchess of Gloucester, and the Duchess of Kent attended. The film was Ealing's "No Vultures Fly."

The audience accorded a rousing ovation to the nine Hollywood stars in attendance. Four of them, Jane Russell, Van Johnson, Fred MacMurray and Dan Duryea, flew from Hollywood especially for the occasion. There they were joined by Lizabeth Scott, Peter Lawford, Zachary Scott, Burt Lancaster and Orson Welles.



A. F. Sams, Jr., president, Statesville Theatre Corp., Statesville, N. C.

Film Imports Seen Victim Of Austerity

by PETER BURNUP

LONDON: With a house of Commons stunned by the Government's announcement of a £160,000,000 cut in food imports, not to speak of other austerity measures designed to save the country—as Winston Churchill declares—from bankruptcy and ruin, responsible executives here wonder what portends for film imports.

Chancellor of the Exchequer Richard Austen Butler warned the House that the present cuts in the country's economy are a first installment only. Much depends on what improvement in the position occurs in the next few months.

In the house last week, the former Minister of Food, Maurice Webb, said he would have preferred cuts in films together with tobacco and wines and spirits to the reduction to virtual starvation of the country's food rations.

It is accepted here that if the country has a hard winter, the film trade will find itself faced with a demand for a slash in film imports. But there are those who optimistically predict that no government which already cut the populace's bacon will deprive it also of its Bogart.

▽

Although the strictest secrecy prevails, it is known that backstage good will endeavors are being made to heal the rift between J. Arthur Rank's Circuits Management Association theatres and the Cinematograph Exibitors Association.

The Legal, Finance and Parliamentary Committee of the CEA met to discuss the withdrawal of the Rank theatres from the exhibitor organization and in particular the allegations made by Mr. Rank's representative against Walter Fuller, CEA general secretary. The latter answered one by one each count in the indictment and produced the association minutes to prove that in each instance he had acted in accordance with CEA's rules. Mr. Fuller in effect was given a vote of confidence by the committee.

The situation therefore has developed in which, CEA claims, Mr. Rank's plaint lies not against Mr. Fuller personally but against CEA's constitution.

British Weigh Dropping Commonwealth Unit

LONDON: With the projected disbanding of the Motion Picture Export Association, the British Film Producers' Association here is considering similar steps in regard to the British Commonwealth Film Corporation which was formed to distribute BFPA members films in foreign countries and collect revenue. British producers have protested against the number of British films permitted to enter Japan under the new regulations.

NOT SINCE "FRANKENSTEIN" and "DRACULA"!

HOUSE OF EVIL... LAIR OF NAMELESS HORRORS!

...that the dread Sire de Maletroit alone commands!



ROBERT LOUIS STEVENSON'S *Masterpiece of TERROR!*

"The Strange Door"

Starring

CHARLES LAUGHTON · BORIS KARLOFF

SALLY FORREST RICHARD STAPLEY

Based on Robert Louis Stevenson's Story "The Sire de Maletroit's Door"

Universal International

Screenplay by JERRY SACKHEIM • Directed by JOSEPH PEVNEY • Produced by TED RICHMOND • A Universal-International Picture

U-I Makes the Money-Makers!

The Hollywood Scene

Story Material's Found Out on the Open Road

En Route, U. S. A.

ESTEEMED EDITOR:

An aimless vacationer fond of fair highways can put a lot of mileage between himself and Hollywood, picking up perspective as he goes, but the place is still there, in his mental rear-view mirror, whichever way he turns.

Set him down in lazy Ensenada, Mexico, for instance, and he's a cinch to wind up on the main street watching the languid pedestrians as they stop in front of the single cinema to stare interestedly at the lobby stills, as Americans used to do in the homeland before pedestrianism became obsolete.

Citizenry No Longer Thrills To Erection of Theatre

Put him up for a spell at the indolent Desert Inn in feverish Las Vegas, Nevada, and he'll draw a dolorous parellel between the fascinated lookers-on at the snail-pace building of a fore-doomed race track (since what order of gambler would sit sweltering in 120-degree heat for pari-mutuel odds that average out at $6.70 when he can get as much as 34-to-1 about as often from a wheel operated in controlled temperature?) and the indifferent citizenry which no longer thrills to the news that a new $1,000,000 theatre is being erected on the corner of First and Main.

Stop him on the rim of the Grand Canyon and his second thought is sure to be that certainly the wizards of Technicolor or Cinecolor must be getting their processes developed by now to the point where bringing this grandeur to the screen will be practicable.

Drop him into fantastic Carlsbad Cavern and he comes up smack against the realization that he's just seen this place in two new movies before he left Hollywood and it looked better in them than it does to the naked eye. The mental rear-view mirror comes full circle.

Wonders Where Hollywood Writers Got Material

Let such an aimless vacationer drift into conversation with the fellow who pipes gasoline into his motor, the waiter who serves a steak born and raised in the same township, or the motherly proprietress of a gilded motel, and he'll begin to wonder where the writers of Hollywood have been getting their material, for clearly it did not come from these places, these people, or their kind.

Here are no profound speculations about inter-stellar communication, atomic bombs, sociology or psychiatry. Here, is, first and uppermost, dismay at rising living costs, a theme completely overlooked so far by the members of the Screen Writers Guild, although the most vital in this nation and time. And here is dire apprehension, cloaked in no fancy rhetoric about pacts and principles but stated in plain terms of despair and determination, concerning Korea and Koreas to come.

Here—and here is anywhere outside of metropolitan Los Angeles, New York and Chicago—is where writers and producers, striving so hard to make pictures that will re-engage the mainstream interest of the American population, can find the stuff to do it with. A gas-pump operator in Gallup, a waiter in Albuquerque, a motel manager in Needles—these don't have to guess what subjects the public is interested in. They know.

WILLIAM R. WEAVER.

Three Pictures Started

Only three pictures went before the cameras during the week.

Vincent Fennelly rolled "Waco" with Lewis Collins directing at Monogram, starring Wild Bill Elliott and Pamela Blake.

At Republic, Edward J. White started "Border Saddlemate" with Rex Allen, Mary Ellen Kay, Slim Pickens and Roy Barcroft, under direction of William Witney.

"Outcasts of Poker Flat" at 20th Century Fox was launched by Julian Blaustein, with Joseph Newman directing Anne Baxter, Dale Robertson, Miriam Hopkins, Cameron Mitchell, Barbara Bates and Craig Hill.

Breen Aide Upholds Code

"Is the Code Democratic?" is the title of an article in the November issue of *Films in Review* by John A. Vizzard, assistant to Joseph I. Breen, Production Code Administrator. Mr. Vizzard answers in the affirmative, pointing out that the code was called into being and is supported "by the very people it restrains."

THIS WEEK IN PRODUCTION:

STARTED (3)

MONOGRAM
Waco

REPUBLIC
Border Saddlemate

20TH CENTURY-FOX
Outcasts of Poker Flat

FINISHED (4)

COLUMBIA
Laramie Mountains

INDEPENDENT
The Tightrope (Aspen Prod-UA; Reno)

MGM
The Hour of Thirteen (London)

REPUBLIC
Leadville Gunslinger

SHOOTING (31)

COLUMBIA
The Marrying Kind

INDEPENDENT
Monsoon (Film Group, Inc., Prod.; Bombay—color)

MGM
The Girl in White
Lovely to Look at (Technicolor)
The Merry Widow (Technicolor)
Scaramouche (Technicolor)

MONOGRAM
Starlight Canyon

PARAMOUNT
Famous (Lake Arrowhead, Technicolor)
This Is Dynamite
Los Alamos (Santa Fe, New Mexico)

REPUBLIC
Bal Tabarin (Paris)

RKO RADIO
Tarzan's Savage Fury (Sol Lesser Prod.) formerly "Tarzan, the Hunted"
Clash by Night (Wald-Krasna Prod.)
The Korean Story
The Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Diplomatic Courier
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)
The I Don't Care Girl (Technicolor)
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNIVERSAL-INT'L
Red Ball Express
Ma and Pa Kettle Go to Paris
Hear No Evil
Oh Money, Money (Technicolor)

WARNER BROS.
Mara Maru
San Francisco Story (Fidelity Prod.)
She's Working Her Way Through College
This Woman Is Dangerous
You Can't Stop the Marines (United States Pic.) formerly "Retreat, Hell"
Crimson Pirate (Technicolor)

REPUBLIC PICTURES

announces

WORLD PREMIERE

of

"THE WILD BLUE YONDER"

at the

ORPHEUM THEATRE, OMAHA

(UNITED PARAMOUNT-TRI STATES THEATRES CORP.)

THURSDAY, NOVEMBER 29th

★ ★ ★

Republic is happy to join Honorary Chairman Governor Val Peterson and Mayor Glenn Cunningham, the city of Omaha and the Chamber of Commerce in the celebration of "A Salute to the Strategic Air Command."



HERBERT J. YATES *presents*

THE WILD BLUE YONDER

STORY OF THE B-29 SUPERFORTRESS

starring

WENDELL COREY • VERA RALSTON

FORREST TUCKER • PHIL HARRIS

with **WALTER BRENNAN** • WILLIAM CHING • RUTH DONNELLY • HARRY CAREY, JR. • PENNY EDWARDS

Screen Play by RICHARD TREGASKIS • Story by ANDREW GEER and CHARLES GRAYSON • Directed by ALLAN DWAN

A REPUBLIC PICTURE

REPUBLIC PICTURES CORPORATION • HERBERT J. YATES, PRES.

Houses Back Movietime Broadcasts

Eleven theatres in Albany have agreed to sopnsor the Movietime U.S.A. broadcast heard over Station WABY in that city and over more than 430 stations across the country on the Liberty network.

It is also understood that a group of Hollywood personalities will cover the Albany exchange district to complete the star tour, which was cut short some weeks ago when more than 200 film figures were on the road in behalf of Movietime.

The broadcast series is heard daily five days a week, and sponsoring the program over the Albany station are Fabian's Palace, Grand and Leland; Warner's Strand, Ritz, Madison and Delaware; Hellman's Paramount and Royal; Dr. Henry Brown's Colonial, and Harold Strassberg's Eagle.

According to a Liberty executive, fan reaction to the series is approaching a landslide.

In New York, meanwhile, it was learned that a group of prominent exhibitors who were planning a trip to Hollywood to discuss the Movietime film exposition tentatively scheduled for next spring, have postponed their trip. Reasons given for the postponement, which could mean putting off the exposition until a later date, were that the New York group needed further time for planning the project. The New York committee includes Fred J. Schwartz, Joseph Vogel, Max A. Cohen, Sol Schwartz and Leonard Goldenson.

Other developments regarding Movietime, which is sponsored by the Council of Motion Picture Organization, were a special series of Thanksgiving and Christmas ads prepared by the Wisconsin Movietime committee; and a full hour's salute to Movietime November 25 over the coast-to-coast network of the National Broadcasting Company. This program will highlight important films.

Now . . . RCA ready

TO STAKE MORE MILLIONS

in your theatre business

Offers bold new plan to help you modernize now on low-cost credit

Effective immediately: For you, the theatre owners, RCA now makes available additional millions of dollars in new credit financing in an all-out effort to give you the theatre equipment you need to modernize right now for better house appeal, bigger grosses!

Get full story.
Call your RCA Dealer . . . today.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPT. CAMDEN, N.J.

Warners Taking Over Key Philadelphia Unit

Warner Brothers Theatre Circuit in Philadelphia assumed operation of the Terminal theatre, key neighborhood house, as a result of William Goldman Theatres, Inc., letting its lease on the house expire November 1. The house has been closed for repairs, including the installation of new seats, and is expected to reopen under Warner management in time for the Thanksgiving holiday.

At the same time, the Harbor Theatres Corporation, new independent operation, this week took over operation of four theatres in the southern New Jersey resort area. The houses are the Harbor and Park in Stone Harbor and the Rialto and Karlton in Pleasantville. The Park and Karlton are closed for the winter season.

Anthony P. Miller, contractor and industrialist of Atlantic City, heads the corporation with Jack Greenberg, Philadelphia exhibitor, in complete charge of the operations, including the booking and the buying. Mr. Greenberg is also secretary-treasurer of the new theatre company.

New "Camera" Shown, Using Magnetic Tape

HOLLYWOOD: Magnetic tape replaces ordinary film in a new type of "camera" demonstrated here last week by two electronics engineers.

At a special showing, the audience saw pictures that had been recorded on tape with the sound transcribed simultaneously on the same plastic band. The engineers—John T. Mullin and Wayne R. Johnson—said they had been working on the device for four years. The images were blurred, but the inventors said they were far enough along to straighten out the remaining snarls.

Prime application of the new recording system is seen for television where, it is claimed, it may permit cheaper reproduction of programs. Mr. Mullin and Mr. Johnson said the tape costs one-tenth the price of motion picture film and that their invention could also bring down film production costs through the elimination of reproduction and dubbing expenses.

Abbott and Costello Sue Universal on Contract

A $5,000,000 breach-of-contract action against Universal pictures has been filed in New York U. S. District Court by Bud Abbott and Lou Costello. They charge the company, without authorization, allowed films in which they were starred to be cut into short subjects for exhibition in "nickleodeons, saloons and private homes." The complaint, which also names Realart Pictures, asks the court to cancel all existing contracts between the comedians and Universal. Realart, according to the suit, paid Universal $3,250,000 for the pictures under a 10-year deal which, as of July 1, 1950, resulted in reissue sales of $1,145,000. The comedy team has asked for an accounting of profits.

No TV Show Rated Tops By Sylvania

The Sylvania Television Awards for 1951 upset several traditions last week when the committee of judges, headed by Deems Taylor, failed to give the grand award to any program and named two comedians as the best actor and actress in television.

The 17 men and women on the jury also issued a report on the status of television today, finding that there had been remarkable achievements but observing that "we find a dearth of creative excellence peculiar to television in the field of entertainment." The Awards were given to individuals and programs considered to have made the greatest contribution to creative television techniques.

The committee explained it had looked for "a program that would be outstanding in casting, direction, imaginative production, camera work, entertainment value and public interest. Unfortunately, it went on, "no such program has emerged from those within the personal viewing experience of the committee's members and from the scores reviewed by the committee.

The awards to programs and individuals and citations to sponsors and networks were presented at a dinner at the Hotel Pierre where Jean Hersholt, the chief speaker, reminded his listeners that "audiences will always support good entertainment."

Awards went to John Daly as best moderator or master of ceremonies; Marlin Perkins for "The Chicago Zoo Parade" as the best children's program; "Meet the Press" as the best public service program; "Fireside Theatre" for the best example of films in television; Arnold Belgard as the best television writer; Frank Wisbar as best producer-director ("Fireside Theatre"); NBC's "Your Show of Shows" as the best television revue.

Max Liebman for directing "Your Show of Shows" and Sid Caesar and Imogene Coca as best actor and actress on the same program; Station WPIX, New York, for covering the Kefauver hearings and Station WDSU for first televising them.

The report stressed television's great potentialities in many fields, but complained about "sheer vulgarity and the use of material borrowed from burlesque" in some TV variety shows.

John E. McInerney Dies

John E. McInerney, director of advertising and publicity for United Paramount Theatres, Inc., died November 14 in New York. He leaves his wife and a son. Mr. McInerney, born October 21, 1896, was a New York newspaper man, having served on the New York *Herald* and the New York *World* and later for *Variety*. He joined Paramount in 1924.

"QUO VADIS" Reaches the Screen

A Review by RED KANN

SHOWMEN WILL HAVE to go all the way back to "Gone With the Wind" for an attraction that compares with the drawing power of "Quo Vadis." It's the kind of comparison that ought to be exciting, pleasant to manage and highly anticipatory.

For the promise long dangled by MGM is delivered. In equations of sheer splendor, eye-filling opulence, spectacle, size and a sense of the overwhelming, this 1951 version of a film already made twice before has no precedent in recent years.

Some archivist or other may well decide "Quo Vadis" has no precedent in the whole modern history of motion picture production as an achievement in technical beauty, massiveness and sweep. The weight of considerable opinion would be in his corner.

As everyone must know, this attraction is based on a novel written by Henryk Sienkiewicz in 1895 and for which the Polish author won a Nobel Prize in literature. It went through many editions for approximately two decades, eventually was dramatized for the stage and employed as the basis for two operas. Sienkiewicz wrote of pagan and decadent Rome in 64 A.D., when Nero was emperor and Christianity on the rise. His novel—and now the film—was conveyed in devices employing men and women, imprisoned by the tyranny of their times and released by their faith, against a surging and tempestuous background of authoritarianism, paganism, vice, licentiousness, cruelty, lust, blood-letting, sadism and practices long since identified with the ancient world.



Robert Taylor as Marcus and Deborah Kerr as Lygia.

▼ ▼ ▼

The scene is Rome, where the film was made. The romantic principals are Lygia, hostage-daughter of a defeated king, and Marcus Vinicius, Roman general triumphantly returning to the seat of empire after three years of conquest in Britain. He falls in love with the girl who has embraced Christianity. Rebuff strengthens his attachment and, in the end, brings about his conversion. The second romantic thread, played on a minor string, ties together Petronius, patrician, and Marcus's uncle, and Eunice, slave girl. Dominant is Nero, the "divinity." Supreme in authority, self-willed, unbalanced and vain, he is emperor with undisputed say over the life or death of his subjects. Poppaea, an arch symbol of decadence and repulsed romantically by Marcus, is the empress and the influence who leads to the martyrdom of the Christians in the arena.

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Bored with his glittering court life and ever in search of what he calls inspirations for his very bad songs and poetry, Nero determines to burn Rome and erect a new city on its site. His orders, never questioned, are carried out and thus "Quo Vadis" reaches the first of its eye-shattering, thrilling climaxes. Marcus rides to Lygia's rescue, and succeeds. To placate the mutterings of the populace Nero now requires a scapegoat. Poppaea suggests the Christians. They are rounded up, thrown to the lions, burned on crosses and die with hymns swelling from their throats. This is the second climax, replete with the detail which the situation suggests.

Reserved for Lygia, at Poppaea's arrangement, is a special horror—death on the horns of a wild bull. But Ursus, her giant retainer, saves her in a herculean display of physical strength in which he breaks the bull's neck before thousands of spectators to the dutiful accompaniment of the sound track. By this time, the legions under Galba are at hand. Marcus and Lygia are saved. Nero's reign terminates at the end of a dagger, not before he succeeds in choking Poppaea to death.

The conclusion suggested is that Rome has come on better times and that the upward surge of Christianity will continue to move toward its destiny in the hearts and minds of men.

Peter Ustinov, as Nero, and Leo Genn, as Petronius, are the outstanding players. Both performances will be remembered, not unlikely Genn's as the better of the two, although the color, and the opportunity along bravura lines, belongs to Ustinov. Robert Taylor, as Marcus, cuts a fine figure of a man in a part that never strains acting competence. Deborah Kerr, as Lygia, is satisfactory in a part that is quite colorless. Patricia Raffan, as Poppaea, is as vicious as an adder and, in view of the venom demanded of her, very good. Marina Berti, as Eunice, the slave girl, is attractive enough to start the long-distance telephones ringing from Hollywood to Rome. Finlay Currie, as Peter; Abraham Sofaer, as Paul; Buddy Baer, as Ursus; Felix Aylmer, as Plautius, and a long list of others do well in the standard manner.

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High spots and otherwise in the straight unfolding of the story, however, never have a chance—nor does it matter much—against the enormous, breath-taking canvas on which the film is unfolded. Or against Marcus' chariot race to save Lygia as Rome goes up in flames. Or the burning of the city. Or the scenes of carnage in the vast amphitheatre. Or the struggle between Ursus and the bull. They provide enough climactic excitement for three or four films and relegate anything television may offer to the Dark Ages of the entertainment world.

Where to pinpoint the accolades no doubt is a vain enterprise. Sam Zimbalist produced and Mervyn Le Roy directed, so they are entitled to a deep bow. John Lee Mahin, S. N. Behrman and Sonya

(Continued on following page, column 3)

Peter Ustinov as Nero in the Coliseum.



"VADIS" SALES PLAN OUTLINED



By the Herald

EXPLAINING the sales policy on "Quo Vadis" to trade paper writers and publishers. William F. Rodgers, sales vice-president of MGM, takes the occasion of one of his periodic New York luncheons with the trade press to discuss the problem of the most important picture he ever has sold. With him are sales executives Edward Saunders, left, and Charles Reagan, right, and Red Kann, Quigley Publications, extreme right.

"Quo Vadis" will be pre-released on a competitive bidding basis to exhibitors in cities of over 100,000. Subsequent runs and runs in smaller cities will be sold after the results in the pre-release engagements have been appraised.

The unique sales announcement was made this week by William F. Rodgers, MGM vice-president in charge of distribution, in an unprecedented statement to the trade press and in elaborate trade press advertisements.

Stresses Cost of Picture

Discussing frankly the problem created by the cost of the picture ("over $7,000,000") and the restrictions on admission price fixing in the anti-trust decree, Mr. Rodgers laid his cards on the table at luncheon Tuesday at the Hotel Astor in New York. Quoting from the ad, he said:

"Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market conditions we could do so now.

"In view of the restrictions under which we are operating there is no course but to pre-release this great production on a competitive bidding basis for first run showings in suitable theatres.

"We are fully conscious of the existing court decree to which we are subject. We cannot and will not have anything to do with the fixing or determination of admission prices; they will be decided by the theatre operators and no one else. Our entire selling organization understands their responsibilities in this respect. . . ."

The announcement was unique in many aspects but most especially because it flatly announced a policy of competitive bidding on a picture, and stated frankly a distributor's reason for asking admittedly high terms.

The requirements for the bids include: a statement of a dollar guarantee to the distributor as its minimum share for the entire engagement; an offer of participating terms; a holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed; the admission price the exhibitor plans to charge, exclusive of admission taxes; the amount to be spent on advertising by the exhibitor for the second and following weeks of the engagement. MGM will handle and pay for all advertising prior to the opening and for the first week exclusive of lobby displays, marquee and outdoor advertising.

Explains Price Clause

In connection with the provision on admission prices, the announcement says and Mr. Rodgers emphasized:

"The sole purpose in asking for admission prices which the exhibitor intends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. . . . The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids."

Elaborating on the plan, Mr. Rodgers said that the company would make available data on the picture's run in six test engagements in Loew theatres where it is to open November 21. These are in Pittsburgh, Memphis and San Francisco, where it will be played continuous run; and Cleveland, Atlanta and St. Louis, where it will play continuous run in the daytime with reserved seats at night.

The company anticipates a slow play-off on the picture, the sales head said. There are 106 cities of over 100,000 population in the United States and it is expected that the company will start to accept bids for these situations early in December.

The company makes a flat prohibition against double billing the picture. First run granted in the larger cities will be specified but specific clearance will not be granted. Runs subsequent to downtown first run in the larger cities will be granted by dividing such cities into areas with theatres located in each area given an opportunity to bid.

Discussing the cost of the picture, Mr. Rodgers estimated that it would have to reach a domestic gross of more than $10,000,000 in order for the distributor to break even.

Macy's Names "Quo Vadis" Picture of the Month

Continuing the policy established in October of picking a "picture of the month," Macy's in New York this week announced MGM's "Quo Vadis" as its November choice in a series of double-truck, full-page advertisements in the New York *Times, Herald Tribune, Mirror, World Telegram & Sun, Journal American* and *Post Home News.* In its ads, Macy's called "Quo Vadis" the "most spectacular picture of our time" and advised that "no one should miss it."

Variety Club to Announce Welfare Awards Nov. 29

Winners of the 1951 Variety Club Welfare Awards will be announced at the New York club's carnival-bazaar to be held November 29 on the Hotel Astor Roof. More than $10,000 worth of merchandise, including three automobiles, will be given away, in addition to a series of special door prizes. Dance music will be furnished by Enoch Light and his band.

"QUO VADIS"—A Review

(Continued from preceding page)

Levien collaborated on the intricacies of what must have been a most difficult screenplay. Behind them, not often their praises sung, was the technical staff. Art directors like William A. Horning, Cedric Gibbons, and Edward Carfagno; cameramen like Robert Surtees and William V. Skall; Henry Jaffe, consultant on the exquisite Technicolor; the set decorator like Hugh Hunt and the costume designer like Herschel McCoy; the music by Miklos Rozsa. It is a long list, defeated by the limitation of space, but to the unsung and the sung must much of "Quo Vadis" be credited.

Seen at the Astor Theatre, New York. Reviewer's Rating: Superior.

Release date, not set. Running time, 171 minutes. PCA No. 15165. General audience classification.

Marcus Vinicius.....Robert Taylor
Lygia.....Deborah Kerr
Nero.....Peter Ustinov
Petronius.....Leo Genn
Poppaea.....Patricia Laffan
Peter.....Finlay Currie
Paul.....Abraham Sofaer
Eunice.....Marina Berti
Ursus.....Buddy Baer

Felix Aylmer, Nora Swinburne, Ralph Truman, Norman Wooland, Peter Niles, Geoffrey Dunn, Nicholas Hannen, D. A. Clarke-Smith, Rosalie Crutchley, John Ruddock, Arthur Walge, Elspeth March, Strelsa Brown, Alfredo Varelli, Roberto Ottaviano, William Tubbs, Pietro Tordi

The National Spotlight

ALBANY

The Julius Perlmutter Theatre Booking Service, whose personnel includes Edward Maloney, former Paramount branch manager, and James Moore, former Paramount salesman, will move December 1 to the Paramount exchange building. It is currently located in the Monogram exchange, next door. The Service, in addition to buying and booking for more than 20 theatres, is selling Snader Pictures—including Alexander Korda reissues. . . . Eugene Vogel, who resigned as Universal-International manager, was feted by his staff. . . . Bernard Leff, father of Sylvan Leff, Utica-Watertown exhibitor and Realart representative, will spend the winter in Florida after managing his son's Black River drive-in at Watertown this season. . . . Snow forced Fabian's Mohawk drive-in to close its season a week earlier than last year. Business was about the same as in 1950.

ATLANTA

With winter weather here, trade in most downtown theatres and drive-ins is average. Playing are: Art, "Four in a Jeep"; Fox, "Anne of the Indies"; Loew's Grand, "An American in Paris"; Paramount, "Rhubarb"; Rialto, "Mask of the Avenger"; Roxy, "River Lady" and "Red Canyon." . . . On the row visiting were R. M. Kennedy, theatre owner in Alabama; Col. T. E. Orr, Orr's Theatres in Alabama; Mack Jackson, Strand and Alexander, Alexander City, Ala.; R. E. Hook, exhibitor in Alabama; Ernest Ingram, Ashland and Lineville, Ala.; Mr. and Mrs. M. C. Moore, Lake Shore, Jacksonville, Fla.; W. W. Mobray, Royal, Blue Ridge, Ga.; R. H. Dunn, Camilla, Camilla, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; W. W. Snelson, At-Co-At Theatres, Toccoa, Ga.; Sam George and Grover Partee, Paramount, Atlanta; Gault Brown, Hollywood, Madisonville, Tenn.; and Walter Morris, Knoxville, Tenn. . . . James McDannold, former manager of the Montgomery drive-in, Savannah, Ga., now with Bay-an drive-in, St. Petersburg, Fla. . . . The Floyd theatre, a new 350-car drive-in at Sebring, Fla., has opened. . . . The David Crockett theatre in Gatlingburg, Tenn., has closed.

BALTIMORE

Pictures with advanced admission price are the leaders. . . . "American in Paris" at Loew's Century and "Streetcar Named Desire" at Warner's Stanley are holding well above average for the second week. Newcomers, "When Worlds Collide" at Keith's and "Anne of the Indies" getting the big play. "Blue Veil" at the Town holding well in a second week. . . . Newest art theatre in town opened with "Emperor's Nightingale." The theatre, formerly the Homewood, is now the Playhouse operated by Schwaber circuit with H. Ted Routson as managing director and Howard Wagonhim, Schwaber general manager, giving his personal attention. . . . Overlea theatre reopened November 10 with John Smith, former assistant manager of the theatre, in as manager. The theatre is under the supervision of Morris Oletsky, who is booking and buying. . . . John G. Volz, publicist for Joe Grant's Northwood theatre, has been appointed manager and public relations director for the Northwood Shopping Centre. . . . George Daransoll, Crest manager, has returned from a trip to New York.

BOSTON

"Lavender Hill Mob" broke the 1951 record at the Exeter Street theatre in its first week. "Anne of the Indies" was strong at the Keith-Boston, while "American in Paris" and "Streetcar Named Desire" both did well in their holdovers. "The River," after six weeks at the Beacon Hill, will close soon. . . . Broderick Crawford, spending a four-day junket in connection with "The Mob," visited eight theatres in smaller cities in this area and later addressed the students and faculty of Dean Academy, Franklin, Mass., his Alma Mater. A special screening of "The Mob" was held at Walter Matchell's Morse theatre, Franklin. . . . During the month of November, four Massachusetts theatres and one in Rhode Island will be reopened after long closings. . . . Eric Johnston addressed the Boston Chamber of Commerce. . . . Frank C. Lydon, executive secretary of Allied Theatres of New England, has been appointed a member of the Massachusetts Minimum Wage Board by John DelMonte, Commissioner of Labor.

BUFFALO

Edmund C. DeBerry has arrived in town to take over the managerial reins of the local Paramount exchange. He replaces Jack Brown, who returns to the Boston branch as a special representative. . . . The Metropolitan Opera company in "Fledermaus" opens a two-day engagement on the stage of Shea's Buffalo on November 28. There will be two evening performances. . . . Elmer F. Lux, general manager, Darnell Theatres, was elected president of the Buffalo city council. . . . "Anne of the Indies," currently at Shea's Buffalo. . . . Milt Harris, manager of the Cinema, permits airline pilots and stewardesses to make the Cinema their entertainment headquarters during layoffs here in return for plugs they give the house to passengers just before landing at the local airport. . . . Mark L. Sanders, who operates the Seneca drive-in near Geneva will spend the winter at Melbourne Beach, Florida. . . . The Strand in Rochester is charging nine cents admission for any child under 12. James Hayes is manager. . . . Ray Hite is now manager of the Cinema in Rochester. He formerly was manager of Schine's Lake theatre. . . . Bert Freese, former Columbia Buffalo exchange salesman, has taken over the Dixie theatre in Rochester. . . . William Rosenow and William Brett, pioneer local showman, who recently took over the operation of the Kenmore from United Paramount, has just acquired the lease on the Commodore theatre, formerly operated by Marvin Atlas and has reopened the house after extensive improvements and redecoration. Mr. Brett and Mr. Rosenow are officials of Skyway Drive-In Theatres, Inc. . . . George Pal, producer of "When Worlds Collide," and Mrs. Pal and E. K. O'Shea, vice-president, Paramount Pictures Distributing Corp., were in town for the world premiere at the Paramount. . . . The Auto Club of Buffalo has presented the Police Department with five different safety films to be used in the department's traffic education program. The films will be shown at downtown theatres.

WHEN AND WHERE

November 18-20: Convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 26, 27: Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

December 5, 6: Annual convention, Kentucky Association of Theatre Owners, Henry Clay Hotel, Louisville, Ky.

December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

CHICAGO

Unseasonable cold, accompanied by heavy snow, has dealt a blow to the box office here, with the neighborhood theatres particularly hard hit. . . . The Lucas circuit is planning to reopen the Ridge, recently closed by the Bartelsteins. . . . The Woodlawn is closing. . . . The Avon is cutting its operation to weekends only. . . . The H. & E. Balaban circuit now is buying and booking for the Near North Side Carnegie, in which they have become associated with Herbert Scheftel and Alfred G. Burger. The Balaban circuit now controls the Esquire, Surf, and Carnegie, all on the Near North Side. . . . Sheldon Collen, formerly connected with the law firm of Adcock and Fink, has become associated in practice with attorney Seymour Simon, legal representative for many local theatres. . . . Monogram president Steve Broidy was in town for a meeting with the company's district managers . . . "Native Son," which attracted much attention in the press here when it was rejected by the local censor board, has been passed with a number of cuts. . . . Harry Edelman has joined Realart as a booker. . . . Captain

(Continued on following page)

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Harry Fulmer, head of the police censor board, will retire on December 2. . . . Large screen TV will be installed at the Jeffery, Chicago, and Riverside, Milwaukee. Both houses are owned by James Costan, former Warner district manager in this area . . . The "Adults Only" tag has been taken off "A Place in the Sun" for subsequent runs here.

CINCINNATI

"Two Tickets to Broadway" is doing an estimated $16,000 at the RKO Albee, roughly 45 per cent over the house average. . . . Currently playing are: "The Unknown Man," RKO Palace; "Streetcar Named Desire," third week RKO Grand; "The Blue Veil," second week, RKO Lyric, on a move-over from the Albee; "Love Nest," Capitol; "Disc Jockey," Keith's, and "The First Legion" at the Guild. . . . In connection with the forthcoming showing of "The River" at the Guild theatre, the management, in a tie-in with the *Times-Star,* is conducting an amateur photographic contest for the best picture of any river, with a Polaroid camera as the first prize, a portable radio as the second, plus other wards ranging from Government bonds to pairs of guest tickets. . . . C. P. De Pere, owner of the Evans theatre, in Osage, W. Va., has turned over the lobby of the theatre to a blind boy in a campaign to raise funds to purchase a seeing-eye dog.

CLEVELAND

"An American in Paris" is holding over a seventh week at Loew's Stillman, with a strong possibility of staying on until the opening of "Quo Vadis," November 20. . . . W. Ward Marsh, *Plain Dealer* critic, attended the "Quo Vadis" New York opening, following it with a "rave" review. . . . Warners' "Streetcar Named Desire" opened at the Allen theatre to more than double the average week's gross with $26,000 at advanced scale. It holds over. . . . Nate Bigelson, well-known theatre manager, is in Miami. . . . Milton A. Mooney, head of Co-op of Ohio, who temporarily closed his Buffalo branch, announced he will re-open it the middle of January. Bill Twigg, who managed the branch, is now salesman for Warners in the Albany territory. . . . Mark Goldman, former local branch manager, who has been ill the past years, is now a member of the Detroit Universal sales force.

COLUMBUS

Loew's Ohio has a comedy-week bill including "Let's Make It Legal" and "Love Nest"; the Palace headlined "Come Fill the Cup"; the Broad showed "Iron Man", and the Grand had a second and final week of "A Streetcar Named Desire." . . . First new radio station to go on the air here in 29 years, WVKO, began its schedule of daytime broadcasts. Station has been operating on FM only. With a power of 1000 watts, WVKO will reach into 30 counties. . . . World will have a reserved seat advanced-price showing of "The River" starting November 21 . . . Seven local neighborhoods had four-day advanced-price showings of "David and Bathsheba"—Avondale, Beechwold, Boulevard, Esquire, Livingston, University and Westmont. . . . Ohio State's nationally-famous 120-piece band made its only downtown appearance of the football



season on Loew's Ohio stage in a homecoming rally, arranged by manager Walter Kessler.

DES MOINES

A meeting was held last week at the Paramount screening room to formulate plans for solicitation in this area for the Will Rogers Memorial hospital. Gerry McGlynn, MGM branch manager and national chairman of the drive, presided. . . . Ray Tipton is now representing Hallmark Productions in the territory—with headquarters in the Franklin hotel. . . . Variety club is making plans for its second annual all-industry Christmas party, to be held December 10. Milt Feinberg has accepted the chairmanship of the event again this year. . . . The annual Variety club party to obtain funds for Arlington hall will be held December 17. . . . Chuck Elder has returned from the Paramount office in Omaha, where he has been a salesman, and will take over the territory formerly served by the late Jim Foley, who died of a heart attack recently. . . . The Garden, one of Davenport's oldest theatres, has changed hands for the second time this year. Borge Iverson, former manager of the Rialto in Boone, is the purchaser. Seller was J. J. Jacobsen, who also operates the State in Davenport. The theatre has been closed for some time due to a labor dispute. The new owner says he hopes to open shortly. . . . R. L. Conn, 20th-Fox branch manager, was speaker at the Gladbrook Commercial club. . . . Mr. and Mrs. L. J. Meehlhause, of Clarksville, have leased the State at Allison from J. B. Fairchild. The Meehlhauses operate the Clark in Clarksville. . . . Eighty-five employees of the Ames Theatre Co., and the Ames Operating Co., attended an annual meeting at the Collegian to hear speakers on the subjects of first aid, fire emergencies and theatre work.

HARTFORD

Downtown first-runs included "American in Paris," Loew's Poli; "The Mob," E. M. Loew's; "Slaughter Trail," Warner Regal; "The Tanks Are Coming," Warner Strand, and "Mark of the Renegade," Allyn. . . . Victor F. Morelli, manager of the Warner Bristol theatre, Bristol, Conn., has been transferred to the managership of the circuit's Empress, Danbury, Conn., replacing Irving Hillman, now managing the Roger Sherman theatre, New Haven. . . . Hal Wise has been named house manager of the Parsons theatre, Hartford. . . . Paul S. Purdy, managing director of the Ridgeway theatre, Stamford, Conn., newest film house in Connecticut, has resigned. . . . R. F. Jones, Sr., 76, who built the Allyn and Bushnell theatre buildings, Hartford, died following a brief illness.

INDIANAPOLIS

"An American in Paris" grossed $18,000 and "A Streetcar Named Desire" $15,000 in the biggest week of the fall here. . . . Drive-ins operators here announced their closing in cooperative ads that urged their customers to patronize indoor theatres during the winter. . . . A registration list of 225 was expected by William A. Carroll, secretary of the Allied Theatre Owners of Indiana, for the state convention opening here Wednesday. . . . Trueman Rembusch, president of ATOI and national allied, will take off November 19 for a Florida vacation. . . . William Brauer, former U-I booker here who recently was given his discharge from the army, will join the U-I sales staff in Atlanta. . . . Claude McKean, Warner branch manager, reports "A Streetcar Named Desire" is set for 30 spot showings in the state . . . George Mallers, of the Mallers circuit, Ft. Wayne, spoke on Movietime U.S.A. before the Angoloa Rotary Club. . . . Mr. Mallers is spending $20,000 to revamp the front of the Wayne at Fort Wayne. . . . Dave Cockrill was here from Denver last week to supervise installation of the television set-up at the Indiana.

KANSAS CITY

The snow storm caused several drive-ins to close, for one night at least. A few reopened, the weather clearing and being fine. . . . The Tower, Kansas City, Mo., for several weeks had a stage show and is now on a double bill policy. Showing now are: "Adventures of Captain Fabian" and "The Sea Hornet." . . . The RKO Missouri had a stage show, Blackstone and his company, with "Drums in the Deep South" on the screen. . . . The four Fox Midwest day-and-date first-runs — Esquire, Fairway, Granaga, Uptown—played "No Highway in the Sky" and "As Young as You Feel." "Close to My Heart" is at the Paramount. . . . "An American in Paris" in its second week at the Midland. . . . "Oliver Twist" is at the Kimo, "Blanche Fury" and "The Blue Lamp" at the Vogue. . . . Matt Plunkett, from the RKO theatre in Chicago, is now assistant to Lawrence Lehman, manager of the RKO Missouri, Kansas City.

LOS ANGELES

Loew's State and the Egyptian increased admission prices for "An American in Paris." . . . Other openers included "The Blue Veil" at the Pantages and Hillstreet, "The Yanks Other openers included "The Blue Veil" at the Pantages and Hillstreet, "The Tanks Are Coming" at three Warner theatres, "Anne of the Indies" at the Los Angeles and Chinese group, "The Racket" at the United Artists circuit and "A Place in the Sun" at the two Paramounts. Continuing at the Fox Wilshire was "Detective Story," "The River" continued at the Fine Arts, and "A Streetcar Named Desire" entered its eighth week at Warners Beverly Hills theatre. Latest import to reach local screens was the French "Marie du Port," which bowed in at the Laurel. . . . Aldin Brinham has resigned as manager of the Reseda theatre. . . . In from Phoenix for

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conferences with Fox West Coast executives was district manager Dick Smith. . . . Back from March Field, where he brought a troupe of film folks and stage artists to entertain the airmen, was Jack Sonenshine. . . . National Theatre Supply salesman Bob Beretta was congratulated by his legion of friends on Film Row on the occasion of his 75th birthday, which also marked his 40th years in the film business. . . . Off to join son John in Mexico City was Gus Mohme, who heads the Clasa-Mohme Film Co. The two will look over new product of the Mexican studios and return to Los Angeles November 26. . . . Murray Peck has been named theatre supervisor by Herb Eberstein of the Pacific Concessions Service Corp.

LOUISVILLE

New programs again dominated the first-run theatres here. "The Tanks Are Coming" opened at the Mary Anderson, while "The Golden Horde" and "Reunion in Reno" were brought into the Rialto. The Strand featured "On the Loose" and "Street Bandits," and at the Scoop were "The Long Dark Hall" and "So Long at the Fair." The Kentucky offered "Love Nest" and "The Man with My Face." "Rhubarb" and "Mr. Drake's Duck" moved to the Brown for a further run following a week at the Rialto. . . . Marvin Rogers, formerly assistant to Tom Maxedon at the Shelby and Burley theatres, Shelbyville, has replaced Bod Dodson as manager of the Grant theatre, Williamstown. All three theatres are part of the Chakeres circuit. . . . Seen on the row for the first time in several months was Edwin W. Rau, Alice, Leitchfield, Ky. Other visitors included: Tex Richards, State, Crouthersville, Ind.; Fred Belcher, Family drive-in, Charlestown, Ind.; Morris Smith, Valley, Taylorsville, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Tom Maxedon, Shelby, Shelbyville, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind., and Bob Enoch, State and Grand, Elizabethtown, Ky. . . . Mr. and Mrs. E. L. Ornstein of Ornstein Theatres, Marengo, Ind., stopped over for a visit to the row enroute from the Allied convention in New York to their home in Marengo. . . . With the beginning of winter weather, the Clarksville drive-in theatre has closed. While this is one of the first drive-ins to close, it is believed that quite a few others will follow suit. . . . The West End theatre here is still in the construction stage but is rapidly taking shape, and an official opening date will probably be announced in the near future.

MEMPHIS

Lively first-run attendance continued in Memphis. Strand held over for a second week "The Day the Earth Stood Still." Malco opened well with "Thunder on the Hill." Loew's State held over for a second week "An American in Paris." Palace played to good crowds with "Anne of the Indies." . . . State announced "Quo Vadis" would open November 20 and advance sale of tickets was started. . . . J. A. LaPlante announced his Hi-Y drive-in at Henderson, Ky., was closed for the season. . . . Jacksonville drive-in, Jacksonville, Ark., set December 1 as closing date. . . . Douglas Pierce closed the Jaxon drive-in at Jackson, Tenn. . . . Exhibitors booking and shopping on film row included E. H. Hall, Holcomb; John Miller, Tupelo; Louise Mask, Bolivar; G. H. Goff, Parsons; Moses Sliman, Luxora; Don Landers, Harrisburg; Frank Patterson, Junction City; Orris Collins, Paragould; A. A. Tipton, Caraway; Walter Lee, Heber Springs, and W. F. Ruffin, Jr., Covington.



MOTION PICTURE HERALD

"But this isn't Grauman's Chinese theatre and you ain't Gary Cooper!"

MIAMI

Playing a third week was "A Place in the Sun" at the Embassy, Variety; and a second week, "David and Bathsheba" at the Lincoln, Town. . . . "Streetcar Named Desire" held over for the third week at the Colony Art. Other films showing included "Anne of the Indies," Carib, Miami, Miracle; "The Racket," Paramount, Beach; "Comin' Round the Mountain," Lauderdale Gateway; "Submarine Command," Florida, Sheridan and "Painting the Clouds with Sunshine," Olympia, with Buddy Rogers on stage. . . . The Miami theatre planned a sneak preview of "Week-end with Father" and Paramount had a midnight showing of "Detective Story". . . . With "David and Bathsheba" scheduled for an extended engagement, Mark Chartrand reported interesting use of TV in conjunction with it: George Bourke, show business columnist, was screened in a short extolling the film. The film was to be run in spot announcements. . . . Olympia Theatre management was deadlocked with the Miami Federation of Musicians in an effort to reach a satisfactory agreement on a new contract. Present contract expires December 20.

MILWAUKEE

"The Harlem Globetrotters" and "The Magic Carpet" played the Alhambra. A hold over at the Towne for its second week was "Across the Wide Missouri." "The Blue Angel" opened at the Fox-Downer. . . . The Hallowe'en costume party at the St. Cloud Oriental theatre was a big success. . . . Joe Reynolds is promoting a Popularity Contest at the Zenith theatre here, another St. Cloud house. The contest is tied in with the start of buses running on Hopkins avenue. . . . The Myra theatre at Palmyra has been reopened by Jack Yeo. . . . The Community theatre at Athens, Wis., has a new manager, Melvin Strombeck, who is also the village clerk. . . . Ed Weisfeldt, executive director of Movietime in Wisconsin, announced that detailed forms telling of the activities throughout the territory when the Hollywood personalities were here, are coming in from the exhibitors. These forms along with tear sheets will be made up into a book for each of the personalities who were here. The Movietime office here is promoting Thanksgiving family ads for the theatres Another plan they are working on now is to have 16mm industrial reels about the film industry presented for educational purposes. The plan is to take these films and show them in the schools and to have speakers sent along with them.

MINNEAPOLIS

"The River" is at the World; "The Desert Fox" in its third week at the Gopher; "The Well" in its second week at the Astor; "Let's Make It Legal" at Radio City; "A Place in the Sun" is in its third week at the Century; "Love Nest" is at the State; "The Blue Veil" at the RKO-Orpheum; and "A Streetcar Named Desire" is at the RKO Pan. . . . A patron complained about ushers herding patrons around like cattle in the lobby of a theatre, in a letter that was published in one of the Minneapolis daily newspapers. The patron claimed that this was one sure method to get people to stay at home and watch TV. . . . Whip Wilson, Monogram star, made a personal appearance at the Hallowe'en party sponsored

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for kids by the community of Anoka, just a few miles west of Minneapolis. . . . The Rainbow drive-in at Lemmon, South Dakota, closed its season on Hallowe'en with fair patronage in spite of snow. This was the final closing of all drive-ins in the Twin City trading territory. . . . The Oxboro theatre, a suburban house, is featuring an admission price of 25 cents for adults.

NEW ORLEANS

First run openings were "The Desert Fox" at the Saenger; "St. Benny The Dip" at the Tudor; "Journey Into Light" at the Joy; "Bride of the Gorilla" at the Globe; "Disc Jockey" at the Civic; "Tomorrow is Another Day" at the Centre; "Two Tickets to Broadway" at RKO Orpheum; "People Will Talk" at Loew's State. . . . Mr. and Mrs. O. L. Germany announced that they bought the Penn at Pensacola, Fla., from Ed Ortte and the Vucovich Bros. . . .G. B. Elam acquired the Lion drive-in at Winnsboro, La. . . . Seen on the row were Fred Houck, Shreveport, La.; Arthur Lehman, Jackson, Miss.; F. J. Lacy, Joy, Moss Point, Miss.; William Burrill, Clayton, La.; C. Edward Jenner and Robert L. Long of Bayou Theatres, Inc., Baton Rouge, La.; Al Morgan, McLendon circuit, Union Springs, Ala.; Jack O'Quinn, Kaplan, La.; Vinton Thebeaux, Lafayette, La.; Cecil Kelly, Plain Dealings, La.; Jack Pope, Rayville, La.; Ernest Delahaye, Maringouin, La.; and O. Gaudie, Port Allen, La. . . . B. W. Stevens is in charge of the architectural structure of D. B. Fiske's new drive-in near Lake Providence, La. Plans are for an opening in 60 days. It will accommodate 350 cars. . . . Albert Schwartz, formerly with Florida State Theatres, Miami, Fla., was appointed manager of theatre operations, of United Theatres.

OKLAHOMA CITY

The Majestic theatre was to reopen its doors after three months of remodeling and redecorating. Morris Loewenstein, dean of Oklahoma City theatremen, is the owner, and has run the theatre for 42 years. Under its new policy the Majestic will offer three changes of program weekly. . . . Pictures showing at first run downtown houses are Center, "The Mob"; State, "Drums in the Deep South"; Criterion and Plaza, "Let's Make It Legal"; Harber, "Submarine Command"; Midwest, "Streetcar Named Desire"; Warner, "The Tanks Are Coming"; Sooner, "Wagon Wheels" plus "Forlorn River". . . . Every Friday the Capitol theatre has "Movie Sweepstakes". . . . Skytrain Theatre, Inc., Oklahoma City, has been granted a charter, for a 50-year term. Capital stock: $100,000. The incorporators are: L. Karilton, Mosteller; James D. Fellers, John C. Andrews, all of Oklahoma City. . . . Motion Picture Advertising Service Co., Inc., Louisiana, has been granted a charter in Texas.

OMAHA

It took several days of sub-freezing weather to shut the last holdout of the drive-in season in the Omaha area, the West Dodge "He Ran All the Way" topped the normal receipts at the Orpheum but the majority of first-run houses were affected as a variety of legitimate stage productions



ELMER F. LUX, above, is the new president of the Buffalo City Council. He is general manager of Darnell Theatres, headquarters of which is in Buffalo. Mr. Lux for the past four years has been councilman at large. The campaign which put him into the new position was one of Buffalo's hottest.

Mr. Lux began his industry career in Buffalo's old Majestic theatre as an usher. He had that post in other theatres, too, and then joined Fox Film Corporation as a checker. He later became a salesman for Robertson-Cole, forerunner of the FBO company, and then office manager in 1933 for Columbia. Following that he was branch manager for RKO beginning in 1940, and then came the association with Darnell, which began in 1947.

He is a former chief barker of the local Variety Tent No. 7, and a national canvasman of Variety International.

plus the Ice Follies spotted the November entertainment bill of fare. . . . The neighborhood Dundee had a strong week showing "Oliver Twist". . . . Salesmen Pat Halloran, 20th-Fox, Bob Daley, RKO, and Marty Grassgreen, Columbia, were named distributor chairmen for the Omaha territory in the Will Rogers Memorial Fund campaign The Chief theatre at Weeping Water, Neb., is co-operating with the Community Club in sponsoring free Saturday afternoon films as a trade attraction. . . . Harry Blackstone, stage attraction at the Omaha, made the front page with a two column picture and story.

PHILADELPHIA

Following their attendance at the City Council committee hearing on the new city fire code, film industry representatives were preparing to put their objections into writing, with a new date to be set for a further hearing. While the trade was present at the hearing, they were not given an opportunity to speak. . . . Milton Amusements Co. sold its Lafayette theatre for $12,500 and the neighborhood house will be altered by the buyer for commercial purposes. . . . Ben Zimmerman is now managing the Benson Stanley-Shapiro Theatre Company, a subsidiary of the Warner Bros. Theatre circuit, transferred its corporate office from Wilmington, Del., to the address of the Warner circuit here. . . . Herman Margles is now buying and booking and managing the Mayfair for the Blumberg brothers. Previously, the A. M. Ellis interests had bought for the theatre. . . . Pete Holman, formerly Universal-International booker, is now with Republic in the same capacity. . . . Robert M. Johnson, former manager of the Hill, Camp Hill, Pa., got out of the Army and is now assistant to manager Jack O'Rear at the Colonial, Harrisburg, Pa. . . . Two color and sound motion pictures, representing the first official venture of the city into such a medium of information, were previewed by some 500 city officials at Warners' Aldine in connection with the regular film program. . . . Denny Bassone, Universal-International newsreel representative here on assignment basis, went back to Fox Movietone News in the new theatre and television alignment with International News Service. Universal-International will have no local newsman for the present, sending men in from other cities when occasions demand.

PITTSBURGH

Newcomers here are "The Golden Horde" at the Fulton; "No Highway in the Sky" at the J. P. Harris; "Warpath" at the Warner, and "The Tanks Are Coming" with which Warner's publicity director Jack Kahn had tanks come from City Hall to the theatre for the opening night. . . . "An American in Paris" was held for a third week in Loew's Penn and "Angelo" stayed an extra week in the Art Cinema. . . . Counter-attractions hurt the downtown theatres. The Billy Eckstine show turned more than 3,000 away at the Syria Mosque. . . . The suburban borough of Bellevue won a long fight by voting in Sunday film showings at the recent election. . . . John H. Harris hopes to help Dublin, Ireland, install a Variety Club tent soon. . . . Variety Club Tent No. 1 members will honor Tom Troy with a banquet November 29.

PORTLAND

Downtown theatres are showing top product to keep the box office humming. "His Kind of Woman" is at the Oriental and Paramount; "Rhubarb" at the Orpheum, and "Across the Wide Missouri" at the Broadway were all new this week. . . . "The Day The Earth Stood Still" moves over to the Mayfair after a big week at the Oriental and Paramount. . . . Three advanced price pictures are showing here this week which is very unusual. "A Streetcar Named Desire" is being held for a second stanza at the United Artists after a good first round. House scaled at $1.20 "Tales of Hoffman" with reserved seats scaled at $2.40, is being held for a fifth week at the Guild. "David and Bathsheba" has returned to Evergreen's ace neighborhood house, the Hollywood, with $1.25 top price. . . . Jack Matlack of the J. J. Parker chain has gone to New York to buy some stage plays for the coming season. Mrs. J. J. Parker has been there for a couple of weeks.

SAN FRANCISCO

Leading the picture parade was "The People Against O'Hara" at Loew's War-

(Continued on opposite page)

(Continued from opposite page)

field with "Close to My Heart" at the Paramount and "Raging Tide" at the Orpheum following closely. . . . Making a bid for new business this week are "Detective Story" at the St. Francis and "F. B. I. Girl" at the Paramount. . . . Loew's Warfield is advertising "Quo Vadis" to open November 21. . . . Holdovers include "The Blue Veil" at the Golden Gate, "Texas Carnival" at Loew's Warfield, "Harlem Globetrotters" at the Orpheum and Esquire, "The Well" at United Artists and "The River" at the Stage Door. . . . Excitement of the week centered around the premiere of "Golden Girl" at the Fox Theatre. Eddie Yarbrough and John Norcop of Twentieth Century-Fox handled the complete campaign (marking the first time in San Francisco that no theatre personnel have participated in publicizing or exploiting a premiere). On hand were George Jessel, Mitzi Gaynor, Dennis Day, William Lundigan, Richard Basehart, Anne Francis, Helene Stanley, songwriter Joe Cooper and Bill Winter, studio publicist Mel Klein, sales manager of Columbia, reported a run on prints for Saturday's Hero". . . . Visitors to the row were Anson Longton of Bella Vista, Nate Krevitz (Blumenfeld division manager) from Pittsburgh, Jack Hammond of Mt. Shasta and Emil Palermo of Stockton. . . . The Mission, at San Jose, formerly operated by United Artists, is now under the management of Golden State.

ST. LOUIS

Every Saturday a couple of hundred youngsters get together at eight local houses. They're members of the Cinema and Cartoon clubs. . . . Seven local drive-in theatres announced through newspaper ads that they were closing for the season. The next day the worst snow in 39 years hit the city Several neighborhood theatres in St. Louis and St. Louis County conducted toy matinees on a recent Saturday afternoon. Children presenting either an old or new toy were admitted free. The toys were turned over to various religious organizations for distribution to needy children on Christmas. . . . Jack Kane, who has been associated with the sales staff of United Artists in this city for the past 12 years, has resigned. . . . The Palm theatre closed Special engraved invitations were sent to distinguished St. Louisians for the "Quo Vadis" opening here. . . . There were several new openings at the first-run theatres which have been doing a satisfactory business over a period of the last few weeks. New product included "The Racket" at the Fox; "The Blue Veil" at the Missouri. "An American in Paris" stays for another week at Loew's State.

VANCOUVER

Talks in the wage deadlock of projectionists and B. C. theatres will resume in about 10 days. . . . Closed for the season are drive-in theatres at Kamloops, Vernon, Nanaimo, North Vancouver and the Lougheed at Burnaby, leaving six still operating in B. C. . . . A strong lineup of newcomers is giving the box office here a shot in the arm. Best showing is being done by "The Day The Earth Stood Still" at the Orpheum; "Desert Fox" at the Vogue, and a second week of "Seven Days to Noon" at the Cinema. . . . Also playing a fourth week of "Laughter in Paradise" at the Studio; "The People Against O'Hara" at the Capitol; "Love Nest" at the Strand; "She Wouldn't Say Yes" plus stage show at the Hastings; "Pickup" and "Chain of Circumstance" at the Plaza; a moveover of "On Moonlight Bay" at the Dominion; and a twin reissue bill, "Wagon Wheels" and "The Light of Western Stars" at the Paradise. "Prelude to Fame" plus stage show at the New State After showing stage shows plus films for a year the Odeon-Hastings theatre on Vancouver's east side is returning to films only.

WASHINGTON

New openings included: "The Tanks Are Coming" at the Warner; "An American in Paris" at the Palace; "Man With a Cloak" at the Capitol; "The Racket" at RKO Keith's; "Emperor's Nightingale" at the Dupont. Holdovers included: "Streetcar Named Desire" at the Metropolitan; "A Place in the Sun" at the Trans-Lux; "Pepe LeMoko" at the Little; "The River" at the Playhouse; "Minne" at the Plaza; "Rhubarb" at the Ontario, and "Katie Did It" at the National. Carryover for the week was "Desert Fox" at the Columbia. . . . $2,000 was stolen from a safe at the Motion Picture Machine Operators Local 224. . . . The civil defense organizations of Montgomery County and Prince Georges County have accepted Sidney Lust's offer to use his suburban Maryland theatres for meetings and air-raid shelters. Theatres being made available include the Bethesda, the Viers Mill, the Milo in Rockville, the Hyattsville, Cheverly, Marlboro and Kaywood in Mount Rainier and the Allen in Takoma Park. . . . Joe E. Brown was named "Personality of the Year" in Show Business by Variety Club Tent No. 11. He will receive a plaque at the 16th Annual dinner dance November 17 Washington film theatre owners asked the District Commissioners to repeal an old regulation requiring two operators in each projection booth. The Commissioners deferred action at the request of Ralph Grimes, business agent of Local 224 Moving Picture Machine Operators Union, to give them time to present their side. . . . Loew's Capitol is installing a big TV screen. . . . Morgan Hudgins was in town in connection with "Quo Vadis." He spoke at the Motion Picture Council, the Advertising Club and the drama department of Catholic University. . . . The National Theatre has been leased to Aldrich and Myers, New York theatrical producers on a non-segregated basis, effective May 4, 1952. The theatre will continue to show films until such time as Aldrich and Myers will take over operations.

Producers, Exhibitors Plan Second Seminar

Indications are that a second exhibitor-producer seminar will be held in Hollywood under Council of Motion Picture Organizations auspices early next year. Although a decision has yet to be made on whether the seminar should be on a full-scale basis or limited to a small committee, prospects are that one will be scheduled early in January. The first seminar held in Hollywood last summer was regarded as highly beneficial by both groups and at the time it was urged that other seminars be scheduled every few months.

Washington Variety Club Elects 1952 Officers

The Variety Club of Washington has elected Jerome A. Adams its chief barker. Victor J. Orsinger was named first assistant and Gerald P. Price second assistant. Property Master will be Jack Fruchtman and dough guy Sam A. Galanty. The board members are: Fred S. Kogod, Alvin Q. Ehrlich, J. E. Fontaine, Rudolph Berger, Sidney Lust and George Crouch. Also serving on the board in 1952 will be the five past chief barkers: Morton Gerber, Wade Pearson, Jack Flax, Frank M. Boucher and Nathan D. Golden. Named as delegates to the 1952 International convention in Las Vegas were Nathan D. Golden and Jake Flax, with Frank M. Boucher and Wade Pearson as alternates. International canvasman for the coming year will be Morton Gerber, retiring chief barker.

Universal Starts Year With 19 Finished Films

Nineteen completed high-budget films, including 10 with color by Technicolor, constitute the record backlog of pictures as Universal-International enters its 1951-52 fiscal year. The studio also has four pictures in production and five others that will be started in November. Three of the new films started and one of those currently in production have color by Technicolor, giving the company the largest number of Technicolor films in the history of Universal-International.



Sees Trade In Upturn

Hollywood's adjustment to television is outlined in an optimistic light and the various possibilities of future developments are examined in the November 10 issue of *Business Week*.

Titled "Movies Come Out of the Dog House," the article, in the financial section, stresses the positive aspects of the business and quotes brokers as feeling that film shares are currently undervalued when compared with the market as a whole, with many of them yielding from eight to 10 per cent.

"Dividends will be maintained, because higher box office receipts and strict attention to cost-cutting make it almost certain that second-half earnings will be better than the mediocre figures reported earlier this year," the article stated.

Further quoting informed opinion, the writer says: "This means that Hollywood has turned the corner. It has adjusted itself to TV. According to the optimists, the two industries eventually will enter into a profitable marriage. Some movie men think they may be able to use their lots to make new films specifically for TV, and old films carried on the books at little or nothing, will bring in new revenue from TV."

The article points out that people are likely to spend more money on nondurables from now on; that Hollywood is turning out better pictures and that increased remittances from abroad represent an important factor.

Balancing the picture, the magazine quotes those who believe Hollywood may not be able to hold the line of costs and indicates concern over possible deterioration of the foreign economic position which may affect Hollywood's earnings abroad.

Short Product in First Run Houses

NEW YORK—Week of Nov. 12

CRITERION: Recording Session***RKO***
Feature: The Blue Veil RKO

PARAMOUNT: Let's Talk Spinach ..***Paramount***
Last of the Wild West***RKO***
Littlest Expert on Football***Paramount***
Feature: Behave Yourself RKO

RIVOLI: Pastry Panic***20th-Fox***
Feature: David and Bathsheba 20th-Fox

ROXY: Sno-Fun***20th-Fox***
The Guest***20th-Fox***
Feature: Anne of the Indies 20th-Fox

WARNER: Tweety's S.O.S.***Warner Bros.***
World of Kids***Warner Bros.***
Feature: A Streetcar Named Desire..Warner Bros.

CHICAGO—Week of Nov. 12

STATE LAKE: Catnapping***MGM***
Feature: An American in Paris MGM

SURF: Japan, Island Empire***Universal***
Feature: The Lavender Hill Mob Universal

ZIEGFELD: Cat's Tale***20th-Fox***
Winter Holiday***20th-Fox***
Feature: Journey Into Light 20th-Fox

Legion Approves 11 of 12 New Productions

The National Legion of Decency this week reviewed 12 new films, putting seven in Class AI, morally unobjectionable for general patronage; four in Class AII, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are: "The Barefoot Mailman," "A Christmas Carol," "Elephant Stampede," "Hong Kong," "Quo Vadis," "Starlift" and "Superman and the Mole Men." In Section II are: "Double Confession," "F.B.I. Girl," "The Rackett" and "Young Scarface." In Class B was "The Light Touch," because of "light treatment of marriage; low moral tone."

Mark Silver Anniversary Of Paramount Theatre

RKO Radio Pictures and United Paramount Theatres are joining forces November 21 to celebrate the Silver Anniversary of the Paramount theatre. A "Paramount Silver Anniversary" luncheon honoring Robert M. Weitman, managing director of the Paramount, is to be held on that date with invited guests including civic officials, newspaper and trade press representatives and members of the Broadway Association. The picture of the anniversary show, which will bring as many former Paramount headliners as possible back to the theatre, will be RKO's "Two Tickets to Broadway."

Pioneers Foundation Delay Roxy Show

The Foundation of Motion Picture Pioneers this week announced the postponement of its "Midnight Frolic" at the Roxy theatre until some time early next year. "Unforeseen difficulties" were cited as the reason for the delay of the show, which was originally set for November 16. Ticketholders are being asked to hold their tickets for the later event.

Administration Slate Wins SAG Elections

Ronald Reagan has been reelected president of the Screen Actors Guild in Hollywood, leading the administration forces to victory at the annual membership meeting. William Holden, Walter Pidgeon and John Lund were elected first, second and third vice-presidents, respectively. Paul Harvey was named recording secretary, and George Chandler, treasurer. Elected to three-year terms on the board of directors were Regis Toomey, Rosemary DeCamp, Chick Chandler, Louise Beavers, Tyrone Power, Frank Faylen, Robert Keith, Nancy Davis, Lurene Tuttle, Cliff Lyons and Wallace Ford. Two-year board membership terms went to George Murphy and Lyle Talbot, while Fred Clark and R. Williams were elected to one-year terms.





MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Something New & Different" is All Right—But

WHEN it comes to the world premiere of Bob Hope's "My Favorite Spy", we think the idea has reached extremes. There was a radio contest, and over a quarter-of-a-million replies were received, seeking the best letter explaining "Why I Would Like to Have the World Premiere of 'My Favorite Spy' in My Home——." Mrs. Anna Kutchinka, of Bellaire, Ohio, won the prize, and will have the world premiere in her living room.

It doesn't seem possible that anyone who knows the handling of people, publicity and promotion for motion pictures could have suggested this objective. It sounds more like Hollywood and the studio flacks who dream up ideas, regardless of where and how they may be accomplished. We can't see any far-reaching benefit in this result, but we can see quite a lot of harm.

There is no mention of the theatre or the theatre manager in Bellaire, Ohio, a town of 15,000 people, which is one of many small situations where there might be a world premiere for the advantage of film industry. But this promises to be a crowd and confusion, which may make news, but it doesn't make sense. Our sympathy goes out to the guy who runs this shindig, and takes the grief that goes with it.

Film industry has been campaigning to get people out of their homes and downtown to the movies, so now we bring the world premiere of a major picture into a home, with the inference that you might as well stay home and enjoy television, or better still, we'll bring the picture directly to you, plus Hollywood stars.

The campaign is based on radio promotion and it sells television, but it won't help the theatres in Bellaire, Ohio, or any others. The company might have put the world premiere of "My Favorite Spy" on television and every one of the 250,000 persons could have seen it in their homes!

There's an on-the-spot broadcast, over 463 stations, as one of the highlights of the evening, but it doesn't sound like anything but confusion twice confounded. The comedy of such a situation must be carefully rehearsed and played by professionals. Anything less than that will be farcical, but not necessarily funny. Bob Hope knows very well he builds his programs with skill and certainty, and that nothing else satisfies.

"The Career of An Idea That Multiplied Itself"

COMPO has prepared an impressive broadside with the above title, "An unusual and interesting aspect of a particular idea that seemed to develop spontaneously and concurrently in several cities throughout the country."

It describes the advertising *in* newspapers, *by* newspapers, to sell motion pictures and the basic idea of "Let's Go to the Movies." The idea was that simple, and the newspapers devoted a considerable investment of time, money and space in their pages to the belief that these features had intrinsic reader interest.

In New York, the *Journal-American*, the *Mirror* and the *Post;* in San Francisco, the *Examiner*, the *Call-Bulletin* and the *Chronicle;* in Los Angeles, the *Examiner* and the *Herald-Express;* in Chicago, the *Herald-American;* in Hartford, the *Times* and on Long Island, the *Daily Press*, provide the demonstrations to illustrate this brochure for the benefit of other newspapers, elsewhere.

You are urged, as part of your program for Movietime, U.S.A., to circulate this broadside in your vicinity, to appraise other publishers of an activity which has proved mutually beneficial to newspapers and their advertisers. Copies may be obtained upon application to COMPO, at 1501 Broadway, in New York.

¶ We've had a strange reaction from two cowboy stars in western movies. It wouldn't be an item of news if both of these rootin' tootin' shootin' six-gun stars hadn't practically agreed. So we would like to leave it up to you, in the field, to decide. They say that the sale of western movies (their own) is more the result of the sale of western accessories (their own) *than vice versa.* We have always held to the belief that the western accessories, all those juvenile cowboy hats and suits, were strictly a by-product of endless western films in movie theatres. Now, *they tell us,* it's the reverse. The reason we're in business is because they have hundreds of licensees, selling their trade-marked goods in retail stores. It's a good point, but we'd like your opinion. Frankly, we don't believe a word of it. The licensees wouldn't even be in business if it weren't for the neighborhood theatres that sold the aforesaid cowboy stars in the first place, and the radio chains are proving it by introducing new cowboy stars who have never been seen on any screen. And that means new competition.

¶ Once again, Macy's in New York have selected their "Picture of the Month," and for November the choice is "Quo Vadis." There is some dissension among producers and distributors, but even competitors have to admit that Metro had two pictures in a row that deserved this distinction. Macy's gives "Quo Vadis" the benefit of a double-truck, a two-page spread in twelve metropolitan newspapers, simultaneous with the opening of the picture at the Astor and the Capitol. That's twenty-four pages of the most expensive advertising in the world, even with the advantage of buying at the preferential department store rate. It's a reciprocal process that can be copied in almost any situation that has a department store, a daily newspaper and a progressive theatre. —*Walter Brooks*

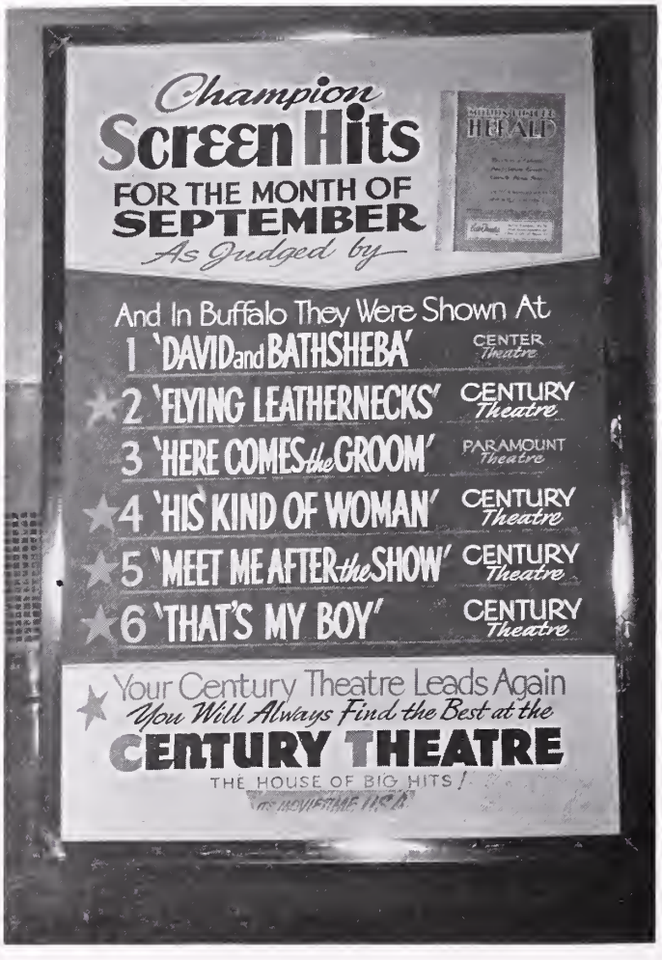
CHAMPION IDEAS FOR BALLYHOO

The Roxy theatre, Wilkes - Barre, Pa., had the walking ballyhoo below for Columbia's picture entitled "M."

Russ Bovim, manager of Loew's State theatre, St. Louis, used the streamliners as ballyhoo, across Missouri.







Here is one we like, for a special reason: Earl L. Hubbard, advertising director for the Century Theatre, Buffalo, bills "The Box Office Champions"—quoted from *Motion Picture Herald*—as a monthly selection of top films.



Dale Schuder rechristened a streetcar "Desire" — at Keith's theatre in Indianapolis; and . .

Four special cars named "Desire" brought patrons cost-free to the Warner theatre in Pittsburgh.

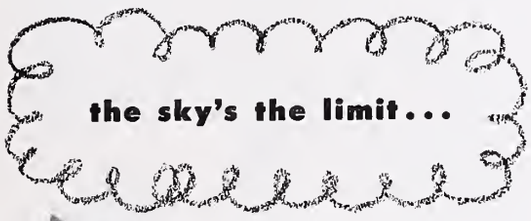




Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had these young ballet dancers as lobby ballyhoo for "An American in Paris."

NEW ADS NOT FOUND IN THE PRESSBOOK—

We discovered these ads in a campaign book submitted by George Peters, manager of Loew's theatre, Richmond, and explored to find their origin, since they were not in the original pressbook. You'll admit they have simplicity and style, with effective use of white space. The basic ideas might be used again and elsewhere if you've played this picture. Credit to Donahue & Coe, Metro's advertising agency in New York.





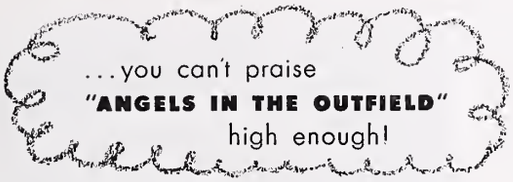
What makes a picture **BIG?** One of the most important reasons is the special spark that sets it off to fame and accloim. "Going My Way" and "The Bells Of St. Mary's" had it. "The Stratton Story" had it. And now M-G-M's new hit **"ANGELS IN THE OUTFIELD"** does things to you in that some magic-happy way



Words cannot describe this story of a tough baseball manager who "talked to angels", and the little girl who "actually saw them" and the pretty news-gal who put both in the headlines. **M-G-M** proudly brings you **"ANGELS IN THE OUTFIELD",** one of the year's great entertainments packed with action and laughs and soul-satisfaction!



In the distinguished cast that fills the screen with inspiration, humor, tears and thrills are: **PAUL DOUGLAS, JANET LEIGH,** Keenan Wynn, Lewis Stone, Spring Byington and Bruce Bennett. The picture introduces little Donna Corcoran, an appealing child already hailed as "the new Shirley Temple". The screen play is by Dorothy Kingsley and George Wells, based on a story by Richard Conlin. This charming picture was both produced and directed by Clarence Brown.





Word of mouth will tell you "ANGELS IN THE OUTFIELD" is a wonderful motion picture!

You'll hear a great deal about **M-G-M's** new hit. Done with a warmth that defies description, exuding charm that reaches right into your heart, wonderful in so many ways that it can be compared only to movies like "Going My Way", "The Bells of St. Mary's" and "The Stratton Story", which had a special personality, a gaiety and greatness all their own!



Soon you'll be hearing everywhere that **"ANGELS IN THE OUTFIELD"** is a wonderful picture.

In the distinguished cast that fills the screen with inspiration, humor, tears and thrills are **PAUL DOUGLAS, JANET LEIGH,** Keenan Wynn, Lewis Stone, Spring Byington and Bruce Bennett. The picture introduces little Donna Corcoran, an appealing child already hailed as "the new Shirley Temple". The screen play is by Dorothy Kingsley and George Wells, based on a story by Richard Conlin. This charming picture was both produced and directed by Clarence Brown.

George Peters Entertains An Original Ticket Buyer

Twenty-three and a half years, and twenty-five million tickets ago, Armand Doyle bought the first ticket at Loew's theatre in Richmond, and when manager, George Peters, found that out, during the Movietime, USA celebration, he arranged a luncheon with press and radio, had him as guest of honor at the theatre, with his wife and family, and introduced him on stage to the audience. Mr. Doyle told the radio audience that Loew's was still the elaborate theatre that caused so much comment and excitement when it first opened, and that he was a constant customer.

Manager Borrows Our Cartoon for Program

Clarence Martin, manager of the Alpine theatre, Denver, Colorado, is one who likes our series of cartoons in the "National Spotlight" section of the Herald, and so he wrote in for a cut that had just been used. Now it appears in the Alpine's own program herald, with due credit, and provides a laugh in advance, as part of the entertainment, current and scheduled.

Judges Pick The Winners

A panel of industry trade-press editors and by-line writers examined the letters written in the audience contest used by United Artists as exploitation for "Fabiola" this week, and while the result has not been announced officially, it looks as though a teacher-student in the University of Tulsa, Oklahoma, working for his master's degree, and a Brooklyn school teacher who has a swarm of eager ancient-history students, will win the two trips to Rome, via the Home Lines, with seven days in the Eternal City and ten days en route, each with a companion.

The trips were arranged by Lige Brien, in charge of special events for United Artists, and were extensively advertised across the nation. The letters were marked for their sincerity of purpose and interest in the scene of the picture and its production. Both winners have classes in history in public schools, and in addition, the young man in Tulsa is working his way through the university, and will use the trip as a thesis for his master's degree, with mention of the local theatre and playdates, no doubt.

Pirates Admitted Free

Because "Anne of the Indies" opened at Loew's College theatre in New Haven on Hallowe'en, manager Sid Kleper advertised to admit any person free who appeared in pirate costume. It caused plenty of comment with pirates all over the place.



Starlets Visit Maquoketa

The October 18th issue of the Maquoketa, Iowa, *Community Press* tells the exciting story of the visit of six members of Paramount's Golden Circle of Future Stars to this Iowa town of 4,000 population, with a front-page picture layout, news stories and a by-line description on the editorial page, as the local celebration of Movietime, U. S. A.

Cliff Lindblad, manager of the Pastime theatre, with the cooperation of Paramount's A. C. Lyles, who acted as master of ceremonies, introduced the visitors in a brief but thrilling meeting with their local fans, and community leaders. The Chamber of Commerce was on hand, with civic and other dignitaries, but the students of the local schools really took over. One local girl got a very special autograph from Peter Baldwin, Paramount's new young man, at *his* request. Among the nice visitors was Nancy Hale, who is one of the Golden Circle from J. P. Harrison's home town audience at the Campus theatre, in Denton, Texas, another small town girl.

The visitors almost had writer's cramp meeting the demand for autographs. The newspaper really gave the event top-bracket treatment, and said it was the town's first real glimpse of Hollywood. It was a big day in Maquoketa, and most certainly will be long remembered.

This Was Only a Publicity Mat



When you look at your pressbook on "Fort Defiance"—you'll find the newspaper ad mats rather ordinary, but this publicity mat in the back of the book can be made over into a good newspaper ad, by any composing room. Mortice out the top line above for the name of the picture, add your supplementary copy in this morticed space at the left, and run your signature and playdates across the bottom.

Ted Davidson Holds $5,000 Community Chest Contest

"Painting the Clouds With Sunshine" really meant something to the Community Chest, in Lima, Ohio, when Ted Davidson tied in his exploitation for the picture with the local Red Feather campaign, and $5,000 in prizes put up by sponsors in their money raising drive. A local girl, "Miss Red Feather," appeared as street ballyhoo for the Community Chest and gave out guest tickets. A local record store cooperated with gift albums and ran cooperative advertising. But a luggage shop went all out, offering thirty luggage gifts and a free trip to New York via TWA airlines, with extensive advertising cooperation.

Sol Sorkin Socks 'Em With "Force of Arms"

Sol Sorkin, manager of Keith's theatre, Syracuse, had the full cooperation of the Army Air Force, the regular Army, and the National Guard for his exploitation of "Force of Arms." The Mayor issued a proclamation, the Army Reserve units, WAC contingents and uniformed bodies all came to the theatre in full force on opening night. Sol says, "We had lights, tanks, jeeps, drum corps, everything." In addition, a radio hook-up asked the boys and girls their opinion of the picture for audience comments.

Good Use of Mats

Samuel J. Newman, manager of the Garden theatre, Cumberland, Md., sends clippings to show his good use of mats in newspaper space, especially where he has worked the name of the theatre into these advertising illustrations, which is clever and effective, but took a bit of doing, in the composing room.





SEC Reports Stock Deals

W. Ray Johnston and Jack L. Warner were mentioned this week in a Securities and Exchange Commission report, the former exercising his options for 12,500 shares of Monogram common shares, bringing his holdings to 12,817 common shares; and the latter giving away 2,000 shares of Warner Bros. common, dropping his personal holdings to 414,488 shares.

These were among the transactions listed in the latest SEC report on trading in film company stocks by officers and directors, covering the period from September 11 to October 10.

Mr. Warner owns another 21,500 shares through trust accounts. Morris Wolf gave away 600 Warner shares and sold 1,600 shares, dropping his holdings to 700 shares. He also disposed of all 333 shares held in his trust accounts.

At Universal, Preston Davie sold 100 shares of common, leaving 1,309 shares. Joseph H. Moskowitz sold 800 shares of 20th Century-Fox common, leaving himself 200 shares.

The W. E. Griffis trust, controlled by Stanton Griffis, sold 500 shares of Paramount Pictures common, leaving 500.

Mr. Griffis also owns 2,000 shares in his own name and 1,000 shares through the Frances Griffis Trust. Edwin J. Smith, Jr., sold his total holdings of RKO common, 100 shares, while Sol A. Schwartz bought another 500 RKO shares, boosting his total to 1,000 shares.

Albert W. Lind sold 100 shares of Republic $1 cumulative convertible preferred, and has 100 shares left.

Takes San Jose Theatre

United Artists Theatre Circuit has taken over the 1,688-seat state theatre in San Jose, Cal., formerly operated by T and D Jr. Enterprises, and now known as the United Artists theatre.

Now . . . RCA ready

TO STAKE MORE MILLIONS

in your theatre business

Offers bold new plan to help you modernize now on low-cost credit

Effective immediately: For you, the theatre owners, RCA now makes available additional millions of dollars in new credit financing in an all-out effort to give you the theatre equipment you need to modernize right now for better house appeal, bigger grosses!

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IN NEWSREELS

MOVIETONE NEWS, No. 91—Truman tells Soviet to put "cards on table." U. N. meets in Paris. Eisenhower and the 1952 elections. New atom blast. Korean Reds accuse child of spying. Winds whip Chicago. Tallyho in Britain. Golf.

MOVIETONE NEWS, No. 92—Churchill lauds U. S. Britain guards Suez Canal. Pope at Dogma rites. Jap emperor at Hiroshima. Rome firemen are acrobats. Stars fete "Golden Girl." Football.

NEWS OF THE DAY, No. 221—U. N. acts on peace move. Truman offers arms proposal. Eisenhower to speak for himself. Communists return kidnapped Korean boy. Russians stage party. Sand skiing. Golf.

NEWS OF THE DAY, No. 222—British strengthen Suez reinforcements. Pacific flight saves baby's life. Royalty ends Canadian tour. Rome firemen stage shows. "Quo Vadis" premiere. Football: Stanford-U. S. C.; Michigan-Notre Dame.

PARAMOUNT NEWS, No. 24—Eisenhower and 1952 election. Royal film performance in London. Soviet embassy marks revolution anniversary. Acheson-Vishinsky debate at the U. N. Message of faith.

PARAMOUNT NEWS, No. 25 — Korean air war. Truman in Key West. Churchill praises U. S. Crisis in Suez. Football: Stanford-U. S. C.: Michigan-Notre Dame.

TELENEWS DIGEST, No. 45B—Peace offensive at U. N. Truman seeks disarmament. Reds free "boy spy." Cambodia commissioner buried. Snow in St. Louis. Benefit for youngsters. New dance hall in Berlin. Russian embassy gives party.

TELENEWS DIGEST, No. 46A—Mustangs blast Korean foe. Egypt tries new tactics at Suez. Russians in Germany unite against Stalin. New steel mill in Pennsylvania. Canada's first jet fighter. New York fur fashions. U. N. family in California.

UNIVERSAL NEWS, No. 507—Truman proposes peace move. Mariners get Medal of Honor. Reds free child "spy". New style turkey dressing. Skiing. Roller derby.

UNIVERSAL NEWS, No. 508—Crisis in Suez. Korea Film stars in fashion parade. Football: Stanford U. S. C.; Michigan-Notre Dame.

WARNER PATHE NEWS, No. 26—Eisenhower non commital on political plans. Reds free Korean child Aqua skier. U. N. Assembly opens. Truman leaves for vacation. Wool fashions. Football.

WARNER PATHE NEWS, No. 27—British troops patrol Suez. Korea air war. India welcomes Chester Bowles. Truman in Key West. Emperor visits Hiroshima. "Tanks are Coming" premiere. Football: Michigan-Notre Dame: Stanford-U. S. C.

Burton A. Emery, Early Rhode Island Exhibitor

Burton A. Emery, 66, last of the Emery Brothers, Rhode Island exhibitor pioneers, died suddenly while attending the races at Lincoln Downs recently. With his brother, the late Alton C. Emery, Mr. Emery in 1914 built the Emery theatre, now the Carlton, and in 1916 the Majestic, both in Providence. The Emerys sold the Majestic about 25 years ago and later re-leased the Carlton, which still is owned by the family but operated by the C & F Theatres. Mr. Emery, who retired from active business seven years ago, was president of the Emery Amusement Co. and the Emery Realty Co.

Set Will Rogers' Biography

"The Will Rogers Story" is scheduled to go before the cameras shortly at Warners with Will Rogers, Jr., playing his father and Jane Wyman co-starred as Mrs. Betty Rogers, Jack L. Warner, executive producer, has announced. Michael Curtiz will direct the screenplay by Frank Davis and Robert Arthur will produce.

Warns Against Promoters

Walter L. Morris, owner of the Tower, Pike and Lee theatres in Knoxville, Tenn., in a letter to MOTION PICTURE HERALD reports that promotions arranged by an exploitation company operating under the name Nationwide Films, Inc., were left unfinished, resulting in ill-will among cooperating merchants.

Will Barker, Pioneer of British Screen, Dies

LONDON: Will Barker, 83, British film pioneer, died here November 5. He was a business associate of Friese-Greene and established a concern called Barker Motion Photography Ltd., in 1897. Production started in 1901 at the London suburb of Ealing, on the site of the now famous studios. Mr. Barker was the first man to make a film of the Grand National. He developed the footage on the train on the way to London from Liverpool. It was screened the same night, a considerable achievement in those days. He was founder of the Kinematograph Manufacturers' Association.

Monckton Hoffe

Monckton Hoffe, 70, British playwright and actor, died November 4 in a London nursing home. Mr. Hoffe's first big success as a playwright was "The Little Damozel," and in the thirties he worked as an MGM writer in Hollywood. His latest acting assignment was in "The Lady With a Lamp" starring Anna Neagle.

Sigmund Romberg

Sigmund Romberg, 64, who wrote 78 musicals and more than 2,000 songs, died in New York November 9. The Hungarian-born composer, who was responsible for such hits as "The Student Prince," "The Desert Song" and "Blossom Time," many of which were made for the screen, is survived by his widow, the former Lillian Harris.

FALLEN ARCHES ?



That's tough! 'cause you'll have to hire someone else to carry the heavy dough —*when you play*

UNIVERSAL-INTERNATIONAL'S

WEEK-END WITH FATHER

The Week End that Shook the World ...with LAUGHTER!

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,695 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	4	13	–	–	–
Alice in Wonderland (RKO Radio)	–	12	34	22	17
Along the Great Divide (W.B.)	1	7	31	20	5
Angels in the Outfield (MGM)	–	7	23	12	2
Apache Drums (U.I.)	–	13	37	12	2
*Appointment With Danger (Para.)	–	8	48	44	13
As Young As You Feel (20th-Fox)	–	–	8	25	14
Behave Yourself (RKO Radio)	–	–	–	1	3
Best of the Badmen (RKO Radio)	–	9	31	29	10
Big Carnival, The (Formerly Act in the Hole) (Para.)	–	2	14	22	34
*Brave Bulls, The (Col.)	–	–	1	11	27
Captain Horatio Hornblower (W.B.)	17	20	23	10	1
Cattle Drive (U.I.)	10	4	7	12	7
Cavalry Scout (Mono.)	–	6	10	4	–
Comin' Round the Mountain (U.I.)	13	7	26	15	–
Cyrano de Bergerac (U.A.)	16	11	7	6	2
†Darling, How Could You! (Para.)	–	–	–	–	4
David and Bathsheba (20th-Fox)	34	13	1	1	–
Day the Earth Stood Still, The (20th-Fox)	–	9	10	17	1
Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	3	10	2	–	1
Disc Jockey (A.A.)	–	–	–	1	5
Excuse My Dust (MGM)	1	16	58	22	1
Fabiola (U.A.)	–	6	6	10	4
*Fat Man, The (U.I.)	4	–	4	5	3
Fighting Coast Guard (Rep.)	–	1	30	32	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	5	22	12	4	–
Force of Arms (W.B.)	–	2	16	18	4
Fort Worth (W.B.)	10	33	33	9	2
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	33	7	6	1
Frogmen, The (20th-Fox)	21	13	59	21	5
Go for Broke (MGM)	12	54	38	13	3
Golden Horde, The (U.I.)	–	2	8	4	4
Guy Who Came Back, The (20th-Fox)	–	–	7	31	6
Half Angel (20th-Fox)	2	40	44	11	1
Happy Go Lovely (RKO Radio)	–	1	16	15	2
Hard, Fast and Beautiful (RKO Radio)	–	2	2	16	10
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	11	20	18	5	17
His Kind of Woman (RKO Radio)	3	6	7	13	–
Hollywood Story (U.I.)	–	–	4	2	2
House on Telegraph Hill (20th-Fox)	–	–	4	15	6
Hurricane Island (Col.)	–	1	3	5	1
I Was a Communist for the FBI (W.B.)	2	25	39	25	3
Inside the Walls of Folsom Prison (W.B.)	–	7	7	12	5
Iron Man, The (U.I.)	1	4	3	13	1
Jim Thorpe—All American (W.B.)	–	1	21	22	7
Katie Did It (U.I.)	2	8	22	12	–
Kind Lady (MGM)	–	–	8	5	12
*Last Outpost, The (Para.)	1	10	32	14	6
†Lady from Texas, The (U.I.)	–	–	2	1	1
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Little Big Horn (Lippert)	–	4	9	4	5
Little Egypt (U.I.)	1	3	14	6	1
Lorna Doone (Col.)	–	6	20	9	3
†Lost Continent (Lippert)	–	–	2	1	1
†Love Nest (20th-Fox)	–	–	1	2	2
Mark of the Renegade (U.I.)	–	–	4	10	2
Mask of the Avenger (Col.)	–	–	7	1	8
Meet Me After the Show (20th-Fox)	3	20	41	9	1
Millionaire for Christy, A (20th-Fox)	–	4	6	19	8
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	28	25	8
Mr. Imperium (MGM)	–	–	1	5	7
Mob, The (Col.)	–	4	4	5	1
Never Trust a Gambler (Col.)	–	–	–	1	3
*New Mexico (U.A.)	–	–	8	6	2
Night Into Morning (MGM)	–	11	7	16	6
No Highway in the Sky (20th-Fox)	–	–	4	2	9
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	47	63	13	9	1
On the Riviera (20th-Fox)	12	15	33	49	4
Painted Hills (MGM)	–	15	29	11	17
Painting the Clouds With Sunshine (W.B.)	–	6	13	12	1
Passage West (Para.)	9	2	35	18	15
Peking Express (Para.)	1	4	6	12	16
People Against O'Hara (MGM)	–	3	7	25	11
People Will Talk (20th-Fox)	1	12	22	15	–
Pickup (Col.)	–	9	6	2	6
Place in the Sun, A (Para.)	4	8	1	–	–
Prince Who Was a Thief, The (U.I.)	1	10	30	26	–
Prowler, The (U.A.)	2	2	4	3	4
Red Badge of Courage, The (MGM)	–	1	–	1	4
Rhubarb (Para.)	–	7	5	11	3
Rich, Young and Pretty (MGM)	2	30	48	24	1
Saturday's Hero (Col.)	–	8	5	9	4
Secret of Convict Lake, The (20th-Fox)	3	16	10	4	1
Show Boat (MGM)	113	24	15	–	–
Sirocco (Col.)	–	11	8	10	20
St. Benny the Dip (U.A.)	–	–	1	4	–
Strangers on a Train (W.B.)	3	38	30	24	6
Strictly Dishonorable (MGM)	–	3	2	14	45
Strip, The (MGM)	–	–	7	16	3
Sunny Side of the Street (Col.)	–	–	4	–	–
Take Care of My Little Girl (20th-Fox)	10	61	46	7	–
Tall Target, The (MGM)	–	–	2	2	11
Teresa (MGM)	–	7	10	21	10
Texas Carnival (MGM)	6	8	7	–	–
Texas Rangers (Col.)	1	6	11	3	7
That's My Boy (Para.)	44	31	15	4	–
Thunder on the Hill (U.I.)	–	1	4	3	5
Tomorrow Is Another Day (W.B.)	–	–	2	1	3
Two of a Kind (Col.)	–	–	5	14	5
Warpath (Para.)	–	2	40	15	6
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	–	2	2	6

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

AL JENNINGS OF OKLAHOMA: Dan Duryea, Gale Storm—I was a little slow about playing this very good western in Technicolor—wish I had played it sooner. Rough weather kept my business down below normal. A small town natural. Played Wednesday, October 31.—Pat Fleming, Gail Theatre, Round Pond, Ark.

HARRIET CRAIG: Joan Crawford, Wendell Corey—This is a very stirring and emotional picture which will keep you intrigued up to the very end. I don't think the kids enjoyed it, but we got many good remarks about the picture.—Jeanette Jones, Opera House Theatre, Midland, Md.

PICKUP: Beverly Michaels, Hugo Haas—We read where Hugo Haas made this picture on his own for peanuts, and we heard it was a good picture. We went after it big, and packed the house. This picture will die if you don't go after it, and it will do big business if you do. People were pleased and we were glad to prove that it doesn't take a million dollars to make a good picture. Hugo—whoever he is—my hat off to you. Played Wednesday, Thursday, October 17, 18.—Frank Vesley, State Theatre, Hollister, Calif.

711 OCEAN DRIVE: Edmond O'Brien, Joanne Dru—Good action picture with lots of suspense. Played Monday, Tuesday, October 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SMUGGLER'S GOLD: Cameron Mitchell, Amanda Blake—This wasn't too strong. Strictly for double billing and action fans. Doubled with "Hit Parade of 1951" to fair business. Played Wednesday, Thursday, October 10, 11.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

TEXAS RANGERS: George Montgomery, Gale Storm—Here is a western that is sure fire to small town theatres, especially action houses. The trailer will get them in for you—it's in color, has action, suspense, romance and everything to bolster your box office. Don't pass it up. Played Friday, Saturday, October 12, 13.—Pat Fleming, Gail Theatre, Round Pond, Ark.

TEXAS RANGERS: George Montgomery, Gale Storm—This is the best western feature I've run this year—it surpasses anything else. Give it your best time. I used it in a double bill and was sorry, as it will stand alone. Rural and small town patronage. Played Tuesday, Wednesday, October 16, 17.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

WHEN THE REDSKINS RODE: Jon Hall, Mary Castle—History students should enjoy this costume type Indian picture (in color) of the days of George Washington and the French-Indian wars. But this is not quite the type of a picture for action houses. At least, it wasn't for me. Played Friday, Saturday, October 19, 20.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Lippert

KING OF THE BULLWHIP: Al "Lash" LaRue, Fuzzy Knight—This pair is very popular here. This was a little better produced than many of their pictures in the past. Nothing super, but Fuzzy can draw a crowd here all by himself. Played Friday, Saturday, October 19, 20.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

SAVAGE DRUMS: Sabu, Lita Baron—Very good, audience seemed to enjoy this feature. Would like to have a lot more of this type. The dance scene in this brought down the house. Rural and small town patronage. Playd Sunday, Monday, Octobr 28, 29.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Metro-Goldwyn-Mayer

FATHER'S LITTLE DIVIDEND: Spencer Tracy, Joan Bennett, Elizabeth Taylor—Wonderful picture—wonderful business. More of these and both we and our patrons would benefit. Spencer Tracy in this type of picture is a sure success. We used 500 stickers of the "Dividend" and they attracted many who haven't been in our doors. Small town patronage. Played Sunday, Monday, September 23, 24.—Glenn E. Jensen, Gateway Theatre, Westhope, North Dakota.

GO FOR BROKE: Van Johnson, Warner Anderson—Very good war picture about the Japanese-Americans who fought in Italy. Many liked it better than "Battleground." You can depend on Metro for a good war picture—they spare no expense. Very good business. Played Sunday, October 21.—Pat Fleming, Gail Theatre, Round Pond, Ark.

PAINTED HILLS, THE: Lassie, Bruce Cowling, Cary Grey—Everybody loves a dog picture, and especially Lassie. We had a good turn-out, but too many parents had to walk out with their children. Sincerely hope the next Lassie picture will be something we can plug for the children. They love her. Apart from the children's nightmares, the print went over big. Small town patronage. Played Friday, Saturday, October, 12, 13.—Glenn E. Jensen, Gateway Theatre, Westhope, North Dakota.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—We played this one late, too, but I guess if a picture is good enough it doesn't make much difference when it is played. At least it never seems to here. I sent passes to all the ministers in town, which helped create good will. This is truly a fine picture, and if you haven't played it yet, by all means do so. Played Wednesday, October 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TWO WEEKS—WITH LOVE: Jane Powell, Ricardo Montalban—I have nothing but praise to offer for this top drawer entertainment. I have read that some exhibitors changed the title to "Papa Bought a Corset." However, I billed it as it came—"Two Weeks—With Love"—and all went fine. This new team, Debbie Reynolds and Carleton Carpenter, are terrific. They sure put over that "Aba Dabba Honeymoon" song in a big way. Metro-Goldwyn-Mayer have certainly given us some wonderful product this past season. Played Monday, Tuesday, October 15, 16.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—A western in color—not up to most Metro westerns and is a little hard to follow. However, it has a good trailer and will probably get the business for you. Played Sunday, October 14.—Pat Fleming, Gail Theatre, Round Pond, Ark.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—Good picture, but not a Sunday playing time for us. Business hit bottom and we paid too much for it. The print is beautiful and the "round-up" attracted many comments—all favorable. Small town patronage. Played Sunday, Monday, October 14, 15.—Glenn E. Jensen, Gateway Theatre, Westhope, North Dakota.

WATCH THE BIRDIE: Red Skelton, Arlene Dahl—You can bet your life that you'll make out with this show. Red Skelton was really a scream. I was supposed to keep order in the theatre (as manager's daughter and cashier-bookkeeper), but I was laughing as loudly as the kids were. You'll agree, too, when you see this picture! Played Friday, Saturday, October 5, 6.—Jeanette Jones, Opera House Theatre, Midland, Md.

Monogram

CAVALRY SCOUT: Rod Cameron, Audrey Long—Too many of this type story. Even the kids are not too interested any more. Played Friday, Saturday, November 2, 3.—Howard S. Phillips, Congress Theatre, Marcus Hook, Penna.

Paramount

BIG CARNIVAL, THE: Kirk Douglas, Jan Sterling—We played this under the title of "Ace in the Hole" and the title was later changed to "The Big Carnival." For my money, title would not change box office. The picture is different, but drawing power, in spite of exploitation, is limited—the second and third days died. The picture will please, but you will have to pull 'em in with another picture that has drawing power. Played Sunday, Monday, Tuesday, October 21, 22, 23.—Frank Vesley, State Theatre, Hollister, Calif.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—Frothy, but good entertainment. Generally well liked by patrons. Business lighter than expected, due possibly to a snow storm. Played Sunday, Monday, November 4, 5.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

MATING SEASON, THE: Gene Tierney, John Lund, Thelma, Ritter—I wish I had adequate adjectives at my disposal to describe this picture! It isn't super-colossal—but it is clever and witty! If you cater to the intellectual class, don't play it, but if your audience likes good sophisticated humor, by all means buy it! Played Sunday, Monday, October 14, 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PEKING EXPRESS: Joseph Cotten, Corinne Calvet—Well acted and has plenty of thrilling moments. Played Wednesday, Thursday, October 24, 25.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

THAT'S MY BOY: Dean Martin, Jerry Lewis—Always have satisfied audiences when we have the Martin-Lewis team. Not as good as some of their other pictures but was a crowd pleaser anyway. Didn't do as well on this as their other pictures, but no exhibitor can go wrong with it. Personally, I have been sold on them. Played Sunday, Monday, Tuesday, October, 21, 22, 23.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Got all the kids in town and packed them in for the afternoon show, but it died that night and the next two days, in spite of double billing with "The Big Gusher" (Columbia). It seems that when you say "Disney," parents will send the kids and stay home themselves to watch the wrestling matches on TV. I would say our experience shows this is excellent—for kids. Played Sunday, Monday, Tuesday, October 14, 15, 16.—Frank Vesley, State Theatre, Hollister, Calif.

ALICE IN WONDERLAND: I guess I expected too much. Frankly, I was disappointed. The pace was too fast, but other than that, the picture was technically perfect. The animation, sound synchronizing and artistry are wonderful, but it just didn't click. Maybe it's because I've never liked the story. At any rate, it's not up to the standards set by "Snow White" and "Cinderella." Played it with "Nature's Half Acre," a Disney three reeler that stole the program. Played Sunday, Monday, October 14, 15.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

DOUBLE DEAL: Marie Windsor, Richard Denning—As with nearly all of RKO's little features, this one was tops. It was very much enjoyed and is certainly better than average for our Friday-Saturday double bill features. Played Friday, Saturday, October 12, 13.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

(Continued on following page)

(*Continued from preceding page*)

FLYING LEATHERNECKS: John Wayne, Robert Ryan—Good story, even if it is war. Star well liked here. Color and photography good—what more could one ask for? Am really surprised at the way they go for war stories. Played Sunday, Monday, November 4, 5.—Howard S. Phillips, Congress Theatre, Marcus Hook, Penna.

HAPPY GO LOVELY: David Niven, Vera-Ellen—Absolutely tops—a beautiful, very entertaining musical in beautiful color. Again, you'll starve if you don't push it. It deserves all you can say for it, and that, fellow exhibitors, is something you can't say about many pictures. This is good, clean and worthwhile entertainment, the kind everybody likes—young and old. Played Friday, Saturday, October 26, 27.—Frank Veslcy, State Theatre, Hollister, Calif.

HAPPY GO LOVELY: David Niven, Vera-Ellen—My projectionist is a very critical person, and when he doesn't like them—he doesn't like them. But lo and behold, when he came down from his night's work on this picture, he was all smiles. His version was that it was the best picture he had seen since he started to work for me. For a good night's entertainment, no one can miss on this picture. Played Sunday, Monday, Tuesday, October 28, 29, 30.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

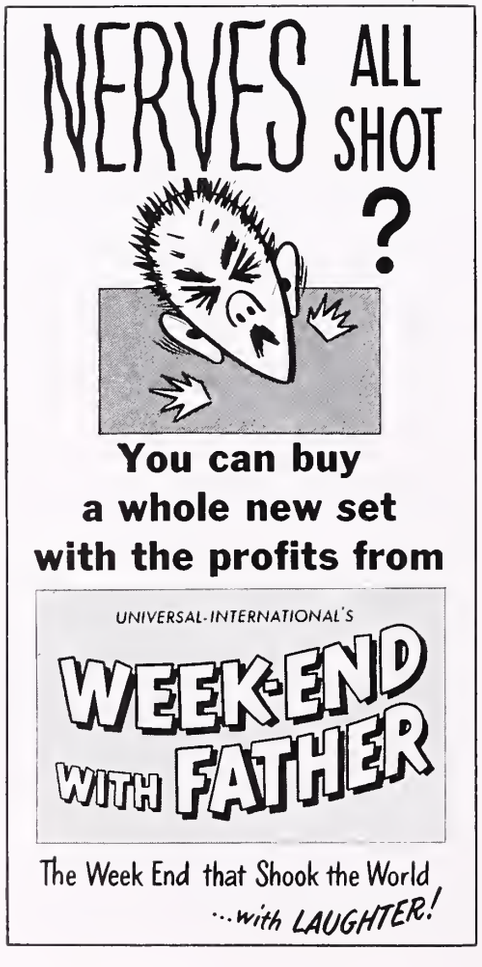
KON-TIKI: Adventure Documentary—This would have made a pretty good two reel short, but as a four reel feature, we suffered. Taken on 16mm and narrated by a well meaning fellow no one could understand, we were very unhappy during its run. Basically, it is very interesting, but there were only about twenty minutes worth of interest in about 65 minutes running time. By luck we doubled it with "California Passage" and saved the day. Played Tuesday, Wednesday, October 23, 24.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—A very good reissue. Pleased nearly everyone. Box office 125 per cent. Played Wednesday, Thursday, October 10, 11.—Leo W. Smith, Elk Theatre, Elkton, S. D.

NEVER A DULL MOMENT: Fred MacMurray, Irene Dunne—This is a pleasing little picture with a story that is very possible. The posters had just enough western appeal to draw them on the weekend in good numbers. I didn't hear one kick on this—and believe me, I listen closely. Played Friday, Saturday, October 19, 20.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

TARZAN'S PERIL: Lex Barker, Virginia Huston—Good Tarzan picture, but they are not as popular here as the old Tarzans. Played Sunday, October 7.—Pat Fleming, Gail Theatre, Round Pond, Ark.

THING, THE: Kenneth Tobey, Margaret Sheridan—I was at fault in playing this on a weekend—should have played it mid-week. I was surprised at the reaction it had on the kids. Some were afraid to go home alone, and the report got around that it was unfit for children. Consequently my juveniles dropped about twenty per cent and my adult trade was also off. All averaged up to a box office of eighty per cent of normal. However, those who saw the picture liked it. Just why my adult trade was not better is hard to say. Played Friday, Saturday, October 26, 27.—Leo W. Smith, Elk Theatre, Elkton, S. D.



Republic

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—Good picture for small towns, but I did below average mid-week business with it. Played Wednesday, September 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

TRIGGER, JR.: Roy Rogers, Dale Evans—Another good Roy Rogers' western that did good business. Played Friday, Saturday, September 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter, Celeste Holm—We really played this one late, but it drew better than I expected, considering everything. However, this isn't a report on the picture, but a weather report. Already the elements are grinding their axes and gnashing their teeth, and this is a storm warning to all salesmen. If we have another winter like last winter, please do not bother to call on me, as there will be a sign on the door "Theatre for Sale." Played Sunday, Monday, November 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CHEAPER BY THE DOZEN: Jeanne Crain, Clifton Webb, Myrna Loy—Without hesitation I say this is one of the best pictures we have ever shown. Myrna Loy sure was at her best. While this picture is old now, it still did remarkable business in spite of its vintage. I'm a long way behind with Fox product, but age doesn't harm the quality of a good picture. Played Monday, Tuesday, Wednesday, October 22, 23, 24.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

FAREWELL TO YESTERDAY: Documentary—This is a complete review of past events from the start of the last war to the present setting of the United Nations in conference. The picture is very well edited and is interesting, but we have seen a lot of the shots many times before in news reels, March of Time, etc. Fox sold this to me with another featurette called "Why Korea," in which some of the scenes were duplicated also. Both pictures were with narration. This short was also timely and good for its purpose. I only wish I had run each separately with a feature instead of together. Not many want to sit through two pictures with such sameness. We did have a number of school students who liked the entire program. Played Thursday, October 25.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

FOURTEEN HOURS: Paul Douglas, Debra Paget—Well acted and thrilling. Everybody liked it, although we didn't do too well at the box office. Played Wednesday, Thursday, October 17, 18.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

KENTUCKY: Lucille Ball, Richard Greene—Outstanding horse race story in color. A reissue, but everybody satisfied. Played Saturday, Sunday, October 27, 28.—Ben Brinck, West Point Theatre, West Point, Iowa.

Universal International

ABBOTT AND COSTELLO MEET FRANKENSTEIN: Bud Abbott, Lou Costello—Seems as though I am playing the Abbott & Costello pictures backwards as to order of release. This is an oldie, but one of their best comedies. Lon Chaney, as the wolf man, was enough to send the chills down anyone's spine. Some of the youngsters couldn't take it and went home before it was half over. When they got too frightened, they would come back and buy popcorn. Sales on popcorn were away up on this. Played Wednesday, Thursday, October 17, 18.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

APACHE DRUMS: Stephen McNally, Coleen Gray—Good Indian picture in color—very suspenseful. Enjoyed by all who came. O. K. business. Played Friday, Saturday, October 5, 6.—Pat Fleming, Gail Theatre, Round Pond, Ark.

CATTLE DRIVE: Joel McCrea, Dean Stockwell, Chill Wills—Excellent picture, good story, beautiful color and three good name stars, each doing a very good job. Though there are too many westerns, still this is not a western in the strict sense of the word—rather a good human story with a western setting. Don't be afraid to book it. Even the women will go for it in a big way. Played Sunday, Monday, October 28, 29.—Howard S. Phillips, Congress Theatre, Marcus Hook, Penna.

GAL WHO TOOK THE WEST, THE: Yvonne De Carlo, Charles Coburn—A little below par western in color. Did average business. Played Wednesday, October 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GROOM WORE SPURS, THE: Ginger Rogers, Jack Carson—I took a chance on this light comedy and came out pretty well on it. Played Wednesday, October 24.—Pat. Fleming, Gail, Round Pond, Ark.

LADY FROM TEXAS, THE: Mona Freeman, Howard Duff—Splendid is the word for it—worthy of your best playing time. Done in glorious Technicolor. My customers raved about this one. Rural and small town patronage. Played Sunday, Monday, October 28, 29.—Ruck Renfro, Jr., Grove, Holly Grove, Ark.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—Better than "Ma and Pa Kettle Go to Town"—quite a few laughs. About average business. Played Sunday, September 30.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—Afraid of costume pictures? So am I, but this is different. Excellent business due only to advance advertising in magazines. They were waiting for it, and if they don't forget it by the time you play it, they're waiting for it everywhere. Excellent production absolutely sure to please the most exacting and the masses as well. Played Sunday, Monday, Tuesday, October 7, 8, 9.—Frank Vesley, State Theatre, Hollister, Calif.

ONE FOOT IN HEAVEN: Frederic March, Martha Scott—Everyone enjoyed this reissue and said so too. We ran this second run in this area, and so business was down. There should be more pictures like this—they're a real credit to the industry. Played Sunday, Monday, October 21, 22.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

SOUTH OF ST. LOUIS: Joel McCrea, Alexis Smith—Played it rather late, but this western in color did exceptional business for me. Good for small towns. Played Wednesday, October 17.—Pat Fleming, Gail Theatre, Round Pond, Ark.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman, Robert Walker—"I'll kill your wife", says Robert Walker, "if you'll kill my father". Farley Granger thought he was kidding, but he wasn't—and the rest of the picture is interesting to folks who like murder stories. We think people are not only bored with killing, but they stay away even if it's a well made murder picture like this one. Mr. Alfred Hitchcock is a master at this type of picture, and let's pray he tries something else and quits murdering for entertainment. Played Wednesday, Thursday, October 3, 4.—Frank Vesley, State Theatre, Hollister, Calif.

Shorts

Columbia

BLONDE ATOM BOMB: All Star Comedy—Good slapstick. Don't pass it up.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Paramount

COWBOY CRAZY: Pacemaker—Makes everybody laugh—pokes fun at TV with commercials interrupting every minute—really very funny. But be sure you don't also run coming trailers, snack bar trailers, intermission trailer, ice cream trailer and merchants' trailers like some do—not funny if you do.—Frank Vesley, State Theatre, Hollister, Calif.

RKO-Radio

CHICKEN IN THE ROUGH: Walt Disney Cartoon—Everyone here gets a kick out of the two critters that give poor Donald Duck such a rough time. Chip 'n Dale are as popular as Donald or Goofy here.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

In compliance with the U. S. Court Decree for Theatre Divorcement, the following theaters in Illinois, fully equipped and ready to operate, are offered

FOR SALE

ROCKFORD—Palace, 1,350 Seats

ROCKFORD—Auburn, 900 Seats

GALESBURG—Colonial, 607 Seats

For Further Details Contact

M. F. GLASS
175 NORTH STATE STREET
CHICAGO 1, ILLINOIS

"What I Did For the Picture"

THAT'S MY BOY and MOVIETIME—With other pictures. I put a line of boys on the street, with placards fore and aft, the front reading That's My Boy and aft, reading Voncastle. It made a nice bally for a small sum. For Movietime, U. S. A. I placed the big Movietime poster in the center, pasted down, but with plenty of display. For "Texas Carnival" I had a big Texas hat with all my billing. For "On Moonlight Bay" had a big smiling moon face with playdates. On "Little Egypt" did an opposite, a small "Little Egypt" in a big background with playdates, pindotted. But used that hootchy-cootchy poster. "Across the Wide Missouri" was a poster cut-out, "Captain Horatio Hornblower"—my conception of the Captain, with his uniform cap.—Karl Sutherland, manager, Voncastle theatre, Greencastle, Indiana.

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BOMBA AND THE LION HUNTERS and THE PAINTED HILLS—These were both excellent kid pictures and by doing a little extra exploitation we thought we could make them extra grossers. We were very pleased with our results. Our Sunday gross topped our record established by Abbott & Costello. Both pictures played our second house, the Dream theatre, on separate playdates. Used newspaper advertising in weekly *Kootenai County Leader;* displayed one-sheets on trucks and built special lobby display from accessories. Had stuffed mountain goat as front display, with cut-out mounted on mirror behind candy counter. For "Painted Hills" had coloring contest, using press book mat, and "Lassie" contest with local newspaper.—Dale Lee, manager Wilma theatre, Coeur d'Alene, Idaho.

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MIDNIGHT MOVIESTA — A special program of comedics and cartoons. The senior class of the Paonia High School took this over as a benefit performance and sold tickets in advance to insure a capacity audience, with a percentage of the total receipts devoted to their own purposes. Plans called for the selection of a "Moviesta Queen" chosen from one of the classes, to be named at the midnight show. This fun-packed schedule of entertainment meets with the hearty approval of Paonia youngsters and their parents as well. The title "Moviesta" is our original idea and we have used it in the past for special children's shows—Francis Gill, Paonia theatre, Paonia, California.

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I'D CLIMB THE HIGHEST MOUNTAIN — 20th Century-Fox. In promoting the showing of this picture, we took a one-eighth page ad in the local paper and ran an open letter to theatre patrons which read as follows: Dear Theatre Patron, Again I am writing an open letter to movie goers of Knox County highly recommending an excellent motion picture, "I'd Climb the Highest Mountain," in beautiful Technicolor. Last year, I called your attention to "Stars In My Crown," an inspirational film with a stirring religious background. I feel it is a real privilege to bring this type of film to your screen. Yours for better movies. Paul T. Mitchell manager, the Magic theatre, Barbourville, Kentucky.

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A SPECIAL MERCHANT PROMOTION and COUNTRY STORE IDEA—Under Plan No. 1, each of ten merchants sponsors one individual show, for enough money to pay for the program, plus a full-page ad in the Defiance *Crescent-News.* In return they all get accumulative value of screen advertising over ten weeks, with one big day that is their own. Most important, we have the PTA groups behind this program of selected films 100% and as an added feature, the Mayor or some prominent person is on stage to welcome the children. As Plan No. 2, we run a typical "Country Store" with advertising and tieups entirely along food lines, with $1000 worth of groceries free, over a ten week period. A variation of this is the "Back to School" Values week, with merchandise appropriate for the occasion.—Elmer N. DeWitt, manager, the Valentine and Strand theatres, Defiance, Ohio.

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BORN YESTERDAY and FULLER BRUSH GIRL—Columbia Pictures. On separate playdates. For "Born Yesterday" two local groceterias each had large paper bags printed and another merchant was eager to provide 1000 bookmarks, which were distributed at the library. Started the advance advertising one month ahead, with a 6-sheet outside the theatre two weeks in advance. For "Fuller Brush Girl" promoted 200 plastic letter openers and gave out 100 each night to the first 100 patrons attending theatre. Had good cooperation from the local Fuller Brush man. I might add that both pictures played to capacity houses, which just goes to show that a little advertising goes a long way.—Len Harris, manager, Roxy theatre, Burlington, Ontario.

Campaign Catalog

"WHEN WORLDS COLLIDE" SPECIAL EXPLOITATION

Paramount has issued a special exploitation manual to cover handling of "When Worlds Collide," with particular instructions—"Don't let your campaign bog down on any one single gimmick. Avoid keynoting the spaceship or rocket. That has been done before!" They say further, "You have many things to talk about and exploit: Earthquakes, Fires, Floods, Explosions, Mile-High Tidal Waves, New York City Under Water, and for the first time The End of the World—in Technicolor!"

To Do Or Not To Do

The fact-folder itemizes the details of exploitation in eight well-packed pages of suggestion, containing as many "Do Nots" and "Do's" for the benefit of the attraction. They point out that the bulletin itself, obtainable from Paramount exchanges, is for the theatre manager and not for the public, so don't merely nail it to the lobby door and go shoot pool. They urge special previews and screenings for interested groups and local opinion makers, in advance, to capitalize differences in production.

Accent is laid on the slogan, "The Lucky 44," which indicates the final number of the world's population who make their escape from this planet to find asylum elsewhere. You can dwell on these lucky 44, with all sorts of stunts, and it is probably your most important and effective idea for promotion. Civic leaders and students alike can enter into contests and discussion of who would be selected, if such selection were possible. All the tricks that involve the numeral "44" may be used for display.

Big Captive Balloons

The company has also cornered the market in giant 13-foot balloons, available from the California warehouse at the exceedingly low price of $1.39 each. These are war-surplus goods and will make wonderful ballyhoo, as part of various displays, at any elevation. They should be inflated with helium gas (available at any carbon-dioxide dealers) and not with any gas that is inflammable, for the giant size makes them something out-of-the-ordinary, requiring special handling. These target balloons look as big as a box car at close range and can be flown from flag poles or roof tops, with lights, for day or night display. The size of the balloons will lift a string of flyers or pennants in front of the theatre. But follow the suggestions carefully—don't let them merely fly away—and they will get away if you are not on the job.

Man-in-the-Street broadcasts, and special tieups with newspaper by-line writers and carrier boys will bring advance publicity worthy of this attraction. A special "News Boy" sales promotion contest is outlined in the brochure, as demonstrated by the Buffalo *Courier Express,* in connection with the world premiere of the picture. Science fiction readers and hobbyshop enthusiasts will go for this spectacle of high adventure, and you should obtain their cooperation for the asking. Book stores and magazine distributors will assist in local advertising display. There is a great 24-sheet, and it will pay you to find ways to post it away from the theatre, as well as using it for basic art-work (price, $2.40) at the theatre.

An exciting three color giant-size herald has been prepared and Paramount says the herald is a MUST in every situation, for it keys the campaign. An advance 40x60 is available for special display purposes.

Watch the football games and other events that draw crowds, and use your big balloons where lots of people will see them. The stunt of putting $1.00 bills (as change) in a cellophane envelope is cute. The envelope is imprinted to read "Save this dollar. You'll need it for tickets to the Blank Theatre, to see "When Worlds Collide."

National Pre-Selling

More than 250,000 jewelry store customers received a "personally" written letter from Jane Wyman last week, as part of a promotion undertaken by Feature Lock Ring, retailers in New York City. The letter, on the stars' personal stationery, and postmarked Hollywood, is a national tie-in between the Feature Ring Co. and Paramount's "Here Comes the Groom," and was created by Bernard W. Maxwell, director of such promotions for the Franklin and Gladney Agency in New York. The Wyman letters, a perfect facsimile of handwriting, will be timed to coincide with the film's release throughout the country. The Franklin and Gladney Agency maintains its own staff of field men.





CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

PROJECTIONIST: MIDWESTERN TOWN SEVEN nights, two matinees—no drinkers or drifters need apply. Give full information, photo, references in first letter—steady job. BOX 2621, MOTION PICTURE HERALD.

TOP FILM MAN, FAMILIAR WITH DES Moines, Minneapolis, Omaha, Kansas City, St. Louis, Chicago exchange areas, wanted by independent distributor. BOX 2622, MOTION PICTURE HERALD.

POSITION WANTED

THEATRE EXECUTIVE, 34, WITH PRESENT employer 15 years, desires change in New York City. Complete knowledge exploitation, booking, management of all type operations. BOX 2619, MOTION PICTURE HERALD.

THEATRES

NEW JERSEY THEATRE FOR RENT, 750 seats, excellent opportunity, populated area, reasonable. Telephone: ESSEX 3-1158.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

FIRST-RUN AIR CONDITIONED 440-SEAT THEatre in Florida town of 15,000 population. Only one other regular theatre in area. County population over 30,000. Will sell lease and equipment. $20,000 cash required. Balance easy terms. A real spot for experienced theatre operator. Write BOX 2620, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

PAY OUT OF INCOME. COMPLETE PROJECtion and sound outfits from $1,595 available on time payments. Send for equipment list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

PAIR SIMPLEX SP 35MM. SOUND PROJECtors, portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, Route 6, Knoxville, Tenn.

HOLMES SWEET HOLMES! EDUCATORS (Mazda lamps) $605; with W. E. Soundheads, baby Strong arcs, rectifiers, special $995. All rebuilt like new dual outfits with amplifier and speaker. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, $895.00 pair; Griswold splicers, $14.95; Century intermittents, rebuilt, $59.50; 1 unit electric ticket register, rebuilt, $115.00; Hall-Motiograph 85 ampere lamphouses, good condition, new reflectors, $475.00 pair; National Super vacuum, good, $39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SEATING

CHAIRS—UPHOLSTERY—PARTS. HEYWOOD—American—Ideal—International. Get our prices and photos. State the amount needed. ALLIED SEATING CO., 234 W. 44th St., New York City.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair Bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUSINESS BOOSTERS

GIVEAWAYS KIDDIE MATINEES — 20 ASsorted foreign stamps—2½c package. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

POPULAR, NEW, APPROVED 10C COMIC books. Original publishers package, plus large colored Roy Rogers Photograph, 3c per combination. Roy Rogers Official Deputy Sheriff Badge, individually mounted, plus Rogers' photograph; 4c per combination. SIDNEY ROSS, 346 West 44th Street, New York City 18.

NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERED Masonite marquee letters 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT. Exciter lamps, 40c; Film cabinets, $2.95 section; Sound lenses, $14.50; Rewinders, $9.95 set; Reel alarms $5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only $4.59! Reflectors, all types, 20% off; flameproofed, fungusproofed plastic screens 39½c sq. ft.; beaded 49½c; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

BUSCH OPTICAL PICTURE REDUCTION printer, rebuilt $3,250; Auricon professional sound camera $495; Micop Hispeed 90 fpm printers, 16/35mm, $1,650 plus tax; 16mm Animation stand complete, $2,250; Maurer BM recording system, complete $2,495; Moviola Soundpix UDS, rebuilt, $1,095; Bell & Howell Specialist outfit, originally $2,350, $1,495; Micro synchronizer 4 way 16/35mm $195; 500W Sunspots on stands $77.50; New Bridgamatic Jr. 16mm automatic developing machines (plus tax) $995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Directors to Hold Forum

"Why Sponsored Films?" will be the subject of the Sixth Public Film Forum of the Screen Directors Guild to be held November 29 at the Museum of Modern Art in New York. After the showing of four films, there will be a discussion in which the films' sponsors and directors will explore the reasons behind the progress of sponsored films.

Washington House Opens

The opening of Washington, D. C.'s newest theatre, the $500,000 Ontario, has been announced by Fred S. Kogod and Max Burka, owners.

Dieterle Signs with Paramount

William Dieterle, director, has signed a long-term, non-exclusive contract with Paramount, calling for four pictures to be made over a period of five years. "This Is Dynamite," the director's current assignment at the studio, is not included among the four pictures.

The Eastman 16mm. Projector,

MODEL 25



HERE is a precision-designed, craftsman-built projection instrument which delivers a screen image and sound reproduction from 16mm. film that compares favorably with the performance of the most advanced 35mm. equipment. You can be certain of theater-quality projection of your 16mm. sound films when they are shown with an Eastman 16mm. Projector, Model 25. The standard model may be fitted with tungsten or carbon arc lamp.

For more detailed information, including mechanical and installation specifications, fill out the coupon below now, and mail it today. Your free copy of the booklet, "Theater Quality 16mm. Projection," will be in the return mail, postpaid.

Extra Assurance for Trouble-Free Performance

Every purchase of an Eastman 16mm. Projector, Model 25, in the U.S.A. includes installation supervision and thirty-day service from date of installation by the Altec Service Corporation.



Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California



THIS WEEK'S BACK PAGE NEWS

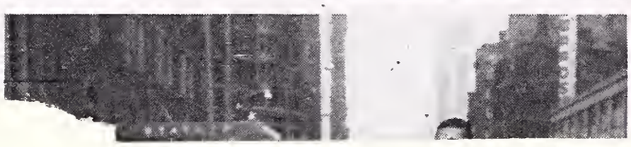
The LAST WORD FROM COLUMBIA



WORLD'S LARGEST 'SPECTACULAR' towering eight stories above Times Square, attracts crowds to World Premiere of TEN TALL MEN, Burt Lancaster's Technicolor starrer, at Victoria, N. Y. Smart exhibs now setting holiday time for industry's newest "hot one".



MONEY SIDE OF THE STREET! Crowds jam Paramount, Denver, for music-happy SUNNY SIDE OF THE STREET, headlining Frankie Laine, Billy Daniels, Toni Arden, Terry Moore, Jerome Courtland and SuperCinecolor.





3rod Crawford hit holds for a 3rd ugh stage show couldn't. Saturation anksgiving points to more records.

NOVEMBER 24, 1951

MOTION PICTURE HERALD

FILMS FOR TV?

—The Herald takes Exhibition's Pulse

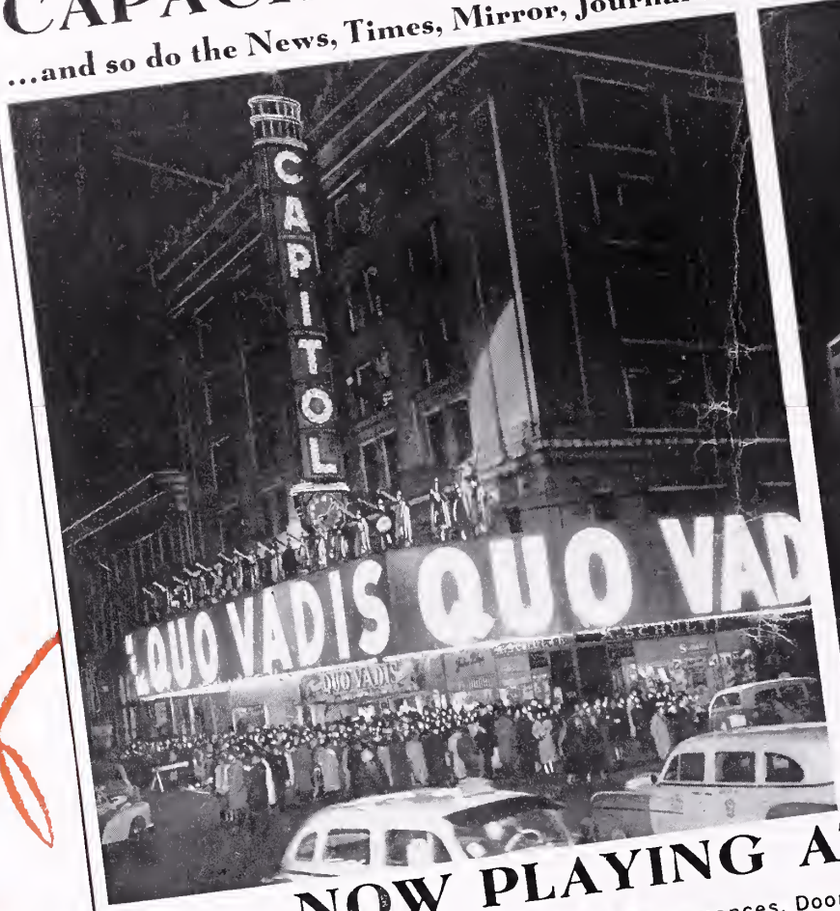
TOA Demands Flexible National Sales Policy; Opens Grievance Panels

REVIEWS *(In Product Digest)*: THE MODEL AND THE MARRIAGE BROKER, IT'S A BIG COUNTRY, FIXED BAYONETS, WESTWARD THE WOMEN, FLAME OF ARABY, STREET OF BANDITS *(In News Section)*: DISTANT DRUMS, WEEK-END WITH FATHER

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"QV" BREAKING ALL RECORDS AS CAPACITY CROWDS SAY "COLOSSAL"!

...and so do the News, Times, Mirror, Journal-American, Life, Look and Coronet! More every day!





NOW PLAYING AT TWO THEATRES

CAPITOL
B'way at 51st St.

Continuous performances. Doors open 8:30 A. M. (except Sunday). Come anytime up to midnight and see an entire show.

ASTOR
B'way at 45th St.

Performances twice daily at 2:40 and 8:40 P. M. Reserved seats. Tickets selling for today's performances and for the next 8 weeks.

ABOVE: An ad in the New York newspapers

IT'S QUOLOSSAL!

"Q.V." IS DOING TWICE THE BIZ OF "GWTW"!

M-G-M, The "Quo Vadis" Company, is hotter than a firecracker!

While "Q.V." *(Tech.)* is smashing records and "An American In Paris" *(Tech.)* sets new extended-run highs, the box-office headlines sparkle with M-G-M news!

"Too Young To Kiss" follows "An American In Paris" at Radio City Music Hall.

"Pandora and the Flying Dutchman" *(Tech.)* is selected to open the nation's most fabulous new theatre, The Normandie in New York City.

"Across The Wide Missouri" *(Tech.)* continues wide, high and handsome, a Gable sock!

"Callaway Went Thataway" starts its box-office career with happy audiences in Dayton, Houston, Louisville.

Next: "Westward The Women" a new idea in spectacular outdoor adventure! A big action show in the M-G-M manner.

ALL OF HOLLYWOOD'S WONDERS ARE IN IT!

MOST OF THE WARNER STARS ARE IN IT!

ALL OF HOLLYWOOD'S HEART IS IN IT!

THIS WEEK THE START OF WARNER BROS.' "STARLIFT"!!







DORIS DAY ★ GORDON MacRAE

VIRGINIA MAYO

RUTH ROMAN

GENE NELSON





"Starlift"

and all these Guest Stars!

GARY COOPER

JAMES CAGNEY

PHIL HARRIS

VIRGINIA GIBSON

LUCILLE NORMAN

FRANK LOVEJOY

RANDOLPH SCOTT

LOUELLA PARSONS

PATRICE WYMORE

JANE WYMAN





















How the stars sing 'em and the boys cheer 'em!

'YOU'RE GONNA LOSE YOUR GAL'

'S' WONDERFUL'

'YOU DO SOMETHING TO ME'

'WHAT IS THIS THING CALLED LOVE?'

'GOD'S GREEN ACRES'

'LIZA'

'I MAY BE WRONG'

'IT'S MAGIC'

'I'M A TEXAS RANGER'

Warner Bros.' joy-propelled story of how Hollywood flies the stars to our boys—and the sun into their hearts!





with JANICE RULE ★ DICK WESSON ★ RON HAGERTHY

SCREEN PLAY BY JOHN KLORER AND KARL KAMB

Musical Direction Ray Heindorf
Musical Numbers Staged and Directed by LeRoy Prinz

PRODUCED BY ROBERT ARTHUR

DIRECTED BY ROY DEL RUTH

AND

SOON

WILL COME

THE

SOUND OF

"DISTANT

DRUMS"!



In all its savage splendor comes

DISTANT DRUMS

COLOR BY TECHNICOLOR



Through the steaming swamp wilderness that could swallow an army, fought the 'Fearless Forty' -- the heroic rescue-band that stormed the jungle-empire of the untameable Seminole Tribe!

STARRING

GARY COOPER

Blade in his hand—Blood in his eye—Captain Quincy Wyatt, Swamp-Fighter



WEIRD CEREMONIAL BATTLE-TO-DEATH! Knife against tomahawk as Wyatt faces Chief Ocala in mortal underwater combat!



WYATT FREES CAPTIVE BEAUTY in defiant raid on Seminoles' jungle stronghold!

TRAPPED IN THE ALLIGATOR POOLS! Fiendish fate that awaited any soldier taken alive by the savages!

WITH MARI ALDON

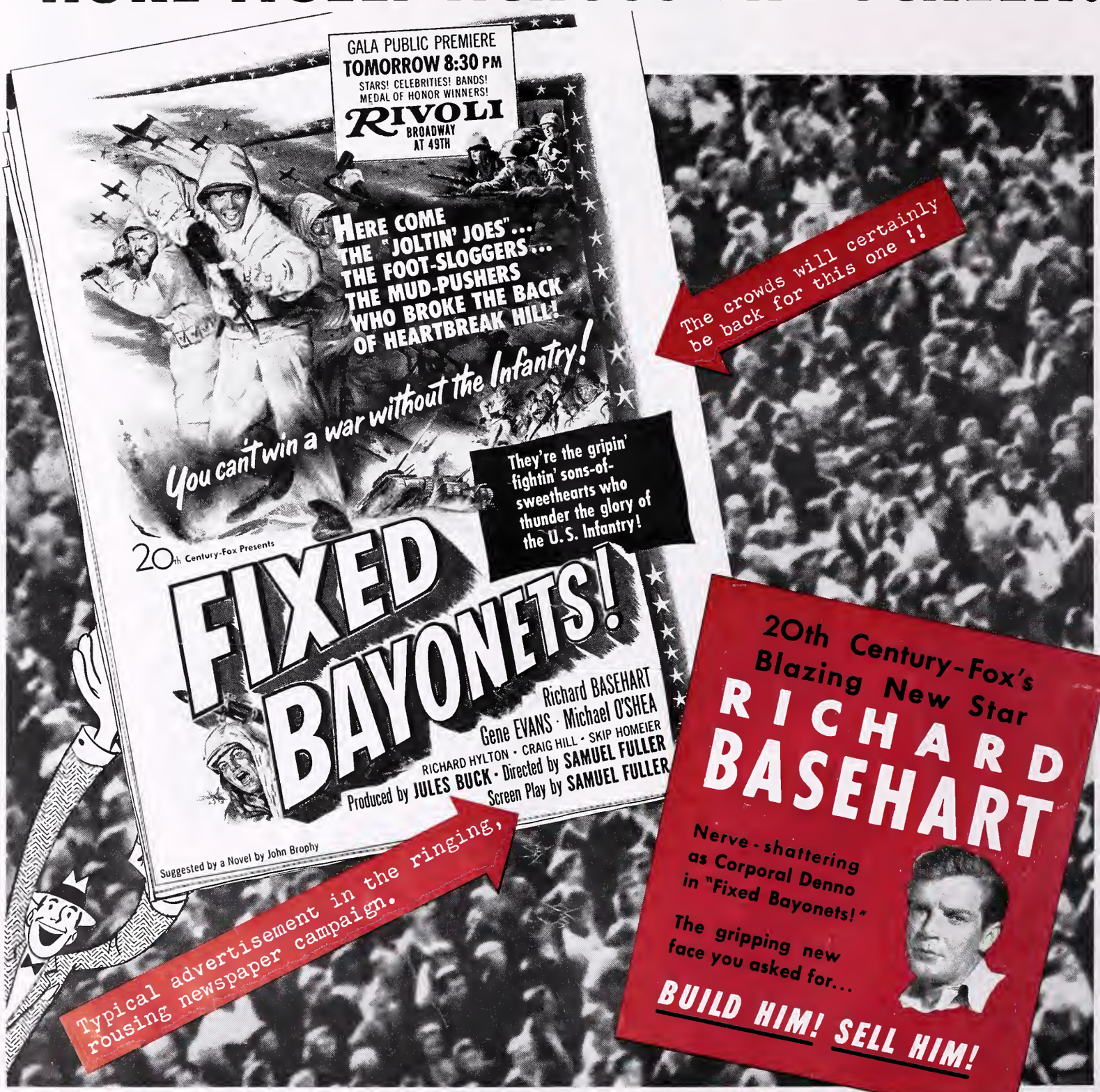
from WARNER BROS. Spectacular adventure, actually filmed in the Everglades vastness where cameras never penetrated before...

SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN MUSIC BY MAX STEINER PRODUCED BY MILTON SPERLING

DIRECTED BY RAOUL WALSH A UNITED STATES PICTURES PRODUCTION

PRESENTED BY WARNER BROS.

LET'S GO!... WITH THE MOST HEROIC PICTURE EVER TO HURL ITSELF ACROSS THE SCREEN!



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 8

November 24, 1951

"Quo Vadis" Policy

IT is undeniable that Mr. William F. Rodgers and his associates at MGM faced a difficult decision in determining a sales policy for "Quo Vadis." On the one hand there was a problem of finding a way to obtain sufficient rentals to amortize the heavy investment in the film plus, if possible, a reasonable profit. On the other hand the simple solution of setting high rental terms and requiring sharply advanced admission prices has been ruled out by the language of the decrees in the Paramount *et al.* anti-trust case. The statutory court ordered that the defendants be enjoined, "From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

Exclusive of prints and advertising the cost of "Quo Vadis" has been stated at over $7,000,000. This means, Mr. Rodgers said, that the picture must gross as much as the $13,500,000 earned by "Gone With the Wind" in its first time around in order to break even. In these days, that will be a substantial undertaking.

Instead of the "Gone With the Wind" sales formula terms of a 70-30 split with the distributor guaranteeing the exhibitor a profit of 10 per cent of the gross, "Quo Vadis" is being offered on a competitive bidding basis in the hundred odd cities of the U. S. with populations of over 100,000. These engagements are to begin sometime early in 1952, after MGM has tested the picture in Loew theatres in a half dozen cities. In the test runs various scheduling and pricing arrangements will be used. The findings of MGM with regard to these engagements will be published to guide exhibitors generally.

PERHAPS it is paradoxical that MGM which has been reported to be sharply opposed to competitive bidding should find it necessary to adopt such a system for its most costly attraction. In a way the judges who wrote the original requirement for competitive bidding in the December 31, 1946 decision—a requirement which was put aside by the Supreme Court on May 3, 1948—would be entertained by this turn of events. (It may be of historical interest to recall that before the Supreme Court Paramount was the only one of the "Big Five" to oppose competitive bidding.)

Very likely success of the "Quo Vadis" policy would mean that in the future other outstanding films would be sold on an auction basis for their most important engagements. It is conceivable that, in the long run, such a method would be mutually beneficial. However, it is to be hoped that a sales method of this kind be reserved for the smallest possible number of truly meritorious attractions. Extensive use of bidding probably would increase friction and turmoil in the industry.

All exhibitors, whether they are in a position to consider bidding for the picture or not, have a stake in the success of "Quo Vadis." Coming at the time that it does, this great film has important values for the industry as a whole. It would be a serious blow to the prestige of the industry and a deterrent to the production of high budget films if "Quo Vadis" did not achieve a commensurate gross.

Spectacles fall into a definite motion picture category. The industry needs a certain number of them. Audiences have always liked films produced and directed in the grand manner. Spectacles realize to an extraordinary degree the peculiar resources of the film medium. For instance, "Quo Vadis" as a home television show is unthinkable. It is a type of entertainment that belongs to the broad sweep of the theatre screen.

Gross reports of the two New York theatre engagements to date show clearly that plenty of patrons are willing to pay increased admissions to see "Quo Vadis." So far as the relationship of negative cost to admission price is concerned, those advanced prices represent real bargains.

■ ■ ■

Pioneers of the Year

THE designation of Messrs. Harry, Albert and Jack Warner as "Pioneers of the Year" by the Motion Picture Pioneers was particularly appropriate because this was the year in which the Warner Brothers announced a rededication to the task of making superior films. This declaration of policy came as a result of their decision not to sell their stock interest in the company they had made great in all branches of the industry—as producer, distributor and exhibitor. The Picture Pioneers plaque presented last week to the Warners by Mr. Jack Cohn, president of the organization, saluted the Warners as "Pioneers in the true American tradition for their vision and enterprise in bringing sound to the screen; for their boundless courage in blazing a new path in screen entertainment and public service; and for their unswerving faith in motion pictures and in their industry as a bulwark of the American way of life." It is of high significance that the Warner Brothers plan to continue to contribute actively to the American motion picture.

■ ■ ■

¶ The industry may well view with satisfaction the statement made in Washington last week by Most Rev. Raymond A. Kearney, Auxiliary Bishop of Brooklyn and chairman of the Catholic Bishops' Committee on Motion Pictures which directs the Legion of Decency, that during the year "there has been an increase in wholesome and moral themes in Hollywood-produced motion pictures." Out of 365 U.S. features reviewed in the past 11 months 136 or 37 per cent were classified as morally unobjectionable for general patronage and another 162 or 44 per cent as morally unobjectionable for adults. In the same period only one U.S.-made film was condemned in contrast to 13 foreign productions.

■ ■ ■

¶ Surprising as it may seem, the directors of the Variety Clubs' Will Rogers Memorial Hospital are more anxious to spread information than collect money (though the latter is very much needed). The hospital is ready to provide the finest care, free of all charge, to all members of the entertainment business and their immediate families who are now or in the future will become tuberculosis patients. No one should have to be reminded what a blessing it is to have available this wonderful institution. As a tribute to the work being done, and as a kind of personal insurance, all are earnestly invited to make a contribution to the Christmas Salute to the Will Rogers Hospital now under way in each exchange area.

Letters to the Herald

A SHOWMAN'S RECIPE FOR TRADE PROGRESS

To the Editor:

The motion picture industry—production, distribution and exhibition—has much to gain from research, cooperation and mutual understanding of each other's present-day problems.

Unlike most other industries of equal size and importance, our industry has failed to work together in harmony and understanding. We have failed during our rapid growth period of the last 25 years as an industry to work together for our mutual benefit and to find out what our customers want to see, how best to advertise and promote, and the best way to present our product. We have been much too content — indeed, we have each been egotistical in our thinking—and we have sought no outside expert advice on our many problems, such as public opinion regarding our product or how best to operate our theatres.

▼ ▼ ▼

While other large industries—like steel, automotive, electronics, textiles, retail merchants, etc., were taking a regular percentage of their income for research and study of their markets and their product, how to expand their markets and how to increase the number of customers, we have gone blindly on our individual way, believing that each succeeding year would be better than the previous one.

We even failed in these good years to understand each other and to sympathetically recognize the many complicated problems of production, distribution and exhibition. We have never understood each other and we have never had mutual confidence and trust in each other. The same old complaints between production, distribution and exhibition exist—such as:

"The exhibitor is paying too little."
"The producer is charging too much."
"Distribution is falling down."
"The pictures are no good."
"The theatres are in a run-down condition and need to be modernized," etc. etc.

Some of the complaints have merit. Surely, honest exhibitors must blush at the law suits brought against dishonest exhibitors, and some producers and distributors must be embarrassed by certain tactics used by others.

We now face problems such as:

Higher cost of production.
Higher cost of distribution.
Higher cost of operating theatres.
How best to advertise.
What pictures should be roadshown, and at what admission prices?
Should admission prices generally be increased?

In addition to these, we are faced with competition from many new sources that are trying to capture a portion of the amusement dollar, such as stock car race tracks, increasing amount of night baseball, professional football, and, of course, television and countless other smaller or larger forms of amusement.

In addition to all of that, we have changing conditions. Many families are tied down at home because of young children and no domestic help; a trend toward owning a small home or shack in the country or at the seashore for weekend recreation, and the buying of most everything—from the home to the clothing we wear—on the installment plan.

▼ ▼ ▼

It is time that we stopped being ostriches —and looked squarely at all the facts and decide what can be done. We should study these problems together and with experts to help us find the right answer to "How to increase theatre attendance," and all of this should be done through mutual cooperation rather than by a guess method or by trial and error.

We should make a real study of:
What kind of a program do our patrons really want?
Should prices at the box office be increased across the board nationwide?
Should we first roadshow a larger or smaller number of pictures?
And the reason why these conclusions are logical and sound.

We should ask ourselves the questions:

Are we as an industry advertising as well as we should?
Are exhibitors doing all they can and should to keep their theatres attractive and to properly promote regular attendance?
Are double bills sound and necessary?

For over 3,000 years people have assembled together for their amusement, recreation and entertainment. Surely there is a needed and necessary and economic place for the motion picture theatre in the lives of the American people, and under proper management always will be, provided, however, that we as an industry learn to work together in the solution of our problems in order to meet the changing demands, conditions and requirements of our times. We must keep pace with progress.

The first answer to our problem lies in the ability of production, distribution and exhibition to work in harmony. Let's stop this name-calling and unnecessary complaining and get down to the real business of knowing what to do and how to do it. Let's admit our errors, mistakes, selfishness, greed, faults and short-sightedness, then let's all together as an industry put up the money needed to study and research all of our problems, then when we get expert advice let's be big enough to follow it even if we all do not agree. This industry is at the crossroads, and the choice is so plain it may be hard to believe and understand what we see.

Either (a) we continue to fight and sue and cheat and eventually ruin this great industry, or (b) we work together—production, distribution and exhibition — in peace, harmony and understanding, and with honesty, integrity and character, which will lead us on to a bigger and better and more solid future.

Let's make no mistake, this industry of ours is as big and fine as we, the men and

(Continued on opposite page)

WHO HE IS

"Letters to the Herald" this week is devoted entirely to an interesting communication from Morton G. Thalhimer, president of Neighborhood Theatres, Inc., and one of the best known showmen in the Richmond, Va., and Washington, D. C., areas. Mr. Thalhimer is a member of the executive committee of Theatre Owners of America, and a member of the board of directors of the Virginia Motion Picture Theatre Association.

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November 24, 1951

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HERALD Industry Opinion Institute is greeted enthusiastically Page 16

20TH-FOX reports 39-week net profit of $2,147,628 Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

EXHIBITION shouts loudly with one voice: No films for TV! Page 19

CEA in Britain weighs possible changes in its constitution Page 21

REPUBLIC plans to spend $15,000,000 next year on product Page 24

MPEA responsible for remittances of $8,607,040 in five years Page 24

WEITMAN honored as New York Paramount marks 25th anniversary Page 25

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CHARLES NILES typical small town exhibitor and business man Page 31

LEGION of Decency report finds film of better moral tone Page 34

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► A number of exhibitors feel that the prevailing admission prices are too low so look for further tests of small increases in the scales to determine patron reaction. Some theatres in large cities, especially subsequent runs, have found that a decrease in admission price results in no increase in attendance. It follows that if a general increase does not hurt attendance a theatre stands to improve its gross by increasing regular prices.

► Substantial tightening in the supply of many types of consumer goods, predicted for the first quarter of 1952 by Government experts, should result in the public having more money available for recreation spending, including theatre attendance. By that time the period of conversion to defense manufacturing which has tended to somewhat restrict employment in some major cities will be over.

► Any exhibitor planning to refurbish or remodel his theatre during 1952 had better make his plans and secure the necessary materials (and Government permits, if needed) as soon as possible.

► Prospects of theatre color television were dimmed this week by the National Production Authority's order extending the recent ban on home color television development to theatre sets. Only experimental work will be permitted in both color television fields. Television receiver manufacturers also are not permitted to make adapters or converters for color TV.

► The RKO-Hughes situation should come to a boil this winter with a proxy fight coming up before the RKO Theatres annual meeting next month and with Howard Hughes making substantial purchases of RKO Pictures stock, adding to the controlling block he now owns.

► Exhibitor leaders have a new argument in their fight against the milking of big pictures in long first run engagements. The "sense of immediacy" which television has given the public tends, it is said, to make highly pre-sold pictures valuable only in their first few weeks of run. After that the public considers them old hat.

► When even the lawyers agree that too much litigation is affecting the operation of the industry, it's news. This week Emmett Thurmon of Thurmon, Gregory and Taylor of Denver, Colorado, in a letter to the Department of Justice (copies to Mitchell Wolfson, president of the TOA) said that many charges of unfair trade practices, including the charge that block-selling is continuing in spite of the decree, could be settled by arbitration.

► European countries importing films from both the west and the Iron Curtain nations are facing a ticklish problem of censorship in deciding which pictures to permit in and which to keep out. Uproar resulted in Holland recently when the censorship board there banned two American anti-Red films, but let in a Communist production made in East Berlin. As the cold war increases in intensity, fence-sitting will become more and more precarious.

Progress Recipe

(Continued from preceding page)

women in it, will and can by our own efforts make it.

Let's pattern our over-all thinking after the other great industries, where the manufacturer, distributor and retailer realize that they are friends and business associates, and that each one is necessary and essential for the success of the other.

We have come a long way in the last 25 years, and there is no reason to contemplate that if we will put aside our petty thinking and jealousies and misunderstandings that we cannot continue to grow and prosper and fill a bigger and more important part in the lives of the American people, as well as peoples all over the world than ever before.

The minimum that is needed now is mutual understanding and a willingness to pull and work together.—*MORTON G. THALHIMER, president, Neighborhood Theatres, Inc., Richmond, Va.*

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This week in pictures



AS REPUBLIC PICTURES opened its new Dallas office. In attendance were, above, E. H. Rowley, president of Rowley Enterprises; John J. Houlihan, branch manager; Mrs. Rowley; and James R. Grainger, executive vice-president in charge of sales and distribution for Republic.



ON THE SET of Nat Holt's "Silver City" at Paramount. Exhibitor Marsh Gollner, of the Shore Theatre, Milford, Del., and the Island and New theatres, Chincoteague, Va., and his wife, are shown the sights by star Richard Arlen.

AS AMERICAN THEATRES reopened its remodeled Morton Theatre, Dorchester, Mass., right. In array are "Detective Story" performer Horace McMahon, circuit president Samuel Pinanski, model Juli Dane, and district manager Harry Wasserman.





SIGNING the contract for 1952 United Artists product, at Paramaribo, Dutch Guiana. Seated, Emile De la Fuente, owner of the Tower and Bellevue theatres; left, manager M. Kopensky; right, UA Trinidad manager Albert Steinhardt.



FRANK SHAFFER, manager of the Dixie Theatre, Staunton, Va., is Warner Brothers' "Best Summer Showman," the home office announced this week. He won in a contest held during June, July and August, and entered by all Warner circuit managers.



TREMENDOUS BUSINESS and prospects for MGM's "Quo Vadis" are discussed at the New York home office by Sam Zimbalist, left, producer of the epic, and Silas Seadler, MGM advertising manager. The picture has broken records in its New York run at the Astor and Capitol theatres.

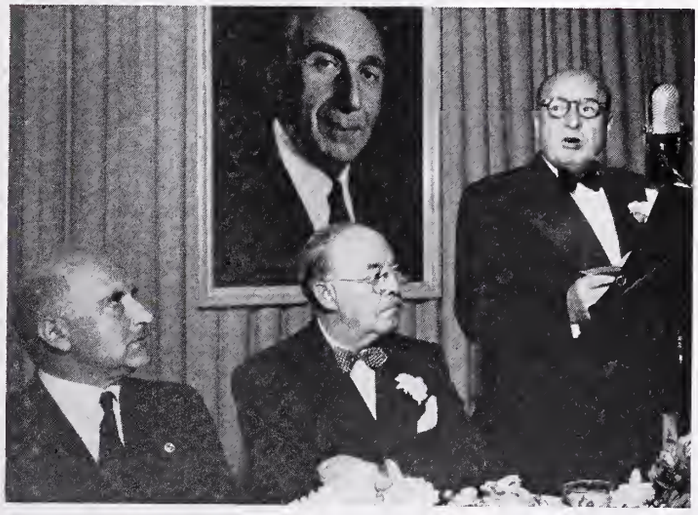
PIONEERS HONOR WARNERS AT ANNUAL GATHERING

THE TWELFTH ANNUAL gathering of the Motion Picture Pioneers, in New York's Waldorf-Astoria, the evening of November 15—honored the Warner Brothers, Harry, Jack, and Albert, as "Pioneers of the Year." The occasion noted the beginning of talking pictures 25 years ago, to which the brothers contributed so much. In accepting the citation, Harry Warner remarked in part: "A gathering of pioneers in this industry or any other industry must have a real justification in these times. If we have come here tonight not to honor ourselves, but with a sense of inner conviction . . . of what we owe to the world rather than to ourselves, then tonight's occasion is devoted to a true cause."

[Pictures by the Herald]



PRESENTATION of the citation plaque by Jack Cohn, left, Pioneers president, to Jack, Harry, and Albert Warner.



ON THE DAIS: above, Mario Giannini; Jack Cohn, Pioneers president; and Al Lichtman, toastmaster of the evening



HARRY BUCKLEY, Willard McKay, Fred McConnell



GEORGE GIROUX, J. H. Haffberg, Nate Golden



FRANK FOLSOM, John O'Connor, Albert Warner, Sam Dembow



VANCE SCHWARTZ, Maurice Bergman, Charles Feldman



RIGHT: Edward Rugoff, Abe Waxman, Jack Levin





ADDITIONAL HONORS for the Warner Brothers later in the week, as the Theatre Owners of America also gave them a plaque. In order are S. H. Fabian, Jack L. Warner, Mitchell Wolfson, TOA president, Albert and Harry Warner, A. Julian Brylawski, and Samuel Pinanski.

ABOVE: Adolph Zukor Nate Blumberg, Ted Curtis



RIGHT: Stanley Sumner, Abe Weiner, Harry Goldstein, Al Somerby



MARILYN MONROE, left, extends Thanksgiving greetings in behalf of 20th Century-Fox, whose current clicks "David and Bathsheba," "The Desert Fox," "The Day the Earth Stood Still," "Anne of the Indies," and "Let's Make It Legal" are adding to the holiday spirit across the nation.



EVERYONE LOVES MITZI GAYNOR, right, in the opulent Technicolor musical song-and-dance splash, "Golden Girl," which teams the talented miss with Dale Robertson, Dennis Day and James Barton. San Francisco opening last week rocked the City by the Golden Gate.

"POWER-PACKED," is the description for "Fixed Bayonets!," right, hard - hitting Korean battle drama, which had its big-time world premiere this week at New York's Rivoli theatre. A December release, it features Richard Basehart (left), Gene Evans (right), and Michael O'Shea.







3 GOOD REASONS, at the left, why "I'll Never Forget You," 20th Century-Fox's Technicolor romance, is a box office-powered December offering are Tyrone Power, Ann Blyth and Michael Rennie.

CHRISTMAS SPRUCING-UP is undertaken early by Clifton Webb to the bubble-gum accompaniment of Tommy Rettig in "Elopement," the mile-a-minute comedy going out to theatres this year as a special present from 20th Century-Fox.

(Advertisement)

TOA DEMANDS FLEXIBLE NATIONAL SALES POLICY

Urges Efficient System of Arbitration; Grievance Unit Meets in Charlotte

The Theatre Owners of America has gone on record as opposing national sales policies which permit no deviation to take care of local conditions, and supporting "an efficient, inexpensive" system of industry arbitration.

These views were made known as the national exhibitor organization entered one of the most active phases in its history. Last week, at the Hotel Astor in New York, a meeting was held by the TOA executive committee. This was followed immediately by the first of a series of six regional meetings, attended by some 70 exhibitors and circuit operators from New England and the mid-Atlantic states.

Carolina Exhibitors Hold Annual Convention

Early this week, some 500 delegates registered at the 38th annual convention of the Theatre Owners Association of North and South Carolina in Charlotte, N. C. Held in conjunction with the convention was the first grievance meeting at which a special panel dealt with individual complaints from exhibitors of the southeast.

TOA's strong stand on national sales policies was voiced by Mitchell Wolfson, president, at a trade press conference held during a recess of the New York regional meeting. Said Mr. Wolfson:

"The practice of a single national sales policy being imposed on every exchange area without regard to local economic and purchasing problems" will be combatted as much as possible. Part of the plan to fight the situation, he added, was to set up a survey in the state of Virginia, to determine if admission prices are equitable, and if the promotion and exploitation activities are in line with the conditions of the area. The survey, to be conducted by a national research agency, was proposed by Morton Thalhimer of Virginia, who first suggested a national survey.

May Use University Research Facilities

It was felt that Virginia could best offer a "pattern" or representative picture of local conditions in relation to the national sales policies of the distributors. According to Gael Sullivan, TOA executive director, it was likely that the research facilities of Harvard or Princeton would be employed in the Virginia project.

Mr. Wolfson also had this to say on the sales policy matter: General sales policy "is necessary, but it must not and should not be so arbitrary that branch managers are not permitted to negotiate fair deals to producer

(*Continued on following page*)



Photos by the Herald

***ARBITRATION** the subject, as Herman Levy, TOA general counsel, speaks above. Listening are Wesley Sturgis and Gael Sullivan.*



***AUDIENCE, right:** Sam Rosen, Sidney Lust, J. J. O'Leary, Harold Blumenthal.*



THORNTON SARGENT, Thomas James, Mitchell Wolfson, TOA president, and John Rowley.



SEATED: Harold Eskin, Morton Thalhimer, Ed Fay, and Byron R. Linn.



STANDING: Samuel Pinanski, Maury Miller, Albert Pickus, E. D. Martin.

TOA DEMAND

(Continued from preceding page)

and exhibitor based on the local problems. . . . Production must be encouraged to produce better pictures through higher income (but) maximum income is not always recovered by highed admission prices on higher film rental terms.

"With the advent of better pictures I fear ever mounting problems of more and more 'road shows' and so-called 'road show' picture deals and more exhibitor complaints on this problem".

TOA Arbitration Policy Reiterated by Levy

The TOA stand on arbitration—recently a much warmed-up subject since Allied States Association approved the setting up of a specific all-industry, all-inclusive plan—was reiterated at the regional meeting by Herman M. Levy, TOA general counsel. Attending the meeting was Wesley A. Sturges, dean of the Yale Law School and chairman of the board of the American Arbitration Association, who outlined the history and achievements of arbitration.

Mr. Levy said: "TOA is now, as it and its predecesors have been, in favor of an industry system of arbitration operated on an efficient, inexpesive basis. It is still willing at any time to sit down around the conference table without pride of authorship to work out the mechanics of such a system; thereafter to seek the Department of Justice's approval. . . . "

The question of handling grievances was also discussed in New York. Mr. Sullivan indicated to the press that eventually national selling disputes would be dealt with by national TOA, while local and individual complaints would be discussed with the companies by the theatres involved, after advice has been obtained from TOA headquarters.

The regional complaints would be taken care of in the following way: the chairman of the six TOA regionals will appoint as many committees of three as there are exchange centers in the respective regions; these committees will forward the grievances to the regional chairman who will, if necessary, relay them to the special grievance board to be set up at TOA headquarters. The board will then try to reach a settlement with the sales managers. The six TOA regionals are centered around Atlanta, Chicago, Dallas, Denver, New York and Los Angeles.

Names Are Listed Of Regional Chairmen

The chairmen of the TOA regional units are S. H. Fabian, New York; E. D. Martin, Atlanta; James Coston, Chicago; John Rowley, Dallas; F. H. Ricketson, Denver and Charles P. Skouras, Los Angeles.

At the regional meeting in New York, Albert Pickus, executive committee member from Stratford, Conn., and civil defense director in that area, called on all TOA leaders to spearhead an all-out campaign to arouse public interest in the civil defense program.

The executive committee also: set September 14-18 as the 1952 convention dates, at the Shoreham Hotel, Washington, D. C., with Julian Brylawski as the convention chairman; voted to hold the TOA midwinter board meeting in Los Angeles January 28-30; named Walter Reade, Jr., to head a committee arranging for a trade show in conjunction with the convention; approved Mr. Sullivan's proposal for the establishment of TOA associate memberships and training schools for exhibitor personnel; approved a Council of Motion Picture Organizations plan for the production of a WAC and WAVE recruting trailer; named Mr. Wolfson as TOA delegate to the next COMPO seminar, and announced that COMPO would be urged to invite TOA regional units to membership.

At Charlotte, the grievance meeting got under way Tuesday morning, with Mr. Martin as chairman, and other members including Mr. Levy, Mr. Sullivan, and Mrs. Walter Griffith, executive secretary and treasurer of the organization.

Exhibitors Are Frank In Voicing Complaints

Those who appeared at the closed session of the panel took Mr. Martin at his word when he made a strong plea that exhibitors get everything off their chests, that they document their complaints "chapter and verse," and that they stand together with other exhibitors. He added that it is a favorite strategy of distribution to divide and conquer.

The complaints included charges relating to print shortages, "blind" checking, forcing of features with tie-in bookings, pre-releases, moveovers, and 16mm competition. And the charge that "distribution has created artificial competitive situations where they had established no 'rules of the game' that exhibition could live by," touched off a drawn-out and dynamite-laden discussion of bidding and clearances.

The meeting of the grievance panel, scheduled to take place during the Tuesday morning session only, grew so "hot" that it was decided to continue for the rest of the day. Mr. Sullivan said that from the exhibitors' viewpoint, the session was highly successful although he did not reveal everything that went on behind the closed doors.

The first complaint was registered by Hugh M. Sykes, Jr., of the Queen City Booking Service in Charlotte. Mr. Sykes discussed the evils of blind checking and abuses that come from assistant checkers hired by the ones originally employed to do the job. He also disputed the claim that 2½ persons per car was the average in drive-in theatres. On 100 cars entering, he added, the count would be wrong by 50 admissions if there were only two persons in each car. Mr. Sykes received support from other exhibitors on his claim.

Print Situation Brings Charges

The print situation brought further complaints and discussion, as did a brief by S. T. Stoker on "forcing of features, tie-in bookings—forcing two or three mediocre pictures in order to get a good one."

Mr. Martin expressed confidence that the next TOA regional meeting at Atlanta early in January, following the formula set in New York and Charlotte, would be one of the most constructive moves made by TOA to resolve trade practice problems as they affect exhibition.

It was apparent from the subjects brought up by the individual exhibitors at the grievance meeting that their problems could be applied to almost any area in the country under varied economic conditions.

Earlier, the convention at large heard addresses by Mr. Sullivan, Mr. Wolson, Mr. Levy and Alfred Starr, from Nashville, a member of the board of directors. Mr. Starr condemned the mushrooming of competitive bidding as an alternative to what he described as an alternative to block booking and other trade malpractices eliminated by the anti-trust consent decree. "We never dreamed that the alternative to affiliated chains, with their crushing buying power, would be competitive bidding, which is the greatest evil of all". On arbitration: "TOA is ready and eager for positive action. I wish I could say as much for another exhibitor organization. . . . "

Mr. Sullivan discussed ways and means of the exhibitor improving his business and public relations; Mr. Levy dealt with the Allentown drive-in case; and Mr. Wolfson indicated that there was a probability of the Academy Awards ceremony in 1952 being telecast to theatres. This idea is currently under consideration.

Bryant Is President, Sams Vice-President

Robert E. Bryant of Rock Hill, S. C., was elected president. He succeeded A. Fuller Sams Jr., of Statesville, N. C., convention chairman, who became vice-president along with Harold Armistead of Easley, S. C. Mrs. Griffith was reelected to office and the following were named to the board of directors: Howard Anderson, Mullins, S. C.; H. E. Buchanan, Hendersonville, N. C.; George D. Carpenter, Valdese, N. C.; J. B. Harvey, Clover, S. C.; Harry Cooke, Mt. Olive, N. C.; Howard McNally, Fayetteville, N. C.; Worth Stewartt, H. F. Kincey and J. F. White, Jr., all of Charlotte, W. H. Hendrix, Jr., Reidsville, N. C.; Mr. Starr, Roy Rowe, Burgaw, N. C.; J. H. Webster, Elizabeth City, N. C.; and Albert Scottile, of Charleston, S. C.

SEES POSSIBLE SHIFT OF DRIVE-IN POLICY

Discussing the Allentown Drive-in case in which the circuit court of appeals supported the drive-in right to negotiate for first-run product, Herman M. Levy, Theatre Owners of America general counsel, told the Charlotte convention of the Theatre Owners of North and South Carolina that if the decision stands, distributors will have to revise their drive-in sales policies. This would naturally affect the sales policies as they govern conventional theatres.

THE NEW Normandie THEATRE

is grateful to M-G-M and Radio City Music Hall

To those of us in the glamorous business of bringing pleasure to millions, there can be no event more exciting than the opening of a wonderful new theatre . . . with a wonderful new picture!

Such a gala occasion will occur on December 6th when the town's fabulous new playhouse, THE NEW NORMANDIE, will open its doors to the movie-lovers of New York. And to make the inaugural complete and perfect, we are proud to announce that we will present as our first attraction the picture plum of the year, M-G-M's Technicolor production, "PANDORA AND THE FLYING DUTCHMAN."

We could not have foreseen such an unprecedented stroke of good fortune when we scheduled the opening date of our theatre. But a very happy series of circumstances occurred. "PANDORA AND THE FLYING DUTCHMAN" was originally booked into the Radio City Music Hall. However, the record-breaking run of "An American In Paris" at that theatre, and prior commitments for another picture to accompany the famous Christmas Show, made it obvious that "PANDORA" could not enjoy the extended engagement it so richly deserved. Therefore, by special arrangement with M-G-M and Radio City Music Hall, we are able to bring you the premiere of "PANDORA."

This marks the first time in New York's theatrical history that an M-G-M entertainment of such spectacular stature and importance will play upon the screen of an intimate theatre. It is proof of the fact that in its policy, as in its luxury, THE NEW NORMANDIE is truly the theatre of the future created in the present.

We urge you not to miss M-G-M's "PANDORA AND THE FLYING DUTCHMAN." This enchanting romance stars brilliant James Mason and glorious Ava Gardner (ravishing in Technicolor). In story and in setting, it is simply magnificent, having been filmed on the sea-coast of Mediterranean Spain. We invite you to share with us the excitement of opening THE NEW NORMANDIE with this special film presentation. It makes a showman's dream come true! And we know that your pleasure will match our pride.

The Management, Normandie Theatre

AN IMPORTANT AD IN THE NEW YORK PAPERS!



M-G-M presents

JAMES MASON · AVA GARDNER

in

PANDORA AND THE FLYING DUTCHMAN

COLOR BY Technicolor

PREMIERE THURSDAY EVENING
DECEMBER 6TH, AT THE NEW

Normandie
THEATRE
57th Street at 6th Avenue

with NIGEL PATRICK · SHEILA SIM · HAROLD WARRENDER · MARIO CABRÉ

Written and Directed by ALBERT LEWIN · Produced by ALBERT LEWIN and JOSEPH KAUFMAN
(For Dorkay Productions, Inc.)

LANDSLIDE OF ENTHUSIASM GREETS OPINION INSTITUTE

On November 10, the Quigley Publishing Company announced the formation of The Herald Institute of Industry Opinion. Here is a progress report highlighting developments to date:

Exhibitors in the 48 states, the District of Columbia and Canada have reacted in deluge-like proportions. These are the reactions, typical of hundreds thus far received:

"I think you are doing a fine thing. The Institute should prove of considerable value. . . . Constitutes a long-felt need in coordinating, informing, advising and generally combining opinion never before approached in the long history of motion pictures. . . . Combined thinking of all branches is very necessary during these trying times. . . . An innovation in trade journalism which has a tremendous potential for benefit of every branch of our business, and equally for the public. . . . A most constructive idea. . . . Much needed. . . . A concrete example of moving forward in our business."

The overwhelming response from showmen encompasses the entire exhibition structure: first run operations in key cities, neighborhood first runs, subsequent runs through their entire gamut, small town first runs, drive-ins, last runs in urban centers and exhibition leaders representing Allied, TOA and theatre associations unaffiliated with either.

Reactions from distribution was no less impressive. Company presidents, general sales managers, assistant general sales managers, divisional and district managers in the field, sales representatives of independent producers, advertising and publicity executives, all hail The Institute in these typical comments:

"The results of your findings will be of great benefit to the industry. . . . A most important contribution. . . . The need has long been felt. . . . We feel this is a great progressive step. . . . Can only bring good results. . . . An important step. . . . An extremely constructive move. . . . A fine idea. . . . Deserves the highest commendation as a constructive force for the general industry welfare. . . . A wonderful idea."

Hollywood is tremendously interested and, perhaps, even intrigued. A ranking studio executive writes: "You have a splendid idea". A producer observes: "The Institute can only serve a constructive purpose". Another producer says: "I am very enthused". A third: "The Institute should prove helpful in solving industry problems". A noted producer-director: "This is a fine idea."

From the three major divisions of the industry has poured in a wide assortment of interesting comment suggesting problems, topics and areas of industry opinion in which The Institute might function. All of these suggestions are being studied and carefully weighed for immediate and future application. From them will be drawn the subjects to be embraced in the inaugural Opinion Form, preparation of which is now actively in progress.

A diligent search of the record—and of memory, too— reveals no publishing project in the long history of MOTION PICTURE HERALD which has aroused such widespread interest so spontaneously and so enthusiastically as The Herald Institute.

In less than two weeks the vote is in and it's a landslide.

Ask Restrictions on Stars' TV Activity

Members of Iowa-Nebraska Allied requested film producers to forbid TV appearances of their stars on weekends, in a resolution passed at the Allied meeting in Omaha November 14. Approving all resolutions passed at the recent national Allied convention in New York, the members also asked the national board to prevent producers from releasing their product to television until 10 years after the films have been released to theatres.

Elect New Board of MPTA of Ontario

Elected to the new board of directors of the Motion Picture Theatres Association of Ontario at the annual meeting held in Toronto recently were: Morris Berlin, Somerset theatre, Ottawa; Don Gauld, Odeon Theatres of Canada, Toronto; Angus Jewell, Jewel theatre, Cannington; H. C. Dick Main, Capitol theatre, Listowel; Harry S. Mandell, Twentieth Century Theatres, Toronto; J. D. McCulloch, Iroquois theatre, Petrolia; W. J. McLaughlin, Espanola theatre, Espanola; Harland Rankin, Plaza theatre, Tilbury; Lou Rosefield, Westdale theatre, Hamilton; Floyd Rumford, Kineto theatre, Forest; Morris Stein, Famous Players Canadian Corporation, Toronto; William Summerville, Jr., B & F Theatres, Toronto.

Allied of Western Pa. Will Hold Convention

Allied Motion Picture Theatre Owners of Western Pennsylvania will hold its 31st annual convention November 26 and 27 at the William Penn Hotel, Pittsburgh. The first day will feature talks by Max Youngstein, United Artists; Jerry Pickman, Paramount; Dan Terrell, MGM; and Jack Jackson, National Screen Service. The second day will feature talks for exhibitors; and Abram F. Myers will be a chief speaker.

Fox Profit in 39 Weeks at $2,147,628

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatres, Inc., today reported consolidated net earnings after all charges for the 39 weeks ended September 29, 1951 of $2,147,628. After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net earnings amounted to 69 cents per share on 2,769,396 shares of common stock outstanding. The preferred stocks were both retired in full on July 13, 1951.

For the third quarter ended September 29, 1951, the consolidated net earnings after all charges were $1,076,515. This amounted to 39 cents per share of common stock. The improvement continues into the fourth quarter. The earnings for the second quarter of 1951 were $196,337. The earnings for the third quarter of 1950 on a comparable basis were $1,912,142 (including income of prior years of $875,369 from countries with currency restrictions), equal to 65 cents per share of common stock.

The consolidated net earnings after all charges reported by the corporation for the comparable 39 weeks of 1950 were $6,595,723 (including income of prior years of $2,401,210 from countries with currency restrictions), which after deducting preferred dividends amounted to $2.24 a share on the 2,769,168 shares then outstanding.

A quarterly cash dividend of 50 cents per share on the outstanding common stock of the company has been declared, payable December 21, 1951 to stockholders of record December 5.

Condemns "Clearance By Subterfuge" Practice

"Clearance by subterfuge," described as the practice of distributors in forcing some theatres into sub-run positions by claiming unavailability of prints, was condemned in a resolution passed by the Allied Theatre Owners of Indiana at its Silver Anniversary convention in Indianapolis November 15. The ATOI called on distributors to provide sufficient prints to serve all theatres normally playing a film on the same day. The meeting also voted approval of all resolutions passed by the national Allied convention.

General Precision Net For Quarter $124,048

Net sales of General Precision Equipment Corporation and its subsidiaries for the year's third quarter ended Sept. 30, 1951, declined to $6,950,481 from $7,408,149 for the corresponding period in 1950. Net income for the quarter amounted to $124,048, equal to 21 cents a share on the common stock, compared with earnings of $299,438 or 50 cents a share for the like 1950 quarter.

EXHIBITION SHOUTS OUT AS WITH SINGLE VOICE: SELL NO FILMS TO TV!

Results of a MOTION PICTURE HERALD survey dispel once and for all any belief that exhibitors' opposition to the sale of the Hollywood product to television has been exaggerated.

To a list of representative exhibitors, large and small, in city and rural areas throughout the United States and Canada, the HERALD put the following question: What would happen to your business if the producers were to sell motion pictures made for theatres for use on television (either regular television or subscriber-fee television)?

THE prospect of the release of new, major Hollywood product to television is a nightmare that has haunted exhibitors' dreams ever since that now lusty medium was "just around the corner." To gauge the nature and extent of exhibitor opposition to and fear of that eventuality,* Motion Picture Herald *asked theatre operators in representative areas to report, as objectively as possible, what they considered would be the effect on their box offices if such pictures were released. The answers are presented here.

Most Agree Release Would be "Ruinous"

The response, one of the heaviest ever received on this type of HERALD poll, showed the exhibitors unanimously agreed that such a policy could have nothing but harmful effects. Within this framework, answers ranged from the hopelessly pessimistic to the relatively optimistic, from passive acceptance of the inevitable to a call for aggressive action to combat greater TV inroads.

In attitude, answers ranged from the laconic "Are you kiddin'?" from Irving Dashkin, Savoy theatre, Jamaica, N. Y., to the more reserved "I think it would be very detrimental" of J. R. Partlow, Prairie Lake, Orlando, Fla. "Ruinous" was used to describe the projected situation by F. W. Davis, Davis Theatres, Morganton, N. C., and the Roger theatre management, Brooklyn, N. Y.

J. K. Jameson, Joy, Bald Knob, Ark., said simply, "It would close our doors," and was joined in the exact words by Otis S. Page, Lincoln, Damariscotta, Maine; Otto Saitz, Berry, Berrien Springs, Mich.; Joseph Kahalka, Auditorium, Plum City, Wis., and K. Anderson, Liberty, Astoria, Ore.

Estimates of Theatre Closings Run to 90%

While all agreed with James D. Kent, Preferred Theatres Corporation, San Diego, Calif., that "the theatre business as we know it today" would be destroyed, some even went so far as to estimate number of theatre closures and percentage decline in attendance. George Atton, Granada, Reno, Nev., sees 25 per cent of the theatres shutting down; George Kelloff, Ute, Aguilar, Colo., 75 per cent; and Jack Goldman, Aero, Santa Monica, Calif., 90 per cent. Declines in theatre attendance were estimated at 50 per cent by Roy Hill, Fox Esquire, Kansas City, Mo.; Richard Neff, Indiana, Indiana Harbor, Ind., and Charles E. Thompson, Gem, Pioche, Nev.; and up to 75 per cent by Eric Brown, Plymouth, Plymouth, Wis.

Vincent A. Choate, Shea, Turners Falls, Mass., said if top films were televised, theatres could expect to gross no more than 25 per cent of normal, which he said would be comparable to the situation found when boxing matches have been televised.

Many of the exhibitors modified their fears by saying that effects on the boxoffice would be directly dependent on the quality and age of the films sold to television. According to W. L. Bendslev, Community Playhouse, Wellesley Hills, Mass., "today's mediocre TV programs have been responsible for our inability to operate at a profit. Improvement of those programs would be even more disastrous to us." The same views were expressed by A. E. Massman, Park, Columbia Falls, Mont.; R. D. Goldberg, Circuit, Omaha, Nebr.; and Elmer Balaban, H & E Balaban, Chicago.

"Theatres cannot sell something that others give away," said Frank J. Cook, Crest, David City, Nebr. "Again it depends on the quality. If Hollywood 'sells the theatres out' by making available to TV—free or paid—current top product, why go to a theatre?"

W. H. Hume, Fox Midwest Theatres, Kansas City, Mo., confided: "I shudder to think how the bottom would go out if television ever gets quality shows on the home screens. It is only the fact that our pictures are good and the television shows bad that keeps the few coming today!"

G. Carey, Stadium, Caruthersville, Mo., suggested "pictures should be at least three years old before shown on television." A. E. McClure, Pawnee Drive-In, Wichita, would extend the limit to pictures five or more years old to minimize the adverse effects on the boxoffice. A. Stoltz, Wilton theatre, Los Angeles, favored Mr. McClure, by inference anyway, saying "if they (television stations) ever get quality pictures, even as old as three years for free—brother, we are in trouble."

Subsequent Run Owners See Very Real Danger

Suburban, small town and last run exhibitors felt they were the ones who would feel the pinch first and to the greatest degree. According to K. H. Ball, Royal, Brownstown, Ind., "My theatre is in a small town and if producers sell to television we will be the ones hurt most. The reason is due to our playing pictures 30 to 120 days after the city houses. Television would make pictures available to all in a much shorter time."

This opinion was shared in practically the same words by Albert Krieger, Krieger theatre, Gackle, N. D.; J. B. Geizentanner, Ideal and Liberty, Emmett, Idaho; J. P. Callahan, Jr., Newton, West Newton, Mass., and S. Stocker, Myrtle, Detroit.

Accepting without equivocation the idea that effects of product sale to television would be disastrous to all exhibitors, some went on to speculate on effects to communities.

Sees Disastrous Effect On Real Estate Values

"The motion picture theatre," said John Tatu, Nortown, Detroit, "is a one-purpose building, made solely for the exhibition of motion picture films. As an exhibitor, I contribute to the support of the city through taxes. If the producer sells out the exhibitor, the motion picture theatre could fall into the category of a thing of the past, such as the horse and buggy. My contribution and that of all exhibitors throughout the country would cease, and city governments would have a lot of one-purpose buildings on their hands and, need I mention, less revenue from city and county taxes."

The tax-loss idea also was put forward by Frank Lesmeister, State, Blair, Wis., and Walter J. Auel, Fort, Montfort, Wis.

D. T. Campbell, State and Sun, Central City, Nebr., said "this would be

(Continued on following page)

NO TV FILMS

(Continued from preceding page)

the last straw, not only would the theatres be forced to close, but the business man on the street in the small town would then realize the amount of business that is brought to town by the theatre."

L. C. Friedman, Normandie, Los Angeles, waxed fanciful on more or less the same line. "In 195?" he sees "a new way of life upon us." With television bringing us first class pictures, as well as taking us to night clubs, football and baseball games, etc., Mr. Friedman sees us all saving the wear and tear on our cars by staying home and watching programs brought to us by automobile companies. "As a matter of fact," he says, "many who have something to sell are making it completely unnecessary for us to have to buy."

The end result, he concluded, would be more and more people out of circulation which would mean money out of circulation and, as a consequence, a slowing down of all economic progress.

Believes Producers Would Lose Revenue in Process

The fact that producers might, in the long run, hurt themselves as well as the exhibitors by selling the Hollywood product to TV was suggested in a number of answers. Leonard A. Edleberg, prudential Playhouses, Inc., New York, said, "Either way you put it, the producers of motion pictures for the regular motion picture theatre should not at anytime sell their product to television. Most producers of pictures who are worthy of the name have made fortunes out of the motion picture theatres and it is my considered opinion that they would be selling the theatres as well as themselves short if they were to sell their product to television."

According to Art Farrell, Perry theatre, Perry, Iowa, "producers would harm themselves irreparably by allowing their efforts to be viewed under unfavorable viewing conditions." Louis Liss, Fortway, Brooklyn, said it would be "a crusher—to both producers and exhibitors," and A. A. Erickson, Berkeley theatre, Berkeley, Calif., that it "would reduce attendance to such an extent that huge investments in theatres would be jeopardized, and possibly studios, in turn, would be hurt more than they now believe."

Referring to the producers, C. V. Martina, Rialto, Albion, N. Y., said it was like "trying to keep their cake and eat it too. It will undoubtedly spell the doom for at least half of the theatres and eventually hurt the producers too."

Others with the same opinion were S. L. Hall, Avon, Stockbridge, Mich.; L. T. Molitor, Superior theatre, Superior, Wis.; Mark R. Chartrand, Wometco Theatres, Miami, and George Wilby, 27th Ave. Drive-In, Miami.

Walter Reade, Jr., Walter Reade Theatres, New York, spoke for a large number of exhibitors when he said he felt that "the film companies making films directly for television, having no relation to regular theatre exhibition, is in the long run, a must and will be increasingly a policy of all major-producer distributors." He added, "I see no basic conflict providing that good sense and basic adherence to financial necessities which have been the guide of heads of companies to date are continually implemented in this new field."

Acknowledging that "TV is going to get motion pictures—even if they have to make the pictures," I. H. Harris, Burley theatre, Burley, Idaho, said he believed "every producer should go into the TV production field and make shows for TV. When TB is 'grown up,' they won't need full length features—15 or 30-minute programs will be what they're after—and the present producers of pictures would set the stage now to supply that demand. There is bound to be a nice profit in that end of it and the present producers could use the profits to help overhead expenses.

"If they don't do it," he warned, "others will make the shorts which will be more serious competition to our industry than the TV."

Some Would Boycott Companies Selling to TV

Julius I. London, Booth, Detroit, said flatly, "producers who get revenue from theatres should not be permitted to hurt the theatre business." He added that they will have to sell exclusively to television or theatres. A. Edward Campbell, Tropicaire Drive-In, Miami, expressed a like view, adding that he would refuse to buy pictures from a film company that serviced the same pictures to television.

The exhibitor's position should not be jeopardized by the handing over to television of stars built up and made famous in the motion picture theatre, said Garland West, Colonial, Buckhannon, W. Va. "Television is a new business," he said, "and should be built up the same as the movies of years ago." A. Marchesi, Marchesi Bros. Theatres, Amboy, Ill., followed the line of Mr. Reade and Mr. Harris, specifying that producers should make television films with unknown stars.

W. I. Gerren, Albany and Peralta theatres, Albany and Oakland, Calif., headed the list of the "studied" or "relative" optimists.

"I believe," he said, "that producers will be forced to make bigger and better pictures for the theatres to offset the cheaper and smaller pictures that will be suitable for television. The end result will be fewer pictures in theatres, increased admissions, longer playing time and greater revenue, and may lead to single bill shows. Entertainment insofar as pictures are concerned will of necessity separate itself (from television) just as the legitimate theatre separated itself from the screen. . . . I look for television eventually to enhance theatre screen entertainment just as records have made bands, symphonies and opera of wider appeal to the public."

Other "optimists" believed, along with Stan Hayden, Lyric, Monrovia, Calif., that the producers simply would not do such a thing, primarily because they could not get the revenue from television which the theatres can give them. James T. Redd, Wilby-Kincey theatres, Atlanta, said the situation depended on how films were sold to TV, and went so far as to say "if on a basis TV could not afford, as in the case of many theatres, it would help us by bankrupting TV."

Speculates on Possible Benefit in Lower Rentals

Although the product sale to television would hurt exhibitors, Roger Blankenship, Wallace theatre, Lubbock, Tex., speculated that perhaps it would help producers who, in turn, would lower film rentals. Joseph F. O'Brien, Madison, Albany, N. Y., finds solace in the character of his patrons, whom he describes as "home loving Americans who love their night at the movies" and thus, the implication is, will never completely desert the motion picture house.

This view also is shared by Ralph E. Boykin, Five Points Drive-In, Fuquay-Varina, N. C., and Charles C. Bryant, Stoney Creek Drive-In, Emporia, Va. Franklin Maury, Miracle, Coral Gables, Fla., says that as soon as the novelty has worn off, people will return to the theatres since a TV screen cannot do a film justice. With much the same reasoning, L. K. Ansell, Varsity, St. Louis, says a "majority of good theatres, of modern construction, would still be able to survive."

Word-of-Mouth Is Claimed Important

Rufus Honeycutt, Brunson theatre, Baytown, Tex., saying he realized that although people who viewed a first run picture on TV would not go to see it afterwards in a theatre, suggested that their word of mouth could greatly help a good picture at the box-office. Of course, he admitted, just the reverse would be true of a poor film, which might suffer more than it need. Oscar Hen-

(Continued on opposite page, column 2)

NO MATTER WHERE, THE ANSWER IS NO

Besides the exhibitors whose opinions are quoted in the accompanying story, more than 150 others flatly denounced any sale of Hollywood product to television. Responses were had from such diverse areas as Las Vegas; Falls Church, Va.; Brazil, Ind.; Blaine, Wash.; Los Angeles; Chicago; Tempe, Arizona; Cuba City, Wis., and Brooklyn. Exhibitors ranged from small town last runs to big city first runs and summer resort drive-ins. Some areas had yet to make actual contact with TV competition, but all could see the "writing on the wall."

CEA Weighs Changes in Constitution

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association has appointed a committee "forthwith to examine the present constitution and rules of the CEA and to submit proposals and amendments necessary to bring them up-to-date."

This follows the allegations made by the Rank interests against CEA's general secretary, Walter Fuller, and the subsequent withdrawal from the Association of 550 Rank theatres.

Significantly, the resolution at CEA's general council meeting appointing the new committee was moved by Cecil Bernstein of the Granada circuit and seconded by Sidney Lewis, representing the powerful Associated British Cinemas circuit, for it had been widely asserted that J. Arthur Rank had embarked on a solo fight with Mr. Fuller and that ABC indeed was on his side. Friends of the latter continue to claim that ABC's intervention is dictated only by the now admittedly general desire to bring the dispute into the open and thereby clear the air.

Appointed to the committee are the Association's five officers, president Harry Mears; vice-president William Speakman; immmediate past president Arthur Watts; treasurer F. J. Hinge and secretary Fuller; independent exhibitors Thomas France, Bernard Davis, Claude Whincup, and circuit representative Sidney Lewis.

Examination of that roster indicates that on the surface at least a considerable preponderance among the men would favor Mr. Fuller. But there is a general feeling that after a quarter-of-a-century tenure by Mr. Fuller, and in the changing circumstances, there may well be a case for overhauling the constitution.

No details of the original Rank indictment or of Mr. Rank's proposals for reform have yet emerged, but it is believed he demands as the terms of peace that CEA take away from its secretary all executive power and also that greater authority should reside in the Renter-Exhibitor-Producer Committee.

Paramount to Premiere "Spy in Private Home

Bob Hope's latest Paramount release, "My Favorite Spy," will have its world premiere the evening of November 27 in the Bellaire, Ohio, home of Dr. and Mrs. K. Kuchinka. Mrs. Kuchinka won the company's contest on "Why I Would Like to Have 'My Favorite Spy' Premiered in My Home." November 27 will be a Bellaire legal holiday. The town will greet Hope, his radio troupe, and stars Rhonda Fleming, Jan Sterling, and others; and there will be parades, dinners, broadcasts, and other appropriate ceremonies to attract wide attention.

MGM TRANSCRIPTIONS TO BE HEARD ON MUTUAL NETWORK

The series of MGM transcriptions, featuring MGM players, will make its bow over the Mutual Broadcasting System the week of December 31.

The programs, consisting of eight half-hour and two full hour all-star broadcasts, are transcribed and will be presented exclusively over all or some of the 552 Mutual affiliates except in areas where there are no Mutual stations. One half of the 10 radio shows are brand new while the other half have been distributed to stations around the country for some time.

Under the deal, which had been in negotiation for some months and was signed only last week, the five already established series will be offered for local sale by MBS affiliates who, at the same time, will be asked to carry the other five also.

The first five include the four half-hour shows scheduled for broadcast from 8.30 to 9 P.M. Mondays, Tuesdays, Thursdays and Fridays and the full one-hour program, "MGM Theatre of the Air," on Saturday nights.

The latter programs will feature the big names in Hollywood and are directed by Marx B. Loeb. Scheduled for guest appearances are Marlene Dietrich, Deborah Kerr, Fredric March, Ann Southern, Peter Lawford, Jane Wyatt and others. Howard Dietz, MGM vice-president in charge of advertising and publicity, is host.

Availability of the MGM transcriptions, which will be supplemented with the rescheduling of 12 outstanding MBS programs currently heard, will give Mutual a solid block of entertainment from 8 P.M. to 10 P.M. six nights a week.

The five old series include: "Crime Does Not Pay," Mondays, starring Bela Lugosi, Nancy Kelly, Sidney Blackmer, Betty Furness, etc.; "The Story of Dr. Kildare," Tuesdays, co-starring Lew Ayres and Lionel Barrymore; "The Hardy Family," Fridays, with Mickey Rooney as Andy Hardy, Lewis Stone and Fay Holden; "MGM Theatre of the Air," Saturdays, 8:30 P.M. to 9:30 P.M., and "The Gracie Fields Show," Thursdays.

The new shows are: "Woman of the Year," Mondays, with Bette Davis; "The Black Museum," Tuesdays; "MGM Musical Comedy Theatre of the Air," Wednesdays, with condensations of many famous MGM films; "The Modern Adventures of Casanova," Thursdays, with Errol Flynn, and "Adventures of Maisie," Fridays, with Ann Sothern.

NO TV FILMS

(*Continued from opposite page*)

riksen, Strand, Grafton, N. D., an area without television, looked to the same word of mouth to help his showings.

Practically the only unruffled exhibitor in the country, according to the poll, is James Lansden, Lansden, Clairfield, Tenn., who pointed out that he is situated in a mountainous area where the TV reception is poor. "So it is perfectly all right with me if they do or don't show them," he said.

To combat TV inroads, Charles A. Wiliams, Talawanda, Oxford, Ohio, said he was building a class patronage, one that will not be satisfied with substitutes and thus will not necessarily stop attending his theatre to watch films at home. What might have been an aggressive suggestion was made by Fred Lienhardt, Glarus, New Glarus, Wis., who said that theatres "should again look for something else in entertainment except motion pictures." He offered no suggestions, however, as to what that might be.

Form Production Unit

Announcement of the formation of Southland Productions, Inc., Hollywood, has been made by Eugene Frenke, president, who will be associated with Harold Nebenzal, as secretary. One picture, in Cinecolor, has been scheduled, for United Artists release.

Technicolor Price Cut Brings $750,000 Saving

HOLLYWOOD: Price reductions for Technicolor release prints were announced Wednesday by Herbert T. Kalmus, president of Technicolor, at a press conference here. They will go into effect December 1 and should save the industry an estimated $750,000 annually. Dr. Kalmus indicated that the cost of release prints will be reduced from the present 5.48c per foot to 5.33c. This, he said, might amount to a reduction of about $13,000 on a Technicolor picture on the basis of present volume. Reductions in the cost of other Technicolor services varied over a wide range. Dr. Kalmus said the company's output of theatrical film in 1951 would closely approach 400,000,000 feet and would exceed that figure in 1952.

Las Vegas Variety Club Gives $10,000 to Charity

The Las Vegas Variety Tent 39 started its charity project last week with presentation of $10,000 to the chairman of the Committee for Handicapped Children. This is one-half the original pledge of $20,000. Presentation was made by Jake Kozloff, the tent's heart chairman, and Ben Goffstein, chief barker.

The money will go towards erection of the tent's School for Handicapped Children. The first buildings may be ready by April.



Yes, right square on the nose to top the Christmas records of "Paleface." Bob's chasing that "Delilah" doll, Hedy Lamarr, all the way up the road to Morocco. Here's how the trade boys tingled when they saw 'em tangle in Tangier >

"Funniest of any season!" —M. P. Daily

"It's a caravan of dialog-drowning hilarity."—Boxoffice

"Keystone Kops finale a howl!" —Hollywood Reporter

"Fast and frantic masterpiece." —M. P. Herald

"Sure-fire for anybody's money." —Film Daily

"Boxoffice can be extravagantly measured." —Film Bulletin

"Kind that today's public shows preference for." —Showmen's T.R.

"One of top laugh-getters." —The Independent

IT'S MOVIETIME, U.S.A.

TERRIFIC PARAMOUNT PROMOTION!
"LIVING ROOM" WORLD PREMIERE,
NOVEMBER 27th, BELLAIRE, OHIO

Headline climax of Hope's big radio contest over NBC! Picture will be premiered in living room of winner, Mrs. Anne Kuchinka. Broadcast over 463 stations—newspaper, wire-service and national magazine coverage . . . all to publicize it heavily for your engagement!

LOUELLA PARSONS Reports:

"A gold-mine...it has everything! I just love

BOB HOPE
HEDY LAMARR

in

MY FAVORITE SPY"

with

FRANCIS L. SULLIVAN · ARNOLD MOSS · JOHN ARCHER

Produced by PAUL JONES · Directed by NORMAN Z. McLEOD

Story and Adaptation by Edmund Beloin and Lou Breslow

Screen Play by EDMUND HARTMANN and JACK SHER

Additional Dialogue by Hal Kanter

$15,000,000 FOR REPUBLIC FILMS

Yates Voices Optimism for Future; to Bid for Top Ranking Star Power

HOLLYWOOD: Republic Pictures is investing more than $15,000,000 in production during the next 12 months, Herbert J. Yates told a meeting of studio executives here last weekend.

The Republic president expressed his optimism over the future of the industry, outlined Republic product now in release or soon due to reach the theatres, and voiced his determination to make Republic films more attractive through the use of top stars.

"Enthusiasm is the lifeblood of our business," Mr. Yates declared. "I have always prided myself on being an optimist and I am backing this optimism with the greatest appropriation of production dollars since our company was founded in 1935, every dollar of which must find its way to the screen."

Regarding his bid for more star power in Republic product, Mr. Yates said flatly: "We intend to compete with the biggest on the talent market. We will not be out-bid by our competitors."

To indicate the impressive talent roster already represented in Republic films, Mr. Yates cited some of the names already in his studio's pictures, John Wayne, Errol Flynn, James Mason, Brian Donlevy, Maureen O'Hara, Wendell Corey, Forrest Tucker, Luther Adler, Rod Cameron, Judy Canova, Claire Trevor, Barry Fitzgerald, Phil Harris and Victor McLaglen.

"Now we intend to embellish these fine names with many more of the biggest box office stars in Hollywood and we will spare no expense to accomplish this purpose," he added.

Films Awaiting Release

Now in release or awaiting release are the following: John Ford's "The Quiet Man," filmed in Ireland and Hollywood in Technicolor, starring John Wayne, Maureen O'Hara, Barry Fitzgerald and Victor McLaglen; "Hoodlum Empire," based on writings of Bob Considine, starring Brian Donlevy, Claire Trevor, Forrest Tucker, John Russell, Gene Lockhart and Luther Adler; "The Adventures of Captain Fabian," starring Errol Flynn and Micheline Prelle; "The Sea Hornet," starring Rod Cameron, Adele Mara, Adrian Booth and Chill Wills; "Lady Possessed," starring James Mason and June Havoc; "The Wild Blue Yonker," starring Wendell Corey, Vera Ralston, Forrest Tucker and Phil Harris, and two Judy Canova films in Trucolor, "Honeychile" and "Oklahoma Annie."

Properties ready for production are: John Wayne's "The Alamo"; Garland Roark's "Fair Wind to Java," sequel to "Wake of the Red Witch"; "Ride the Man Down," from Luke Short's *Saturday Evening Post* story; another *Post* story, William Gulick's "The Man from Texas"; Gwen Bristow's novel, "Jubilee Trail"; two service stories, "Citizen Soldier," to be filmed with the cooperation of the National Guard, and "Flight Nurse," on the evacuation of wounded from Korea; "Minnesota," story of the iron ore era; "Song of Youth," concerning the early life of Stephen Foster; "Bal Tabarin," centered around the famed Parisian night club; "The Golden Herd," to be filmed on the King Ranch in Texas, and Judy Canova's "A Wac from Walla Walla."

Theatre Films First

"We're in show business all the way," Mr. Yates told his aides. And he continued: "While it is true that we shall not be caught napping on any market which can return revenue to our stockholders or any media where motion pictures are presented, our main business is—and always will be—providing the best entertainment we know how for the exhibitors of this country and the rest of the free world."

Republic recently anounced an ambitious program for the production of films for television. The studio allocated $1,000,000 to expand its facilities.

Speaking of exhibitors, the Republic head said the success of Movietime U.S.A. had come as no surprise to him. "I have found that every time you give the exhibitors something genuinely constructive to work with, they come through with flying colors."

Mr. Yates reaffirmed his belief in the spectacular world premiere of Republic productions, a practice he started 15 years ago with "Man of Conquest" and "Dark Command." "We're still strong at it," he said. "On November 29, at Omaha, we shall premiere 'The Wild Blue Yonder' in cooperation with the Air Force and the city of Omaha. We shall give these people something to remember, with great parades, ceremonies and a galaxy of big Hollywood stars.

"We'll follow with bang-up openings in Seattle and Wichita. The film will then open in 100 other key spots with strong support by Republic in exploitation and advertising to the exhibitor.

Sees Need of Leadership

"This is our program," Mr. Yates concluded "I am more conscious now than ever before of the necessity of leadership in this industry. I am aware of my personal responsibility to this industry which has been so good to me and of my responsibility to the loyal personnel of Republic Pictures and the exhibitors without whom our present position could not have been achieved."

MPEA Net $8,607,040 In 5 Years

The Motion Picture Export Association was responsible for a net remittance to member companies of $8,607,040 from the time of the inception of the Association in June, 1946, to October 31, 1951, with $3,100,228 from the Iron Curtain countries.

These and other figures were contained in a report submitted to Joyce O'Hara, vice-president of the Motion Picture Association of America, by Irving Maas, retiring general manager and vice-president of the MPEA which, under the original setup, handled U.S. films in 13 countries.

Mr. Maas' report not only summed up the financial aspects of the MPEA operation, but also contained several recommendations, including one that an MPEA New York headquarters and field staff of eight be maintained to liquidate MPEA business and carry it on in Austria and Yugoslavia where MPEA licenses are not due to expire until the latter part of 1952.

Would Change Participation

Mr. Maas also suggested that the participation formula in Austria and Yugoslavia be changed. Currently based on domestic grosses, the MPEA executive thought the new formula should embrace international grosses and to some extent the performance of the individual distributors' pictures. The participation formula has long been a sore point in the MPEA structure and had alienated the independents who have felt the basis of calculation was not fair to them.

The report indicated $8,607,040 was shared among the companies in addition to $6,913,060 representing the dollar value of local currency advanced. With payments for prints and accessories, total payments to the companies in dollars and foreign currency amounted to $17,468,842.

$9,089,220 Still Blocked

The value of funds currently blocked and available for future participation payments was given as $9,089,220. Japan alone accounts for most of this total and Mr. Maas was optimistic that the better part of that money could be remitted in the next six months. Between now and August 30, 1952, additional transfers are foreseen from Japan ($600,000), Austria ($300,000) and Yugoslavia ($200,000). The Austro-Yugoslav business currently runs at a weekly gross level of $20,000 and is expected to continue.

Country-by-country dollar remittances to date are as follows: Austria $1,592,988; Bulgaria $19,745; Czechoslovakia $1,843,425; Germany $836,225; Indonesia $1,508,080; Hungary $447,987; Holland $2,450,487; Japan $4,235,985; Korea $3,935; Roumania $45,800; Poland $307,276 and Yugoslavia $435,995. The total runs to $13,727,928.

Net NPEA billings, taking into account $9,227,078 in office and other expenses, amounted to $26,714,005.

People in The News

25th BIRTHDAY FOR BROADWAY PARAMOUNT



ROBERT WEITMAN, vice-president of United Paramaunt Theatres and managing directar of the New Yark and Braaklyn Paramaunt theatres, stands with Glaria DeHaven after showing her the scrall he received from the Broadway Association, marking the New York Paramaunt's Silver Anniversary. Miss DeHaven is a star af RKO Radia's "Twa Tickets ta Broadway," the feature af the anniversary show, and made persanal appearances at the house alang with Tany Martin, the ather star.

Ohio Allied Joins COMPO; Is 17th Unit to Apply

Martin Smith, president of the Independent Theatre Owners of Ohio, last week filed an application for his unit to join the Council of Motion Picture Organizations. The only two Allied units which have not joined COMPO are those in Illinois and Connecticut. Abram F. Myers, National Allied general counsel, has indicated applications from these two may be expected shortly.

New Extension Granted To Loew's in Trust Case

Loew's has been granted another extension—until December 15—to file its divorcement plan with the New York Statutory Court. The one month deferment was agreed to by the Justice Department which has reportedly been negotiating with the company for a settlemen by consent decree. Government officials would not say whether a settlement can be expected by December 15.

Universal Dividend 60 Cents

The board of directors of Universal Pictures Company, Inc., at a meeting in New York Tuesday declared a year-end dividend of 60 cents per share on the common stock of the company, payable December 19, 1951, to stockholders of record December 10. The last dividend on the common stock was paid July 31, 1948.

JACK L. WARNER has received the U. S. Treasury Department's Distinguished Service Award, presented to him at the Warner Bros. studio by JOSEPH MESSICK, state director of savings bonds. The award, highest honor conferred by the Treasury Department for public service, was given for the studio's leadership in building security for the nation through the sale of savings bonds.

ROBERT O'BRIAN has been appointed western representative of the television department of United Artists, it was announced this week by JOHN MITCHELL, director of United Artists' television activities. Formerly in charge of the southern territory, Mr. O'Brian will make his headquarters in Chicago.

HARRY F. SHAW, division manager of Loew's Poli-New England Theatres, was tendered a testimonial luncheon by the Advertising Club of New Haven, Conn., for his efforts in behalf of the organization and city.

EDWIN SAPINSLEY of the Malco Theatres circuit has been elected president of the Community Council of Memphis and Shelby County in Tennessee.

MOSES SLIMAN, operator of theatres in Osceola and Luxora, Ark., has been elected mayor of Luxora.

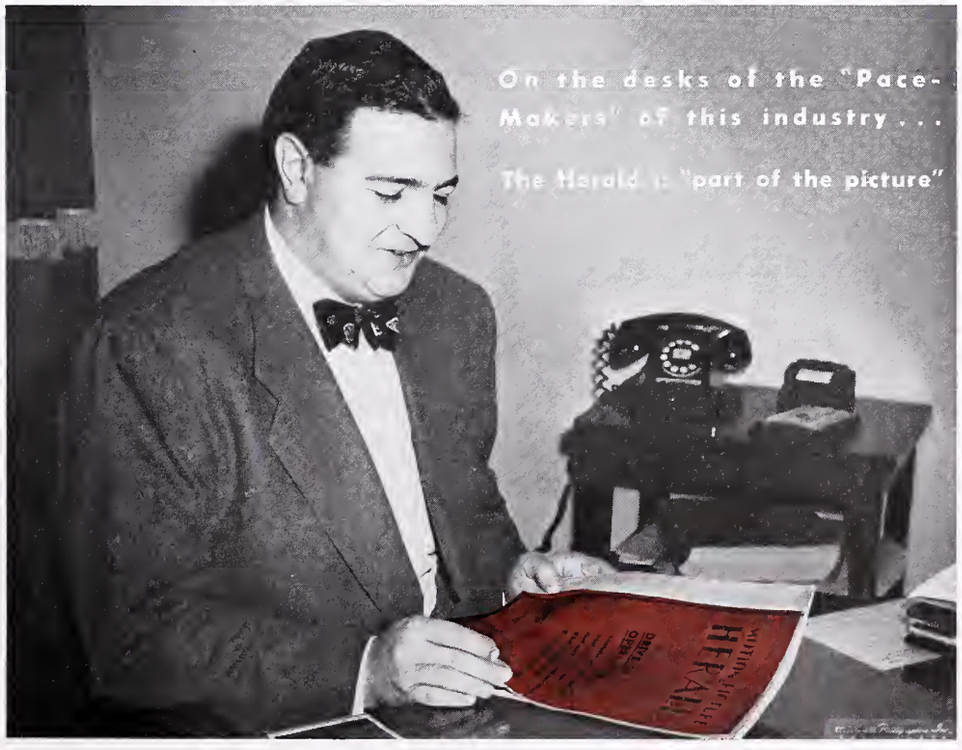
LESTER S. ABBERLEY, special counsel, and VICTOR BORELLA manager of operations of Rockefeller Center, Inc., were last week elected to the board of directors of Radio City Music Hall Corp., according to G. S. EYSSELL, president of Rockefeller Center.

HERMAN FINKELSTEIN, general attorney for the American Society of Composers, Authors and Publishers, was this week scheduled to speak on "Public Performance Rights in Music and Performance Right Societies." His address was one of a series sponsored by the Copyright Institute which was established by the Federal Bar Association of New York, New Jersey and Connecticut. The series is being held at the Federal Court House in New York City.

ROBERT D. LEVITT has been appointed associate publisher of the *American Weekly*, it was announced this week by William Randolph Hearst, Jr., publisher.

EVERETT CALLOW, advertising and publicity director of the Warner Brothers Theatre circuit in Philadelphia, has returned to the U. S. Marine Corps, with which he served during World War II. He holds the rank of major and by November 23 will be en route to Tokyo.

WILLIAM B. LEVY, until recently world sales director for Walt Disney Productions, has formed William B. Levy enterprises. The new organization will engage in the launching and development of publications, and the acquisition and exploitation of motion pictures on a worldwide basis Offices are in New York.



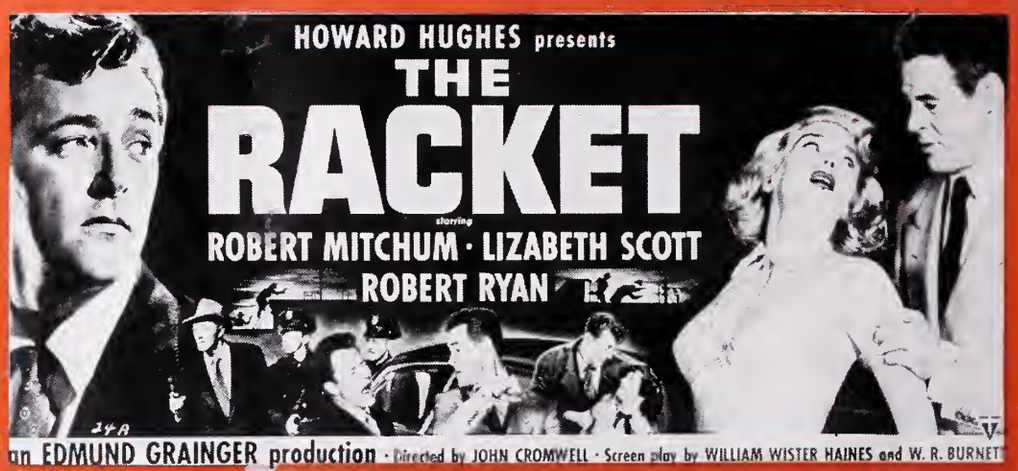
Selig J. Seligman, vice-president and general manager, Northio Theatres, Cincinnati.

IT'S MOVIETIME...IT'S MONEY



The SOLID hit that builds bigger and bigger day by day—matinees and nights—to first weeks and holdovers topping many of the best grosses of the year!

Box-office melodrama on the class-production side!...Currently hitting its stride in key cities as one of the strongest crowd-pleasing shows in the current movie celebration!





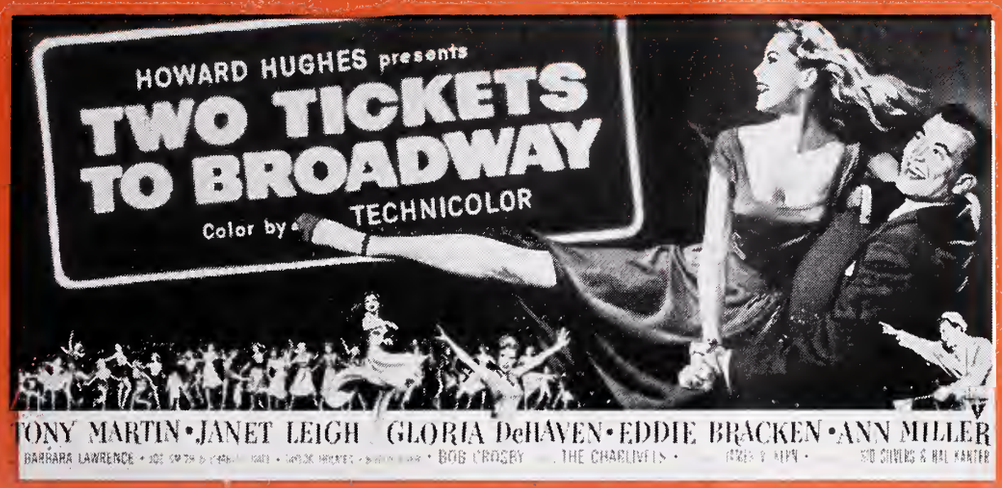
Not only starring one of the top box-office names of the day, but also featuring the most thrilling air combat action ever caught by the camera! Top-draw hit all the way.



...and for the

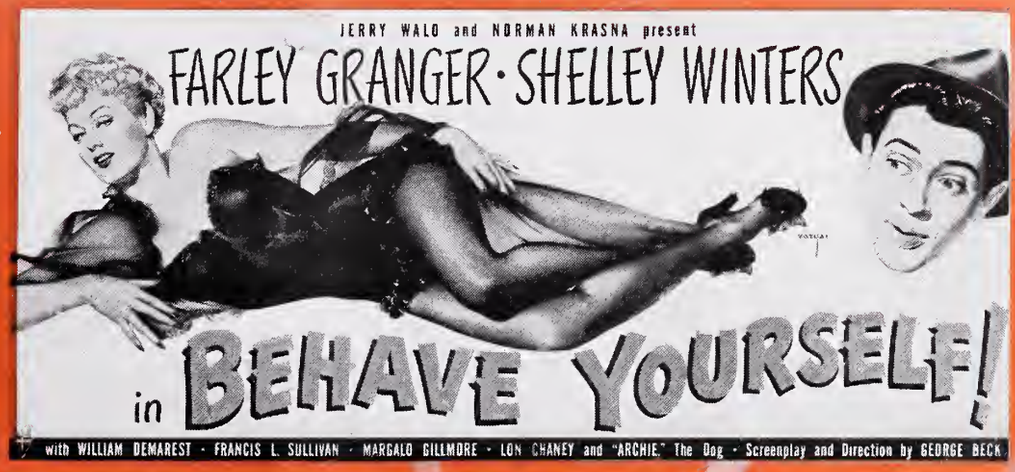
JANE RUSSELL · GROUCHO MARX · FRANK SINATRA in "DOUBLE DYNAMITE"

TIME...IT'S RKO-TIME---U.S.A.!



The first big musical from RKO in years—and worth waiting for! Selected as its 25th Anniversary attraction by Broadway's showcase Paramount Theatre.

Another Broadway Paramount Theatre selection that's giving a mighty powerful account of itself in first runs all over the country. Tense, timely, terrific!





Subsequent runs reporting the same terrific audience reaction and box-office success as the keys. Business better and better as the word spreads everywhere!



big Holiday dates:

- Greatest of All Wild Animal Pictures **"TEMBO"** Photographed in Ansco Color

The National Spotlight

ALBANY

The Fabian division drive-in office in the Palace Theatre Building has been closed for the winter, Leo Rosen, managing director of the three area Fabian drive-ins and Variety Club barker, is rumored to be slated for promotion to the home offices in New York. . . . George Lourinia, who divided his time between the Mohawk and Auto-Vision during the past season, will work in the Fabian Albany and Troy indoor houses during the winter. . . . Many industry people attended the cocktail party for Horace McMahon, of "Detective Story." . . . Ralph Crabill, Warner Western district manager, met at the new offices in the Strand Theatre Building with zone manager Charles A. Smakwitz. . . . Robert Lamont, associated with his brother Harry in Lamont Theatres, is new operations supervisor of the Albany Civil Defense Filter Center. . . . The Variety Club will hold its kickoff dinner for the Big Brother drive December 3. . . . W. W. Farley, owner of the Paramount and several other exchange buildings, uses the front of the ground floor for his law and realty offices. Mr. Farley is pooled with Fabian in four Schenectady houses.

ATLANTA

Dean Martin and Jerry Lewis, top comedy team of film and television, will bring their show to the stage of the Fox theatre, December 1 and 2. Noble Arnold, director of the theatre, said plans are under way to inaugurate a regular live entertainment program at the Fox in addition to films. . . . On the row booking were: Herman (Dusty) Rhodes. Montgomery drive-in Savannah, Ga.; Col. T. E. Orr, Orr Theatres in Alabama; and Sidney Laird, Al-Dun Amusement Co., West Point, Ga. . . . Loew's Grand announced there will be four shows daily for "Quo Vadis." . . . Also visiting were: Jimmy Jerrell, Commerce, Ga.; Mrs. John Lakeman, Princess, Heleyville, Ala.; John Hackney, Porterdale, Portdale, Ga.; Mrs. M. Osman, Strand, Covington, Ga.; Ernest Martin, Grand, Montezuma, Ga.; W. Welch, Dallas, Dallas, Ga.; John Miller, Dixie, Cordova. Ala.; and Clyde Sampler, Duncan Theatres in Georgia. . . . The Pal Amusement Co., of Vidalia, Ga., has opened its new 300-car drive-in at Millen, Ga. . . . The City Council in Gadsden, Ala., has stopped the showing of midnight shows on Saturday. . . . Herman (Dusty) Rhodes, former general manager of the Dixie drive-in theatre, with Lawrence Siller has opened the Victory drive-in, Columbus, Ga. . . . The Brackin theatre observed its sixth anniversary.

BALTIMORE

Variety Club, Tent No. 19 has organized a women's auxiliary at a meeting of the wives of members. Mrs. Lou Becker, has been appointed chairman. . . . Charles French, relief operator at the DeLuxe Theatre is due back on the job after 10 weeks at home with a broken ankle. . . . Morris Mechanic, New and Center theatres operator, gave a theatre party for friends on opening night of "Kiss Me Kate" at Ford's theatre. . . . Jerry Adams, MGM branch manager has been elected Chief Barker of Variety Club Tent No. 11. . . . Herman Parrish, manager of Westport theatre is ill. . . . The former World theatre, has reopened as the Fine Arts under the guidance of Walter Gettinger, making the ninth first run theatre in the downtown area. . . . Joe Mansfield, UA rep in town in advance of "The Big Night." . . . Alan Holcraft, formerly with the Delmarva Drive-In, and Wilson Lang formerly with Capitol Records, have joined the I. M. Rappaport enterprises.

BOSTON

Walter Diehl, business agent of Local 182, IATSE, projectionists union has been appointed by John DelMonte, Commissioner of Labor to represent the employees in the new Minimum Wage Board set up for the state. Frank C. Lydon of Allied Theatres of New England will represent the employers on the nine man board to revise and review the present minimum wage order. . . . Edmund J. Brady, 65, pioneer exhibitor who ran silent films in the Town Hall of Randolph, Mass., died at his home. . . . Stanley Sumner, University theatre, Cambridge, was one of the first to adhere to the request of the government to send along copper drippings from carbons, by collecting 25 pounds of the scarce material. . . . Abe Barry, head booker at Columbia, was honored by a certificate of Meritorious Service given him by the Macaulay Theatrical Post of the American Legion for his work for the Post.

BUFFALO

Tent No. 7, Variety club of Buffalo, will hold a Victory luncheon in honor of president-elect of the city council, Elmer F. Lux, in the club headquarters. Mr. Lux is general manager of Darnell Theatres, a past chief barker, and a past manager of the local RKO exchange. . . . The Variety Club held its annual nominations of officers. . . . Charlie Baron back in town as a United Artists exploitation representative. . . . When "The Tanks Are Coming" opened at the Paramount, Charlie Taylor arranged to have the Buffalo Tanks Corps place one of their biggest tanks in front of the house and it attracted no end of attention. . . . William P. Rosenow and William Brett greatly encouraged by the box office reports of the Commodore theatre, which they recently took over. It formerly was operated by Marvin Atlas. . . . Joe Murdock is the new manager of the Astor theatre in Syracuse. . . . Joseph Shea in town working on "Sunny Side of the Street" at the Lafayette. . . . Eddie Meade getting a lot of publicity for the opera "Fledermaus" at Shea's Buffalo.

WHEN AND WHERE

November 26, 27: Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

December 3-5: Convention, Allied Theatres of Michigan, Hotel Book-Cadillac, Detroit, Mich.

December 4: Annual convention, Independent Exhibitors of New England, Copley Plaza Hotel, Boston, Mass.

December 10-12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

December 11, 12: Annual convention, Allied Theatre Owners of the Gulf States, Roosevelt Hotel, New Orleans.

CHICAGO

First run business here picked up again with a break in the siege of cold and stormy weather Chicago has been experiencing for the past few weeks. "A Streetcar Named Desire" was outstanding with a first week at the Grand topping $30,000, just about double the houses's normal business. . . . The front at the State Lake for "An American in Paris" elicited much favorable comment. . . . Tom Gilliam, local Fox exchange head, has checked into Mayo's for a complete physical. . . . Sam Miller, Gladstone, Mich., exhibitor, was an overnight visitor in town on his way to the Coast. . . . Irene Dunne came in from California to attend the $250 a plate dinner given for the charities sponsored by Samuel Cardinal Stritch. . . . The Greek Orthodox congregation negotiating for the purchase of the B. & K. Granada reportedly put up $10,000. . . . Ruth Booth, wife of Starlite drive-in's Jim Booth, is recuperating from a heart attack. . . . Ray Moon, 20th Century-Fox division manager, has returned from a visit to the Fox exchange in Minneapolis. . . . Mort Lang is leaving the Carnegie to enter the sales field. Jim Gorman, assistant manager of the Telenews, will take over Mr. Lang's spot as manager of the neat north side art house. . . . The Grand is changing its second feature (with "Streetcar") every week to play off the required number of films for the quarter as called for in the special relief granted to RKO by federal Judge Michael Igoe. . . . Will Harris, former manager of the Ken Theatre, now is with National Screen.

CINCINNATI

Nineteen theatres in the Greater Cincinnati area have made a combined appeal to the local State Board of Tax Appeals for

(Continued on page 30)

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

THE HARLEM GLOBETROTTERS

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:

Comedy-Drama featuring first screen appearance of world-famous Trotters.

CAST:

Thomas Gomez
Dorothy Dandridge
Bill Walker and
THE ORIGINAL HARLEM GLOBETROTTERS

RUNNING TIME:

80 minutes

HIGHLIGHTS:

An exploitation bonanza. Starring world's greatest basketball team in a "heart-warming story" (Hollywood Reporter). Released at height of season! Showing team's famous razzle-dazzle ball magic in close-up for first time. Promoted everywhere by team's press-agents in 800 cities in biggest theatre tie-up. "High gross potential." (Film Daily) "Exciting, continuously interesting." (Daily Variety) "One of best sports pictures ever made" (Hollywood Reporter).

RELEASE DATE:

In release

DISTRIBUTOR:

Columbia

SAMPLE NEWSPAPER AD



(*Continued from page 28*)

reductions in their real estate taxes, which, according to the county auditor's office, represents a total of $800,000. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual election of crew members December 3, and the crew, in turn, will elect the 1952 officers a short time later. . . . Chick Weinberg, Monogram booker, is convalescing following a recent operation. . . . Bill Onie, local circuit operator is home from a vacation in Hot Springs, Ark. . . . Harry Hilling, operator of the Ludlow theatre, at nearby Ludlow, Ky., is a surgical patient at the St. Elizabeth hospital, at Covington, Ky. . . . A new outdoor theatre, to be known as the Davis drive-in, is under construction by Henry C. Davis, at Stanford, Ky. . . . Another Kentucky drive-in is being built near Ownesboro by M. Blensco, operator of the Parkway drive-in at Owensboro. . . . The Capitol, Colonial, Court and Virginia theatres, units of the West Virginia Theatre Enterprises, at Wheeling, have established a student rate of 30 cents, applicable to students between the ages of 12 and 19.

CLEVELAND

A new "Quo Vadis" policy was announced by Loew's theatre division manager Frank Murphy: the picture which was to open at Loew's Stillman, will be shown on a continuous policy at 90 cents for matinees and $1.50 for night performances, instead of the previously announced continuous matinee and reserved seat evening policy. A plan is being worked out to provide adequate seating for those who have bought seats during the three-week advanced reserved seat sale. . . . Frank Slavik, owner of the Capitol theatre, Mount Gilead and the Lo-Net, Wellington, suffered bruises in an accident in which his car was smashed en route from Mount Gilead to Wellington. . . . A fire in the Palace Theatre Bldg., Lorain, caused an estimated $200,000 damage, but the theatre proper, operated by Warner Bros., escaped with only minor lobby water damage and reopened the following day. . . . George Davis, owner of the Liberty theatre, Wellsville, O., is a patient in Allegheny General Hospital, Pittsburgh, where he was taken following a heart attack. Mrs. Gussie Scheuman, one of the owners of the Marvel theatre, Cleveland, suffered a heart attack and is a patient in Mt. Sinai Hospital. . . . A cocktail party was to be held November 23 by the Variety Club to formally open its new quarters in the Carter Hotel. . . . George A. Ebeling, 62, leading local theatre architect, died suddenly in Lakeside Hospital following a heart attack.

COLUMBUS

"A Streetcar Named Desire" went into a third week in its advanced-price showing at RKO Grand, equaling the record of "David and Bathsheba" at that house. . . . Kenneth McEldowney, producer of United Artists' "The River," with his wife and Adrienne Corrie, English actress seen in the film, were local visitors for the opening of the picture. . . . Ben Hayes, *Citizen* columnist, has discovered a Columbus woman named Mrs. Quo Vadis Moore. . . . Sally Billingsley, West High School Homecoming Queen, was crowned "Queen of Queens" on RKO Palace stage in the annual Franklin County competition sponsored by the Ohio State *Journal*.

DENVER

Y. Frank Freeman, Jr., co-producer of "When Worlds Collide" was in Denver visiting the exchange and conferring with Ward Pennington, branch manager. . . . Ray Benham has closed the Rio, Dolores, Colo. . . . Harry Ashton, Spokane, Wash., has moved to Golden, Colo., where he was named manager of the Golden by C. U. Yaeger, Atlas Theatres president. He succeded John Krause, who was promoted to the managership of the Santa Fe, Denver. "Elopement" will world premiere at the Denver December 10, the event tying in with the fund raising campaign of Loretto Heights college. . . . Film row visitors included Kenneth Powel, Wray, Colo.; Neal Beezley, Burlington, Colo.; Mrs. Marie Goodhand, Kimball, Neb.; Mr. and Mrs. Don Monson, Rifle, Colo.; Elden Menagh, Ft. Lupton, Colo.; E. C. McLaughlin, Las Animas, Colo.; Robt. Smith, Steamboat Springs, Colo.; Merle Gwinn, Benkleman, Neb.; Jas. M. Williamson, Palisade, Neb., and Hugh Haynes, Fowler, Colo.

DES MOINES

Latest screenplay by William Wister Haines, Des Moines writer, is the Howard Hughes picture, "The Racket," with Robert Mitchum, Lizabeth Scott and Robert Ryan. . . . "Detective Story" was in rehearsal at the Little theatre in Des Moines. So Don Hicks, Paramount branch manager, arranged a private showing of the film version for the 36 members of the local cast and crew. . . . Ray Tipton, Hallmark representative, journeyed to Wilmington, Ohio, to attend a Hallmark zone managers convention. . . . The Rex theatre at Scranton has been sold by Gail Ambrose to Nick Bermel of Ponca, Neb. . . . Officers of the Renwick Amusement Co., operator of the Ren theatre, are Otto Swanson, president; Thomas Gimer, vice-president; L. W. Heetland, secretary, and Raymond Gorrell, treasurer. . . . Unseasonably cold weather caused the early closing of many drive-in theatres in the state. A number of outdoor houses closed up early in the month; usually the weather allows drive-in operations through November.

DETROIT

"A Streetcar Named Desire" continued in the upper brackets in its second week at the Madison. Another top grosser was the Fox with "Golden Girl" and "Love Nest." Palms was high also with "When Worlds Collide." . . . Robbery of the Broadway Capitol theatre was foiled when one of the bandits was stopped by police after making a wrong turn. He became panicky and confessed that he and two others were ready to rob the theatre. . . . Dillon Krepps, manager of the United Artists reports that his wife is back from the hospital. . . . Ernest Croisler has taken a salesman's job at Monogram exchange. . . . Clarence Bell, Columbia exploiteer, will service St. Louis, Milwaukee, Indianapolis and Detroit out of offices here. . . . Leonard Slepski is selling the Star theatre in Hamtramck, Michigan.

HARTFORD

Downtown first-runs included "Anne of the Indies," Loew's Poli; "The Blue Veil," Warner Strand; and "When Worlds Collide," Allyn. . . . Harry Feinstein, zone manager, Warner Bros. Theatres, presided at a meeting of Hartford area theatre managers at the Warner Regal Theatre Building. Managers from the circuit houses in northern and eastern Connecticut attended. . . . Arthur Manson of the Lopert Films exploitation department worked on "Tales of Hoffmann" at the Warner Art theatre, Springfield, Mass. . . . Sam Harris, partner in the State Theatre, Hartford, has been discharged from St. Francis Hospital, after recuperating from injuries sustained in an auto accident. . . . Hartford visitors: Sam Cornish, Niantic theatre, Niantic, Conn.; Bob Reeves, advertising counsel, Lockwood & Gordon Theatres; James Totman, John Hesse, Warner Bros. Theatres; Joe Lustig, exploitation department, Columbia Pictures. . . . Marris Shulman, Shulman Theatres, Hartford, was a business visitor in New York for several days. . . . The E. M. Loew circuit is running weekend vaudeville at the 1800-seat Court Square theatre, Springfield, Mass., managed by Sam Schechter. . . . The East Windsor (Conn.) Drive-In, operated by the Kupchunos Bros., has closed down for the 1951 season.

INDIANAPOLIS

Marc J. Wolf, chief barker of Variety International, was to leave this week to install Variety Tent No. 41 at Dublin, Ireland, November 23. He also will visit London and the continent before returning home via Rome December 11. . . . Al Hendricks, manager of the Indiana, has arranged free parking for patrons at downtown lots. . . . Y & W was to install big screen TV at the Palace, Gary, this week. It will use the film storage system. . . . The Quimby circuit now is playing weekend stage shows at the Emboyd in Fort Wayne. . . . Ray Moon, 20th-Fox division manager, visited the exchange here. . . . Trueman Rembusch, now vacationing at Miami Beach, will attend the New England Allied meeting at Boston December 4. . . . The Columbia office here will hold its annual Christmas party at the Variety Club December 20.

KANSAS CITY

Mrs. E. R. Golden, partner with her husband in the Vogue Art Cinema, went by air to New York to shop for foreign pictures. "Lavender Hill Mob" is current there. . . . The Plaza showed "David and Bathsheba" at roadshow prices of 75 cents-$1.00, children 25 cents. . . . *The Kansas City Star* is now reviewing most of the attractions at the two art theatres, Kimo and Vogue. . . . The Allied unit of the Kansas-Missouri exchange area is sponsoring an open meeting for exhibitors November 30 at the Hotel Continental. . . . Russell Borg, chairman for the area for the Will Rogers Memorial Drive, has announced the appointment of Nick Sonday, manager of the Uptown theatre, as exhibitor chairman. . . . Business in this district is considered to be satisfactory for this time of the year.

LOS ANGELES

"An American in Paris" continued to win general recognition from critics and customers at Loew's State and the Egyptian.

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. . . Other big openers were "Quo Vadis," due at the 4 Star, "The Blue Veil" at the Pantages and Hillstreet and "Starlift" at the three Warner theatres. . . . The Paramount Downtown turned its stage over to mambo king Preze Prado and his revue, with "Bride of the Gorilla" on screen, while "A Place in the Sun" continued at the Paramount Hollywood. . . . Current at the Los Angeles group was "Love Nest," and moving from a record run at the Laurel to the Globe, El Rey and Iris was "Tales of Hoffmann." . . . For the United Artists group, it was "The Racket" holding forth in a second week, with a fifth week for "The River" at the Fine Arts, a fourth week for "Detective Story" at the Fox Wilshire, a ninth week for "A Streetcar Named Desire" at the Warners Beverly Hills and a 10th week for "La Ronde" at the Beverly Canon. . . . The Los Angeles Motion Picture Salesmen Assn., and Film Row Club are jointly staging a dance December 7. . . . Monogram franchise partner Mel Hulling was down from San Francisco for meetings with Howard Stubbins. . . . Monogram branch manager "Mac" McCarthy and salesman Cliff Harris returned from an Arizona sales trip. . . . Mrs. Jennie Dodge (51), Ventura theatre owner, and her son, William were mourned by their many friends. They were among the victims of the Wyoming rail crash.

LOUISVILLE

As an inducement to obtain patronage during the cold weather here, the Kenwood drive-in theatre is offering one return pass per car when the temperature at the show goes below 50 degrees. . . . The Twin drive-in has announced that during the next four months the theatre will be open on Friday, Saturday and Sunday only. . . . "Tales of Hoffmann" was scheduled to have its Louisville premiere at the Scoop theatre. Two performances daily are scheduled. Reserved seats are to be in effect at all performances, with mail orders accepted. Prices will run from $1.25 to $2.40. . . . Out of town exhibitors seen on the row recently included: A. N. Miles, Eminence theatre, Eminence, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; George Peyton, Griffith, LaGrange, Ky; Mr. & Mrs. Hugh Kessler, Pal, Palmyra, Ind.; Homer Wirth, Crane, Crane, Ind.; Oscar Hopper, Arista, Lebanon, Ky.; and Mrs. Lyell Webb, Webb, Burkesville, Ky. . . . Ernest J. De Soto, national vice-president of the Third Armored Division Association, and R. T. Kehoe, a fellow member of the group, presented Mary Anderson theatre manager, Cliff Buechel, a citation of appreciation for being the first Louisville exhibitor to show "The Tanks Are Coming." . . . The Kentucky Association of Theatre Owners annual convention which had been set for Wednesday and Thursday December 5 and 6 at the Henry Clay Hotel in Louisville has been postponed. No new time or place has as yet been set, it is generally believed that the convention will not be held until the spring or summer of 1952.

MEMPHIS

Batesville theatre, Batesville, Miss., which was burned to the ground about two years ago, has been completely rebuilt and was to open for business this week, R. B. Cox, owner, said on a visit to Memphis. . . . "Quo Vadis," came to Memphis this week. First night, Tuesday, was an invitational showing at Loew's State. Advance sale of tickets indicates some new records are just ahead, Arthur Groom, State manager, said. . . . Frank W. Carter, branch manager, Warner Bros., attended a company sales meeting in Atlanta. . . . Edward P. Sapinsley, Malco Theatres, Inc., official, was elected president of Community Council of Memphis. . . . A general membership meeting of Variety Club, Tent No. 20, has been called for December 3 at which time the 1952 board of directors will be elected. The board, in turn, will elect new officers. . . . Midnight Dinner Club of Tent No. 20 scheduled its last meeting of the year for Saturday, November 24. Next meeting will be January 12.... Mid-south exhibitors shopping and booking on film row included Fred Crawford, Ashland; C. N. Eudy, Houston; J. C. Bonds, Hernando; Paul Myers, Lexington; Ben Jackson, Ruleville; C. H. Collier, Shaw; W. F. Ruffin jr., Covington; Louise Mask, Bolivar; Onie Ellis, Mason; Roy Cochran, North Little Rock; J. K. Jameson, Bald Knob; Malcolm Everett, Mammoth Springs; and D. D. Flippin, Dell.

NILES TYPICAL SMALL TOWN EXHIBITOR-BUSINESS MAN

Charles Niles is not only treasurer of Allied States Association; he also is the symbol of the exhibitor whom Allied attempts to help. He is truly the small town exhibitor and business man. Charlie is the owner of only one theatre, the Niles, named after his family, in show business for three generations. It has only 720 seats. That's all it needs, he says.

His home town, Animosa, Iowa, he points out, has a population of 3,100, and is a county seat; people do come in from all over the farming area, but 720 seats do nicely. Furthermore, the people want pictures, not a picture palace. The house, once known as the Grand Opera House, and built in 1889 by his grandfather, was last remodeled in 1930.

His patrons want a cross-section of the type known as "pictures good for the family." This can range widely, Mr. Niles says. It covers musicals, mysteries, dramas, cartoons; enough to provide variety and entertain without shock or horror.

Charlie started very early at that theatre. There was sweeping, sending out bills, a million small chores. He officially entered show business after high school and became manager in 1930. Never a joiner particularly, he also followed family tradition in becoming a member of the board of Allied of Iowa-Nebraska, in 1946. His father, Clifford L. Niles, several times was that organization's president.

"I joined and have been active since in exhibitor affairs for the same reason as my father, to resist pressure from the majors. Especially after the war it was necessary to resist the constant demand for 40 per cent," he says. He was representative to national Allied, became that organization's secretary in 1948, and its treasurer in 1950. He is a small business man in other ways, too. He manages the *Animosa Eureka,* a weekly published by the family corporation, Clifford L. Niles & Sons. He handles the advertising and writes copy. There is still another—the Midwest Ionite Battery Corporation, of which he is president.



CHARLES NILES

"We are a very small company. The big battery companies probably don't know we exist, and that's probably a good thing," he says. His company is satisfied with a small percentage of the total of battery sales in the territory.

Perhaps bigness will come later, he hints, because the Ionite battery is something special. No one knows how long it will last. Its staying and recuperative powers are tremendous because of special mineral water, Mr. Niles claims.

A very big man physically, he is an active one. He likes people, he likes company, he likes to talk, and he likes to dance for relaxation. He is very much a family man. He married Mary Shifflett in 1937, and they have four daughters: Mary Lou, five; Jane, 10; Kathleen, 11, and Jody, 13.

MIAMI

The Grove theatre, now under the management of Claughton Theatres, reopened on November 16 with a gala invitational opening. The theatre has been redecorated and the manager is Don Tilzer, a recent newcomer to Miami from Philadelphia, Pa. Phil Masters formerly of the Surf Theatre, resigned. . . . Dana Bradford will take charge at the Surf with Murray Birchansky as resident floor manager. . . . Keith Hendee

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will be floor manager at the Rosetta. . . . Because of possible adverse legal interpretation, Wometco Theatres have discontinued the very popular car give-aways. . . . Mitchell Wolfson's son Louis will marry Lynn Rabin. . . . Al Weiss, divisional supervisor of the southeastern division of Florida State Theatres, announced that the Olympia, Miami's only vaudeville house, will cease its flesh shows as of December 5 and become strictly a film house. The combination of the rising cost of talent plus further demands of the Miami Federation of Musicians were contributing factors in the decision.

MILWAUKEE

Columbia salesman Simm Chapman has resigned after 22 years association with the exchange. . . . Carl Schalit, district manager for Columbia, was in for a visit. . . . The Midway theatre at Prairie du Sac, formerly owned by W. J. Charboneau, has been taken over by T. Lees, who also owns the Lake Theatre at Lake Mills. . . . Roy Pierce, manager of the Riverside theatre, screened "An American in Paris" to students at Layton Art School. Seventy-five students have entered an art contest for drawing their conception of the best scene from the film. Fox-Wisconsin's Riviera, State and Venetian theatres are going on weekend operations only until Christmas. . . . The Upper Teutonia Avenue Businessmen's Association sponsored a "most beautiful legs in Milwaukee" contest at the Egyptian theatre. A. B. Meskis, manager of the theatre, gave $25 to the winner on the stage.

MINNEAPOLIS

The annual election of the board of directors of the Variety Club will be held on November 26. . . . On November 30, Columbia and Universal exchange employees will be hosts to members of the Variety Club. . . . Abe Fisher of Chicago, district manager of Republic, was here on a business trip. . . . Lewis Milgrom has re-acquired the Deluxe theatre, neighborhood house in St. Paul. . . . Robert Karatz, exploitation manager for the Gopher theatre, is spending Thanksgiving with relatives in Chicago. . . . Ben Spewak is negotiating with Frank and Woenper for their circuit of theatres. . . . Benjamin Berger, president of the Berger Amusement Company and owner of the Minneapolis Lakers, professional basket ball team, was host to local sports writers, radio personnel and members of the team, at a luncheon followed by a private screening of "Mr. Basket Ball," a short, prior to its opening at Mr. Berger's first run loop house, the Gopher.

NEW ORLEANS

The newly appointed president Gaston J. Dureau and vice-president, Henry G. Plitt who will take up their assignments January 1 at Paramount Gulf Theatres, attended the United Paramount meeting at White Sulphur Springs, W. Va. . . . Louisiana exhibitors visiting were A. J. Rosenthal, Alexandria, La.; Ann Molzon, Labadieville, La.; Frank Olah, Albany, La.; J. P. Guitreau, Gonzales, La.; E. R. Sellers, Cecilia, La.; Milton Guidry, Lafayette, La.; Charles Lamantia, Hammond, La.; and William Sendy, Jefferson Parish. . . . John Richards, executive of



Slidel Theatres Corp., returned from a business trip in the Carolinas. He also made several busines stops in Mississippi on his way home. . . . December 11 is the opening date of Allied of Gulf States two day annual convention. . . . The local Movetime headquarters recently opened at 219 So. Liberty St.

OMAHA

Dudley Roger Tucker, Sr., at one time one of the largest theatre chain operators in the state, died at St. Anthony's hospital, Nov. 12. He suffered a heart attack. Survivors include his wife, Mrs. Elizabeth Ann Tucker; two sons, Dudley R. Tucker, Jr., and Irwin Tucker, Wynnewood; a daughter, Mrs. Margaret Estes, and six grandchildren. . . . Oklahoma Tax Commission reported sales tax for the month of September, 1951 for the theatres as 321 returns for a total $37,482 as compared with 346 returns and $35,998 for September 1950, an increase of 4.1 per cent.

OKLAHOMA CITY

The best puller in many days among Omaha first-runs was "A Streetcar Named Desire" at the Brandeis, which more than doubled average receipts. . . . Bob Livingston, head of the Cooper Foundation Circuit of Lincoln, entertained film industry members of Omaha at the Blackstone Hotel with Robert Crosby, candidate for the Republican nomination for Governor, as speaker. . . . United Artists salesman Herman Kaufman has been replaced by Stan Dudelson of Detroit, who will cover the Iowa area, and Elmer Hanson has been named office manager replacing Kenneth Levy, who resigned. . . . A new drive-in theatre is planned at Oshkosh, Neb. . . . Mr. and Mrs. Carl Lawrence have succeeded Mr. and Mrs. Glen Inlow as managers of the Corning, Ia., Drive-In.

PHILADELPHIA

City amusement taxes, based on a 10 per cent levy on all admissions, dropped sharply for the first 10 months, it was reported by the city treasurer. Receipts showed a loss of $444,298 compared with the same 10 months in 1950. However, part of this loss was attributed to the fact that the World Series baseball games was played here in 1950. . . . Ted Schlanger, zone chief for the Warner Brothers Theatres circuit here, became a grandfather with the birth of a son to Mr. and Mrs. Claude Schlanger. The father operates a theatre in Doylestown, Pa. . . . William Goldman's New in the downtown sector went into a first showing policy for the first time with the twin billing of "Hurly Burly" and "Two Gals and a Guy." . . . The 4-Paws, outside the center city zone, closed again while the neighborhood Villa has been sold for conversion into a commercial market. . . . Albert C. Benson, formerly with Paramount, joined Motion Picture Advertising Service Co., Inc., in the capacity of representative, operating in the Middle Atlantic States territory. . . . Bob Carpenter's Kerry drive-in, Wilmington, Del., closed for the season with the Brandywine drive-in just outside the same city reducing its operations to Fridays and Saturdays only. . . . Dr. Ira L. Schiffman, owner of the National and Rialto, Harrisburg, Pa., and Mrs. Schiffman celebrated their 25th wedding anniversary last week. . . . Bernard J. Bispeck takes over the manager's post at the Senate, Harrisburg, Pa. . . . Jack Allen, who managed the Fern Rock for the past 10 years, has been named manager of Warners' Lane, key run neighborhood house.

PITTSBURGH

John H. Harris, Variety Club International Big Boss, passed up an opportunity to attend the opening of the new Tent at Dublin, Ireland, to bring his son home from school for the Thanksgiving holidays. . . . It's a girl for the Marvin Samuelsons, father is city booker for Warners. . . . George Mandras, who was manager of the Capitol theatre for Morris Finkel, has leased the Metropolitan theatre from Lou Kaufman. . . . Jim Morrisey of the Fulton theatre is home recuperating from a serious operation. . . . Bert Stearn and his Co-operative Theatres gang did a swell job hosting the Variety Club's weekly family night. . . . Film Row film are mourning the death of George Wilson, independent film salesman for many years, also the passing of Charley Truran, the Meadville theatre operator.

PORTLAND

Portland has experienced many advanced price films for the past six weeks, but busines continues to be good. "An American in Paris" opened at the United Artists, "Come Fill the Cup" at the Paramount, "When Worlds Collide" at the Oriental and Orpheum, "A Millionaire For Christy" at the Mayfair and "Angelo" at the Music Box. "Across the Wide Missouri" continues for a second week at the Broadway and Walt Disney's Cartoon Festival opens at the Guild. . . . Jack Matlack, of J. J. Parker Theatres, has returned from a business trip to New York. . . . L. B. Merman of Price-Merman Productions announced that "Each Bright River" will be filmed here next July with Maureen O'Hara and Forrest Tucker in top roles. . . . Marty Foster brought in "Tales of Hoffmann" for a two-week showing at his Guild theatre wid advanced reserved seats scaled at $2.40.

ST. LOUIS

Tom Bloomer, newly elected president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, says his administration of the organi-

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zation will continue the policies set down by his predecessors. . . . Members hope that the new grievance committee, headed by Joseph C. Ansel of this city, will prove effective. . . . Patrick J. Sullivan, age 32, a shipping clerk for Twentieth Century-Fox, died of a heart attack in his home. . . . Ted Lending, of the Kirkwood theatre in Kirkwood, Mo., is convalescing at the Jewish Hospital in this city. . . . "Quo Vadis" was to open at Loew's State here November 20. . . . The old Compton theatre will be made into an office building. . . . Tommy James, St. Louis exhibitor and vice-president of the MPTO regional group, attended the 12th annual dinner of the Motion Picture Pioneers. . . . Harry Londoff, announced reopening of the Palm theatre.

TORONTO

No less than 17 theatres on Toronto's main street will be affected if the city's new bylaw prohibiting over-hanging commercial signs—including marquees—goes into effect January 1. Officials of the Motion Picture Theatres Association of Ontario are hopeful the ban will be reconsidered if not repealed entirely when the new city council meets following civic voting the first week in December. . . . Caroline, sister of Gordon, is the newest member of the Larry Graburn family. Father is advertising-publicity chief for Odeon Theatres of Canada. . . . Oscar Hanson is the new president of Motion Picture Pioneers in Toronto, succeeding Ray Lewis. . . . The women of Toronto's Variety Club are holding an election meeting December 4. Following the voting, the ladies will discuss their latest projects which include a Sunshine Fund providing gifts and comforts for lads at Variety Village who need serious operations and extended hospitalization; a Card Committee to convey Variety's best wishes to barkers and their families during illness; and more novel programs for Friday night "open-house" activities at the club rooms. . . . Jim Chalmers is the new manager of the Odeon Danforth theatre here. . . . United Artists in Canada is conducting a two-week playdate and collection drive entitled "UA's 14 Days" for the period of December 10 to 22. . . . Harry E. Behr, UA's new St. John branch manager, in town for a few days, meeting with Charles S. Chaplin, Canadian general manager. . . . Replying to the Motion Picture Industry Council of Canada resolution which describes the National Film Board's printing activities as an "unfair intrusion into the field of private enterprise and particularly into that part of it occupied by Canadian laboratories," Hon. R. H. Winters, minister of resources and development, assured MPICC that his committee would study this question "with a view to letting contracts with commercial laboratories for release printing."

VANCOUVER

Bill Wallace, Odeon Theatre manager, died. . . . "The Desert Fox" is breaking house records at the Vogue theatre, in its second week. . . . Seventy-five members of Canadian Picture Pioneers held a party at the Olympia club. . . . The sixth annual film industry ball sponsored by the Famous Players Theatre Managers Association will be held November 25. . . . Ivan Ackery, after a 10-day spell in the hospital, is back at the Orpheum theatre and busy putting on a big campaign for "The Day the Earth Stood Still." . . . Vancouver will vote December 12 on whether it wants to relax Sunday blue laws.

WASHINGTON

In the first five days of the Palace theatre's run of "An American in Paris," over 40,000 people saw the picture. . . . George A. Dorsey, Washington film director of NBC-TV, was one of the speakers at the Washington Film Council's meeting on "Films and Television." . . . The Rector and Vestry of All Saints Episcopal Church, and the Variety Club of Washington, Tent No. 11, held a memorial anniversary service for the late Carter T. Barron, on Sunday, November 18th at 5 P.M. at Al Saints Episcopal Church. . . . Mrs. Lois Jenkins, wife of Samuel Jenkins, of Lippert Pictures, is back in her own home now, after a long bout with polio. . . . Some new members were inducted into the Variety Club by Wade Pearson, chairman of the Membership Committee. . . . "A Streetcar Named Desire" wound up a six-week stay at Warner's Metropolitan theatre. . . . Tent No. 11 members who will be delegates to the Las Vegas Convention of Variety Clubs International are Nathan D. Golden and Jake Flax. Alternates are Frank M. Boucher and Wade Pearson.

Legion Approves 19 of 21 New Productions

The National Legion of Decency this week reviewed 21 films, putting 10 in Class A, Section 1, Morally Unobjectionable for General Patronage; nine in Class A, Section II, Morally Unobjectionable for Adults, and two in Class B, Morally Objectionable in Part for All.

In Section I are "The Barefoot Mailman," "Purple Heart Diary," "A Christmas Carol," "Elephant Stampede," "Honeychile," "Hong Kong," "Quo Vadis," "Starlift," "Superman Meets the Mole Men," and "Weekend With Father." In Section II are "Callaway Went Thataway," "Double Dynamite," "Fort Defiance," "I Want You," "The Racket," "Double Confessions," "Crazy Over Horses," "FBI Girl" and "Young Scarface."

In Class B are "The Big Night," because of "light treatment of marriage; suggestive situations and low moral tone"; and "The Light Touch," because of "light treatment of marriage; low moral tone."

Monogram Profit for 13 Weeks $150,465

Monogram Pictures Corporation had a profit of $150,465 for the 13 weeks ended September 29, compared with $59,073 for the same period the previous year, Steve Broidy, president, told stockholders assembled in annual meeting last week in Hollywood. The stockholders reelected the board, and the board reelected officers. G. Ralph Branton, board member and president of Interstate Television Corporation, was elected to a vice-presidency. Board members are W. Ray Johnston; Steve Broidy, George D. Burrows, Norton V. Ritchey, Edward Morey, Mr. Branton, Herman Rifkin, Arthur C. Bromberg, William Hurlbut, and Howard Stubbins.

Pickford to Play in Film

Mary Pickford has been signed by Stanley Kramer for her first screen role in 19 years, it was announced this week. She will appear in "The Library," which Mr. Kramer is producing for Columbia release. The film goes before the cameras early next year.

Miss Pickford, "America's Sweetheart" of the silent film era, made her last picture, "Secrets," in 1933 and since then has refused all offers. She is still active in the operation of United Artists, which she and several others founded as a producing and distributing organization in 1919. Miss Pickford plans to take leave of her many activities while performing her role.

While refusing to divulge the nature of the story, Miss Pickford commented: "This is a picture which stands for everything we Americans hold dear. It is the most important subject in the world today and the one nearest my heart. . . . I have every confidence in the organization which will produce this fine production. We will work together to make this a proud achievement."

Mr. Kramer, president and executive producer of the Kramer company, expressed "enormous pride in obtaining Miss Pickford's consent to make this picture."

35 Pennsylvania Towns Approve Sunday Films

Voters in 35 communities in Pennsylvania favored Sunday films, now banned in those areas, as a result of the balloting on Election Day. At the same time, 19 other municipalities voted to retain their present ban on Sunday films. The question was submitted in local referenda in connection with municipal elections held in the communities. Among the larger communities favoring Sunday films were Greenville, Berwick, Norristown, Butler and Shamokin. Larger communities retaining the ban included Lewisburg, State College, Milton, Northumberland, Somerset, Danville, Selinsgrove and Schuylkill Haven.

Variety Clubs Dedicate Dayton Child Home

Variety Clubs International last Thursday participated in the dedication of Variety Manor, the chief charity project of the Dayton, Ohio, tent. Variety Manor for Children is a guidance center for feeble-minded children. Dedication ceremonies were followed by open house at the Manor for the many local and out-of-town visitors. Marc J. Wolf, International Chief Barker, and Col. William McCraw, executive director, represented Variety International.

Warner 25-Cent Dividend

The Warner Brothers board of directors meeting in New York November 14 declared a dividend of 25 cents per share of common stock, payable January 5, to stockholders of record at the close of business on December 7, 1951.

LEGION FINDS FILMS BETTER

Reports Improved Moral Tone; Scores Foreign Move to Evade Code

WASHINGTON: The Legion of Decency said last week that there had been during the past year "an increase in wholesome and moral themes in Hollywood-produced motion pictures."

The Legion's views were outlined by the Most Rev. Raymond A. Kearney, Auxiliary Bishop of Brooklyn and chairman for the past year of the Bishops' Committee on Motion Pictures. He gave the views in his 1950-51 report to the annual meeting here of the Catholic Bishops of the U. S.

Cites Code Operation

While the moral tone of Hollywood films improved, Bishop Kearney said, "Foreign motion pictures continue to be a source of concern." He singled out for "considerable" concern the "announced intention of foreign film producers deliberately to avoid using the facilities and guidance of the Production Code Administration in the distribution of their films in the U. S." He added that "the democratic self-regulatory system instituted by the American industry has been a strong bulwark against much that is immoral and indecent in motion pictures."

The Legion of Decency reviewed 365 feature length U. S. films during the last 11 months, Bishop Kearney reported, and classified 136, or 37 per cent, as A-1 or morally unobjectionable for general patronage. Another 162, or 44 per cent, were classed as suitable for adults; 66, or 18 per cent, were called morally objectionable in part, and only one film, or less than one per cent, was condemned.

In contrast, out of 77 foreign features reviewed, 18, or 25 per cent, were found to be objectionable in part, and 13, or 17 per cent, were condemned.

Asks Dignified Treatment

Noting that several pictures with religious themes were contemplated in the future, the Bishops' Committee pointed out that some of these did not measure up to the standards suitable for such stories. It expressed the hope that all stories dealing with biblical and religious material "would be treated with the dignity and good taste such subjects require."

The report "stressed the fact that morally bad pictures materially foster forces which are both anti-Christian and anti-American and also contribute substantially to the breakdown of private and public morality."

Bishop Michael J. Ready of Columbus was named as the new chairman of the Bishops' Committee on Motion Pictures.

He succeeds Bishop Kearney, who completed the maximum permissible term of continuous service on the committee, and retired. The vacancy on the committee will be filled by Bishop Charles H. Helmsing, Auxiliary of St. Louis. Other members of the committee are Bishop Bryan J. McEntegart of Ogdensburg, N. Y.; Bishop William A. O'Connor of Springfield, Ill., and Bishop Joseph T. McGucken, Auxiliary of Los Angeles.

Theatre and Two Salesmen Settle Case Out of Court

Out-of-court settlement of a $150,000 damage and injunction suit between the Centre theatre at Centreville, Md., and two theatre-owning salesmen, has been announced. The Centre originally brought suit against Paramount, Twentieth Century-Fox, Columbia, RKO, Charles Wingfield, a Columbia salesman, and F. B. Klein, a 20th-Fox salesman, the latter two operating theatres at Church Hall and Chestertown, Md. The Centre had charged a monopoly gave first-run product to the salesmen's houses. In February, 1950, the distributors agreed to equal availability to five towns on Maryland's east shore. Centre dropped its suit against them, but continued the damage suit against the two men, who later filed a counter damage suit for $90,000 against the Centre and the companies. The suit between the Centre, Mr. Wingfield and Mrs. Klein has been settled.

UPT Dividend 50 Cents

Leonard H. Goldenson, president of United Paramount Theatres, Inc., announced Tuesday that the board of directors of the corporation declared a dividend of 50 cents per share on the outstanding common stock of the corporation, payable December 18, 1951 to holders of record on November 30.

JOHNSTON RETURNING TO MPAA POST

WASHINGTON: **Eric Johnston, who resigns as Economic Stabilizer November 30, said at a press conference this week the motion picture industry should be thanked for having loaned him to the Government and he expressed the feeling that other industries should be as "unselfish." Mr. Johnston is expected to return to his desk at the Motion Picture Association of America a few days after leaving the Government service, but may decide to take a few days' vacation. The Johnston resignation as Economic Stabilizer was announced by President Truman at Key West.**

Says British Eady Plan Works Well

The Eady Tax Plan is working surprisingly well from the administrative point of view, but extreme care will have to be taken not to let the availability of Eady Plan money encourage any significant rise in the output of British films and subsequent deterioration in quality.

That is the opinion of Sir Henry French, director-general of the British Film Producers Association, who is here with Reginald Baker, BFPA president, at the invitation of the Motion Picture Association of America.

Fears Too Thin a Spread

Sir Henry expressed concern lest an increase in British production due to Eady Plan money caused these funds to be spread too thinly over the industry. "The way I see it we need a governor on the machine all the time to keep it from running away," he declared.

The British executive, whose association counts more than 40 members, said he could see nothing wrong with the general principle of subsidy for the British industry. "In France and Germany and Italy they are leveling dubbing taxes and import duties and that money eventually goes to aiding the native industries," he contended. "In Britain, our international agreements keep us from resorting to such measures.

"And so we have a means of supporting our industry without breaking any agreements. A measure of protection is not unhealthy and I cannot see where the principle involved in the Eady Plan is bad in any way. On the contrary, the quality of our films has improved markedly and we are basing the amount payable on the earnings of the pictures. So if a film is good, it will obtain a more generous contribution from Eady tax funds."

Sir Henry said it was too early to judge the impact of the new British Government on future British-American film relations. He felt certain that little would happen to change the situation until the summer of 1952, when it will be time to reopen the Anglo-U.S. monetary agreement if anyone requests it.

Relations Problem Weighed

He said the entire problem of future relations was under review with John G. McCarthy, MPAA vice-president in charge of the international division. "If we can reach a basic understanding now, it will be helpful later," he commented.

While in New York, the British industry leaders are discussing the working of the MPAA's Advisory Unit for Foreign Films, but Sir Henry expressed polite doubt as to the usefulness of the operation for the larger number of British producers. He was full of praise for the cooperation extended his industry by the American distributors operating in Britain.

A. JULIAN BRYLAWSKI, PERENNIAL PRESIDENT

by DOROTHY KOLINSKY

WASHINGTON: Motion picture theatre owners in the nation's capital have seen many United States Presidents come and go. When one was elected for a fourth term, it caused quite a stir throughout the country, but to them a fourth termer was just warming up to his job.

Their own president, A. Julian Brylawski, has just been reelected to his 29th consecutive term as president of the Motion Picture Theatre Owners of Metropolitan D. C., a TOA affiliate. In addition, he is vice-president of Theatre Owners of America and chairman of its legislative committee.

Gains in Prestige

With each successive year, A. Julian Brylawski gains in stature and prestige. He is the type of showman who lends dignity to the motion picture industry, and as spokesman for the local theatre people, he has won the respect and admiration of the city of Washington.

Mr. Brylawski was born in Baltimore, Md., in 1882. His father, Aaron, was the motion picture pioneer of Washington, and in 1908, Julian joined his father in the motion picture business, operating a string of small motion picture theatres in Washington. In 1910 he built the Cosmos theatre and in 1912 he added the Casino theatre.

In addition, he had theatre interests in Baltimore, Hagerstown and Cumberland, Md. In 1924 he opened the Earle theatre and building (now named the Warner). This was later sold to the Stanley Company of America, now part of the Warner circuit. In 1928 he took over the real estate, construction and maintenance and labor relations departments for Warner's Washington zone, which position he still occupies.

Had War Production Post

Just prior to Pearl Harbor, in 1941, Mr. Brylawski was appointed to head the amusement division of the War Production Board, which included films, cameras, studios and distribution, as well as all branches of the amusement field. Like other prominent showmen, he has become integrated with the civic activities of his community. He is chairman of the Traffic Safety Committee, which has made some excellent subjects for local screens. He is also secretary of the Building Code Committee and past chairman of the Housing Committee.

In 1938, Mr. Brylawski was chief barker of the Variety Club of Washington. He is also a member of the Motion Picture Pioneers, and many social and fraternal organizations.

Each year, the local theatre people look forward to Mr. Brylawski's MPTO outing at his farm in southern Maryland. There, the gentleman farmer, who raises tobacco and blooded Hereford cattle, holds forth as a gracious and hospitable host. In addition to his professional and civic activities, he finds time to indulge in his hobbies of boating, fishing and raising fine tobacco. He is a consistent prize winner at local fairs.



A. JULIAN BRYLAWSKI

The Brylawskis have three sons and five grandchildren. However, the queen of the family is his mother, 90 years young, and known to everyone in Washington as "Muzzy." Mrs. Helen Brylawski has had the distinction, at the annual Variety Club Mothers' Day parties, of being the oldest mother in the audience, and she has walked off proudly with her prize, with the applause ringing pleasantly in her ears. Julian isn't the only one in the family to take a bow!

Wisconsin AITO Plans Milwaukee Meeting

Individual group discussions will highlight the three-day meeting, December 10-12, in Milwaukee, of the Allied Independent Theatre Owners of Wisconsin, Ben Marcus, president, announced. Topics of the group discussions and the chief speakers include drive-in theatres, S. J. Goldberg, Wausau; small towns, Eric Bros, Plymouth; large towns, Russell Leddy, Green Bay; subsequent run city theatres, Angelo Provinzano, Milwaukee.

Skouras, Rank Discuss Eidophor TV System

LONDON: Before leaving here last week, Spyros P. Skouras, president of 20th Century-Fox, had lunch at Mr. Rank's home, where the Eidophor system was discussed. Mr. Rank is sending a television expert to New York in January to investigate the potentialities of the Swiss large-screen system. A theatre television unit has just been installed in Mr. Rank's leading theatre, the Odeon, Leicester Square, London.

Halt Theatre Color TV

WASHINGTON: The National Production Authority this week barred mass production of large screen theatre color television receivers but did nothing to stop experimental work. The order followed a recent NPA conference with television officials. At that time, it was agreed to halt the manufacture of color television sets and NPA officials said theatre television would not be affected.

However, the loosely-worded NPA order this week appeared broad enough to cover commercial production of color television equipment for theatres. On inquiry at the NPA, it was emphasized that the ban "covers theatres just as well as homes."

The order specifically provides that experimental work may continue. It is believed, moreover, that the color theatre television agreement between 20th Century-Fox and the Columbia Broadcasting System is largely experimental. The new ruling also provides appeal procedure.

Connecticut Tent Elects Officers

Robert Elliano, owner of the Colonial theatre, Walnut Beach, has been elected Chief Barker of the Variety Club of Connecticut, Tent 31, succeeding Herman M. Levy, attorney and general counsel of TOA. John Pavone was named first assistant chief barker; Morris Jacobson, second assistant; George Weber, property master, and Sam Germaine, reelected dough guy. The board of directors includes Ben Simon, George Milwain, I. H. Levine, Joseph DeFrancesco, Henry Smith, George H. Wilkinson, Jr., Barney Pitkin, Lou Brown, Ray Wylie and Mr. Levy. Officers will be installed December 1 in New Haven.

Frank Soule Buys Pictorial Films

Frank Soule's Motion Pictures Unlimited has purchased Pictorial Films from Pathe Industries. The deal means acquisition of several hundred pictures in the Pictorial Films library. Mr. Soule is chairman of the board of Motion Pictures Unlimited, and president of Pictorial Films.

Rosenow and Brett Take Commodore, Buffalo

William P. Rosenow and William Brett have acquired the 725-seat Commodore Theatre, a community house in Buffalo. The house has had new seats installed, along with new projection and air conditioning and a new refreshment bar. It had been run by Marvin Atlas. Richard Carroll will be manager.

Yergensens Buy Theatres

Glen and Elden Yergensen have bought the Cedar and Parks theatres, Cedar City, Utah, from John Rowberry and Melvin R. Thorley, for a reported $200,000.

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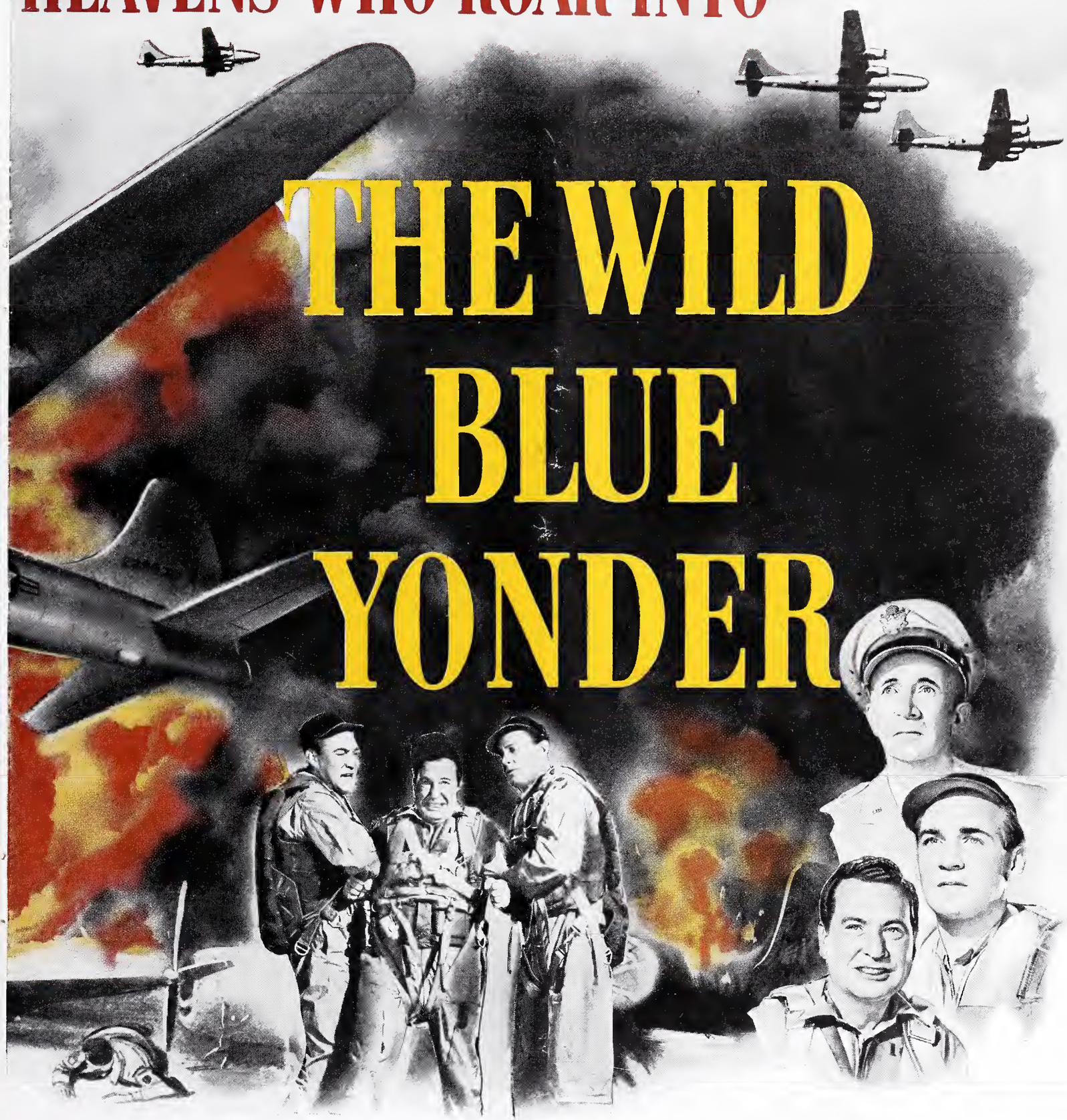
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EGASKIS • *Story by* ANDREW GEER and CHARLES GRAYSON • *Directed by* ALLAN DWAN

SEE SNAGS IN FRENCH TALKS

by HENRY KAHN
in Paris

French production in 1951 is expected to total around 90 features, and in 1952 that figure probably will come down to 50. These figures have been confirmed by a spokesman for the Producers' Syndicate, who also hinted they might be used as a weapon in the final talks with the U. S. next year.

In spite of the optimism expressed in certain quarters on both sides, there is a feeling here that the Americans will be asked to reduce the number of visas rather than to expect to increase them. This follows in the wake of the explanation by Bernard Kreisler of the MPAA's Advisory Unit for Foreign Films on how the unit could help French producers.

The latter frankly don't expect very much to come out of the unit despite Mr. Kreisler's optimism. They agree that French films cannot be forced into the circuits, but they are equally certain that with the best will in the world the Americans must, nevertheless, feel uneasy about letting foreign films into the U. S. in large numbers. No matter which way one looks at it, such films must compete with the American product.

Asks Central Office

M. Fournier of the Syndicate says a central distributing office for French films in the U. S. is the only answer to the problem, but setting up such an office is unlikely for the moment. Nor is it likely to be set up before the Franco-U. S. talks are resumed.

There is a growing feeling here, even among the friends of America, that U. S. imports are a threat to the French industry, and that growing unemployment among technicians will force the French to take a strong line when talks with the Americans reopen next April.

M. Fournier admitted he found nothing wrong with the Communist plan for the development of an exchange of films between France and Eastern Europe. "We are losing faith in the Anglo-Saxon countries," he said.

He also maintained that at least one-third of the American films shown in France lose money. "The Americans," he said, "think more of their prestige than they do of statistics. If they were to study them they would see that they could make more money by sending fewer films than they are making by sending a full quota."

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The French Film Confederation has set up a special committee to discuss whether films made since 1946 should be permitted on television. The committee was set up after a meeting between the television committee and the Confederation. The TV spokesmen held that films less than five years old should be shown if they had run their commercial course. Television also asked for trailers which it was said would help the theatres.

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Small exhibitors, at their annual convention here, complained about being left out in the cold by the rest of the profession. They do not receive grants from the Aid Fund and therefore cannot afford to redecorate their houses. They have stated that, if they are to be exempted from paying special tax, they will not expect to receive aid.

INDIA

by V. DORAISWAMY
in Bombay

The first All-India Cine Technicians Conference was held recently in Madras with delegates from all over India attending. Several problems affecting not only the technicians but also the industry as a whole were discussed. Emphasis was on the necessity for research and development.

The conference pleaded for the formation of a Film Academy to train technicians and it was also suggested that the academy could be affiliated with universities and similar institutions in the U. S. and other places.

There was criticism regarding the absence of any provision for development of the film industry under the national Five Year Plan outlined by the National Planning Commission, despite the fact that the Indian film industry is the second largest in the world.

The conference decided to create a standing committee with the object of promoting and advancing the position of the cine technicians and providing them with a common platform for the mutual exchange of views and ideals.

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The International Film Festival will be held in Bombay during the first week of December, C. M. Agarwala, chairman of the Central Censor Board, has announced. Mr. Agarwala said more than 25 of the world's major film producing countries have been invited along with many prominent personalities. Every country which produced 30 pictures a year will be allowed to present one film and two documentaries to the festival. India will be allowed to present her best four films made during 1950-1951.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Hoyts Theatres now has acquired a substantial financial interest in the Ozone circuit which is run by the Waterman Brothers in South Australia, N.S.A. and Victoria.

The deal adds 24 theatres—most of them in the Adelaide suburbs—to the Hoyts circuit. A joint announcement by Ernest Turnbull, managing director of Hoyts, and Clyde Waterman says that the Ozone group of theatres will be conducted by Hoyts-Ozone Theatres Corp., Ltd. The new board of directors is comprised of Ernest Turnbull, John C. Glass, general manager of Hoyts, G. A. McPhee, general secretary of Hoyts, and Clyde, Donald and Keith Waterman. Not included in the deal are the Waterman theatres in Broken Hill, N.S.W., Mt. Gambier, S.A. and the York Adelaide.

Hoyts-Ozone will operate as a separate entity and the administrative head office will be situated at York House in Adelaide.

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The Greater Union group has made a consolidated net profit of £150,796 for the year ended December 31, 1950. This is a slight increase over the previous year and constitutes a new record for the company.

The balance sheet shows that the consolidated net profit is arrived at after apportioning £30,501 to "outside shareholders" out of a total consolidated profit of £181,297. Dividends again total £100,000. The four Australian holding companies receive £62,500 and the remaining £37,500 goes to the Rank Organization.

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Considerable controversy rages over the screening of Sunday films at the Kings Cross Theatrette and the Premier theatre, Surry Hills. The operators union and the exhibitor body remain firmly hostile. Latest developments have been the serving of summonses on Ken Cook, operator of the Kings Cross house, and Naton Sheinwald, importer of foreign films who supplied the programs to Mr. Cook. The union charges these men with violating the Sunday Observance Act.

YUGOSLAVIA

by STOJAN BRALOVIC
in Belgrade

Much excitement was created here recently when the Republic of Serbia fired the only Yugoslav film star, Ita Rina, because its film directors "do not have confidence in her work."

Miss Rina starred in 17 German, French, Austrian and Czechoslovak films between 1926 and 1939. She claims that no film director even tried her in any role for all of the two years she was employed by Avala film producing company and that the one film in which she was scheduled for a major role did not materialize due to financial difficulties.

The Rina case has aroused much controversy here, culminating in sharp attacks in the press.

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Borba, the official organ of the Yugoslav Communist Party, has attacked waste in film production in connection with the film "Major Scarecrow" which cost six and a half million dollars to make. The paper charged it took close to a year to complete the feature and that many scenes were done over three and four times over, utilizing a great deal of real food and wine "props." The director of the picture, Nikola Popovic, was paid $16,620 for the job.

LATE FEATURE REVIEWS

Distant Drums

***Warner Bros.*—Adventure Story**

With an acute feeling for the screen's need for old-fashioned, thrill-packed adventure drama, United States Pictures here has handed Warners an exciting film that should register solidly with old and young.

Shot for the most part in the jungles of the Florida Everglades, "Distant Drums" has just about everything the action fan could ask for, and more. It's all about a brave little band of soldiers who, after destroying an old fort used by gun runners to supply the Seminole Indians, are forced into the Everglade swamps and must make their way back to base through this danger-ridden country which no white man has crossed before.

To lead them they have Gary Cooper, the Army's most feared and deadly swamp fighter, whose bravery and resourcefulness finally brings some of his troops back to safety. But not before old-fashioned, thrill-packed adventure drama crosses the screen.

To bring the background more vividly to the attention of the audience, the picture is shot in color by Technicolor. The color obviously helps, but at this particular viewing it was oddly inconsistent, which may have been due to lighting difficulties on location. Even so, however, it adds value to an already rousing screen adventure.

Producer Milton Sperling and director Raoul Walsh have left out no thrill and missed no cue in dramatizing their story. It's full of screaming Seminoles leaping to the attack, wild beasts like snakes and crocodiles preying on their helpless victims, a brush fire and, overwhelmingly, the men's struggle through the matted green curtain of the jungle where danger lurks everywhere. Some of the photography is excellent and helps to create tension and atmosphere.

Mari Aldon is Cooper's love interest and makes a good impression in her first role. Ray Teal and Arthur Hunnicutt come through fine as soldier and grizzled scout and Robert Barrat as General Zachary Taylor is effective in a brief part. Richard Tufts, a naval observer with the Cooper party, narrates the film, which is based on a screenplay by Niven Busch and Martin Rackin. Alex North's music is very good.

There are so many highspots in the film, it's difficult to pick the real climax. Perhaps it is the capture of the fort, and then again it might be the terrific underwater struggle between Cooper and the Seminole chief which sets the Indians to flight. All around, "Distant Drums" has that touch which should pay off at the box office.

Seen at the Warner screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, December 29, 1951. Running time, 101 minutes. PCA No. 15280. General audience classification.

Capt. Quincy Wyatt.....Gary Cooper
Judy Beckett.....Mari Aldon
Richard Webb.....Richard Tufts
Private Mohair.....Ray Teal
Monk.....Arthur Hunnicutt
Gen. Zachary Taylor.....Robert Barrat
Sgt. Shane.....Clancy Cooper

Week End with Father

***U-I*—Family Comedy**

Delightfully entertaining family comedy, "Week-end with Father" offers the exhibitor the kind of attraction for which he can extend an invitation to the family as a whole, happy in the assurance that he has a film they all will like. The bachelors and the spinsters and the childless couples will find many a chuckle herein, while the mothers and fathers and the kids themselves will enjoy themselves immensely.

Taken from a story by George F. Slavin and George W. George, Joseph Hoffman's screenplay treats simply of a widower with two cute daughters and a widow with two boys. They meet, accidentally, as the sisters and the brothers leave for adjoining camps at the same time. Under the production hand of Ted Richmond and the competent direction of Douglas Sirk, the resulting complications are largely expected, of course, but no less entertaining for all that.

Van Heflin is the father, Patricia Neal the mother, while the girls are the appealing Gigi Perreau and her sister Janine Perreau, and the boys Jimmy Hunt and Tommy Rettig. Heflin and Miss Neal fall in love and decide to spend a week-end with their children at camp, there to break the news of the impending family shift. But there the complications start, compounded by Virginia Field, TV star, who thinks she is engaged to Heflin; Richard Denning, camp counselor, who falls for Miss Neal, and chiefly, the children's objection to the plans of their respective parents.

It's all good fun as Heflin proves himself "not the athletic type" in father-and-son camp contests, with quite obvious results, and Miss Neal misunderstands. Only when the children realize how things really stand, reconcile their own problems, and take matters into their own hands are things straightened out to the satisfaction of all concerned and to the discomfiture of those others who have caused the complications.

Sell it happily and with complete confidence that your family audience will find it a light delight.

Previewed at the RKO 23rd Street theatre, New York, where a full house had fun—and voiced it. Reviewer's Rating: Very Good.—CHARLES S. AARONSON.

Release date, December, 1951. Running time, 83 minutes. PCA No. 15445. General audience classification.

Brad Stubbs.....Van Heflin
Jean Bowen.....Patricia Neal
Anne Stubbs.....Gigi Perreau
Phyllis Reynolds.....Virginia Field
Don Adams.....Richard Denning
Gary Bowen.....Jimmy Hunt
Patty Stubbs.....Janine Perreau
David Bowen.....Tommy Rettig
Gary Pagett, Frances Williams, Elvia Allman.

Files Claim for Back Fees from Universal

T. T. Cooke, attorney, has filed suit in Federal District Court, New York, against Universal Pictures Corporation, asking for $135,000 which he claims the company owes him for services in connection with anti-trust matters between June, 1946, and February, 1951. He charges Universal has paid him only $15,000 of an agreed fee of $150,000.

Fine and Stecker Buy Hotel

Meyer Fine and Sam Stecker, of Associated Theatres, Cleveland, are members of a group which has purchased the operating lease of the Hollenden Hotel there.

3 MGM FILMS BRING $3,535,000 TO HALL

Including "An American in Paris" which this week concluded a seven-week run at Radio City Music Hall, New York, three MGM films have accounted for 25 weeks of the Hall's bookings since May and a total of $3,535,000 at the box office. "The Great Caruso" began a 10-week run in May, followed by eight weeks of "Showboat." "American in Paris" opened in October.

Ticket Prices Off Slightly In Quarter

WASHINGTON: Motion picture admission prices in large cities fell slightly during the third quarter, dropping for the second consecutive three-month period, after having hit an all-time high at the end of March, the Bureau of Labor Statistics has revealed.

Children's admission prices, which hit a post-war low during the second quarter at 49 per cent above the 1935-39 base period, fell still further to 47.8 per cent above the base period, the bureau reported.

The index for adult admission prices also fell, but only a fraction of a per cent. At the end of the second quarter the index was 75.9 per cent above the base figure, and at the end of the third quarter it was 75.8 per cent above. This is well below the 78.0 per cent at the end of the first quarter, but still the third highest figure on record. All three highs are for the quarters of the current year.

As a result of the drops in the two indices, the combined adult-child index fell from the June figure of 72.3 per cent above the average to 72.1 per cent above. The March figure was 75.1 per cent above the 1935-39 level.

The bureau collects price figures each quarter in 18 large cities, and contends the figures to be representative of price trends in the 34 largest cities.

Springfield, Ill., Owners Fight Municipal Tax

A proposal for adoption of a three per cent municipal amusement tax in Springfield, Ill., was strongly opposed by theatre owners last week in a letter to members of the Springfield City Council.

Signed by George Kerasotes, chairman of the Springfield Theatre Owners Association, the letter contended that the proposed tax would be "discriminatory and unfair" in that it singles out one form of business to pay the tax.

The letter further pointed out that Springfield theatre owners four years ago voluntarily agreed to increase their local licensee fee from a flat 50 cents to $1 per seat.

Estimates that the proposed amusement tax would yield $80,000 from the 10 motion picture houses in Springfield were termed a "gross error." The theatre owners said the yield would be around $25,000 and offered their books to support that figure.

New Art Theatre Program

The publication of a new art theatre program, *The Marquee,* was announced this week. It will be distributed free to patrons of New York's leading art theatres. Tesbee, Inc., are the publishers and Charles Barron is editor. *The Marquee* is a monthly publication but will become a weekly in March.

Star Tours Ready for Movietime

Motion picture personalities assigned to the second series of Movietime U. S. A. tours were announced this week by the Association of Motion Picture Producers and the Council of Motion Picture Organizations, the latter sponsoring the drive.

Three tours get underway November 25 in New York state, the Rocky Mountain area and western Pennsylvania. In the first unit, which will spend four days in Buffalo before going on to a three-day stand in Albany, are Lloyd Bridges, Arleen Whelan and Andrew Solt, writer. The Rocky Mountain unit, with Keenan Wynn, Dean Jagger, Marshall Thompson and Mary McCall, Jr., writer, will begin in Salt Lake City and cover Utah, Idaho and Montana. The western Pennsylvania group will be composed of Jody Lawrence, Jack Paar, Mel Ferrer and David Brian.

Starting in New Orleans December 2, the following personalities will tour the Louisiana and Mississippi area: Anthony Dexter, Julia Adams, Charlton Heston, Lydia Clarke, Frank Faylen, Bruce Bennett, Robert Stack, Jesse White, Margaret Sheridan, Hope Emerson, players; Maxwell Shane, Robert Fellows, Irving Asher, producers; Fred de Cordova, George Sidney, Lillian Burns, directors; Leonard Stern, Dorothy Hughes, writers.

Re-Release of RKO's "Snow White" Set

Saturation bookings of RKO Radio's "Snow White and the Seven Dwarfs" in the six New England states has been announced by the company. First bookings are for the week of February 16. The actors who spoke original voices of the characters are slated to make personal appearances in many cities.

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IN NEWSREELS

MOVIETONE NEWS, No. 93—World shocked by massacre of prisoners in Korea. Wyoming rail wreck kills 18. Tornado in the Midwest. Eleven orphaned in Michigan car crash. Danny Kaye entertains in Korea. Atomic air test. Beard show. Horse racing.

MOVIETONE NEWS, No. 94—Elizabeth and Philip back in Britain. Italian floods. U. S. plane crashes in France. Big bed blaze in Chicago. Australian couple wins jackpot of prizes. Football: Illinois-Ohio State; Princeton-Yale.

NEWS OF THE DAY, No. 223—Civil defense test in New York. Korean massacres. Air battles in Korea. 1952 beach fashions. Gen. MacArthur cheers Korean veterans. Gov. Warren's hat in the ring. Wyoming train wreck. Women answer call to service.

NEWS OF THE DAY, No. 224—Royal couple home. Italian floods. Blood for comrades. Crash of U. S. plane overseas kills 36 persons. Peron wins again. Eisenhower boom. Truman meets the press. U. S. Nobel Prize winners. Football: Princeton-Yale; Stanford-Oregon State.

PARAMOUNT NEWS, No. 26—Korean atrocities. Gov. Warren to be candidate. The Greenback Party. Swim fashions for 1952. Millionth "D.P." arrives here. New York civil defense.

PARAMOUNT NEWS, No. 27—Floods in Italy. Plane crash in France. Peron retains power. Iran's premier leaves U. S. Sen. Lodge booms Eisenhower. Royal couple arrives home. Football: Alabama-Georgia Tech; Yale-Princeton.

TELENEWS DIGEST, No. 46B—Korean report. Suez crisis. Eden blasts Vishinsky. Truce talks. Truman vacations. Wyoming rail wreck. Tokyo union demonstration. Pakistan prime minister takes over. Atom bomb drill fashions.

TELENEWS DIGEST, No. 47A—Royal couple returns home. Paratroops practice in Korea. Sen. Lodge heads Eisenhower boom. Italian floods. Cold war battle in Berlin. Joe Louis arrives in Tokyo. French governor received in Algiers. Browns defeat Giants.

UNIVERSAL NEWS, No. 509—Korean atrocities. U. N. Assembly in Paris. Simulated atom bomb attack. Warren's hat in the ring. "GI Jane" joins up. Frank Sinatra and Ava Gardner step out. Football thrills.

UNIVERSAL NEWS, No. 510 — Korean heroes. Italian floods. Air crash in France. Nobel Prize winners. Foreign officers train at Fort Benning. Football: Browns - Giants; Illinois - Ohio State; Princeton-Yale.

WARNER PATHE NEWS, No. 28—New York in atom bomb test. Korean atrocities. Gov. Warren to try for presidency. Twenty-Eight Division sails. Gen. MeaArthur greets Korean vets. Elizabeth and Philip sail for home. Fashions.

WARNER PATHE NEWS, No. 29—Sen. Lodge opens Eisenhower drive. Floods in Italy. Air crash in France. Welcome home to Elizabeth and Philip. Motion Picture Pioneers honor three Warner Brothers. Aboard U. S. S. Boxer. Korea wounded get carrier's blood gift. Football: Princeton-Yale; Giants-Browns.

Brylawski Washington NPTO President 29th Time

A. Julian Brylawski has been elected president of the Motion Picture Theatre Owners of Washington. It will be his 29th term. All other officers were reelected. They are Fred Kogod, vice-president; Lloyd Wineland, Sr., treasurer; and Harry Bachman, secretary.

William E. Truog, Veteran Kansas Distributor, Dies

William Edward Truog, 71, Kansas City branch manager for United Artists Corporation since 1928, died at his home Nov. 16 after a year's illness. Mr. Truog entered the film industry in 1917 as manager of the World Film Company after having been city manager of a typewriter firm. He joined the Goldwyn Film Company as district manager in 1920 and was district manager of Universal from 1924 to 1928. He is survived by four sons and a daughter.

David N. Green

David N. Green, 65, owner of the Beacon theatre, Squirrel Hill, Pa., died November 9 in Pittsburgh. His widow, two sons, and a sister survive.

See More Remodeling Materials

WASHINGTON: Although theatre construction is almost wholly stopped by defense requirements, there is room for building, provided it comes under the heading of needed remodeling. This is the interpretation put upon Governmental pronouncements by Washington observers.

For instance, the National Production Authority last week announced that theatre men who want Government allocations of materials for construction during the second quarter of 1952 or thereafter should apply before December 15—and that those whose applications for material during the last quarter of this year or the first quarter of 1952 were rejected, should reapply.

And it added that "it is hoped" structural steel will be more abundant in the latter half of next year. And, furthermore, that projects rejected now might very well receive approval later.

Meanwhile, even those Washington authorities who predict a worsening building materials situation were admitting last week that the steel and aluminum supply may improve in the last half of 1952. About copper, however, no one around Washington ventures predictions.

One NPA spokesman disclosed a bit of information possibly valuable to theatre men. He said: "We have practically no applications for building in the first quarter of next year." He continued, that he sees only two types of new theatre building likely: where it is needed in conjunction with a defense agency, or where it is needed to replace a burned or otherwise destroyed house.

COMPO Sued by New York "Movietime" Company

Movietime, Inc., a New York company incorporated in 1945 to give motion picture information to the public via telephone, last week sued in New York Supreme Court for an injunction against use of the slogan Movietime U.S.A. by the Council of Motion Picture Organizations, the Brandt, Century, Fabian, Randforce, and other New York circuits. COMPO has refused comment on the issue.

50 grand and glorious years of *your* business!

SHOW BIZ

FROM VAUDE TO VIDEO

by Abel Green & Joe Laurie, Jr.

"A vastly entertaining book." —WINCHELL

At all booksellers, 640 pp., $5 HOLT

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

An Exhibitor Convention—With a New Twist

WE'VE attended conventions of the Kansas-Missouri Theatre Owners, at the Hotel President, in Kansas City, in the past, but none that compared with the one reported last week, when eight exhibitors got on their feet and sold the product of 12 major producers, in their own words, with showmanship. And we wish we could have been there, to hear it.

If "Doc" Cook, or Homer Strowig or Dick Biechele, or Elmer Bills, or any others of our long list of old friends in K. C. ever stage this stunt again, we want to be among those present. We suspect the trend for "something new and different" that originated with Elmer Rhoden, Senn Lawler and the Fox-Midwesterners. At any rate, it is a constructive and desirable step in the right direction, and could be followed advantageously as a pattern elsewhere.

Both sides of the argument could win, if showmen would think of and discuss showmanship in relation to coming product, as has been apparent here. Joe Redmond, of the Fox-Midwest advertising department, bellwethered this presentation, and he talked front, lobby, circular and radio advertising, with special emphasis on the necessity for sharp, personal attention of exhibitors, especially those in smaller towns, to newspaper cuts and copy. Pressbooks were distributed for study, and translated into Kansas-Missouri language.

Showmanship stunts were demonstrated, in person, by showmen, who told how to sell new pictures and acted the parts, with gestures, to make clear how to "dramatize, personalize and mechanize" their presentation. That's the line advocated by our Quigley Award winner of last year, J. P. Harrison, manager of the Campus theatre, Denton, Texas, who uses that slogan and proves his point with convincing displays that sell theatre tickets.

What this industry needs most is a greater degree of interest and enthusiasm on the part of exhibitors for upcoming product, and the benefit of their cooperation as "accessories before the fact." The good old days, when you could look forward to a "Greater Movie Season" of new product, were the days when enthusiasm, and showmanship, had a chance to grow. Those announcements of new pictures used to fill us with fire and energy that carried through a year of exploitation and selling approach.

"FUTURE ADULTS"

We would like to again point out two bright ideas in a recent column of "Round Table in Britain"—where there are so many good showmanship ideas, necessarily compressed in limited space.

R. W. Parker, manager of the Regal cinema, Torquay, spoke of his children's cinema club, known as the "Future Adults"—and we think that is a wonderful name for any teen-age group. It makes them feel grown-up and important and part of the scene, and not a bunch of kids on the loose. We could do well to copy it.

And Bill Boht, manager of the Ritz cinema, Birkenhead, has what he calls his "Newspaper Chum's Club"—a sponsored or cooperative deal worked out with the *Birkenhead News*. What could be better than a club for youngsters that joined the newspaper with the theatre in youth activities? There are plenty of variations of plan that come to mind with the suggestion.

The other day we asked a Round Table visitor if he read "Round Table in Britain" —and he said, "Well, no . . ." in a way that meant, he didn't think he was interested in what goes on overseas. We cited these two club names above, merely to prove to him, quickly, how much he missed. And we think, also, that it only needs a word to the wise, to get action.

Bill Rodgers, of Metro, announces the distribution of "Quo Vadis" to cities of 100,000, on a basis of "participation"—which means the advertising, too. And we've long believed that it would help film business if advertising were treated as it is when a percentage deal is written in the so-called "legitimate" theatre, where such deals are accepted through years of profitable usage.

It seems reasonable and desirable that when "the company" asks a percentage of the gross (and in "the theatre" it is generally 80/20 in favor of the attraction) they should then share the advertising costs in percentage situations, on the same terms. It would provide that impressive "lift" that builds gross business for attractions that are really worth the benefit.

Do you remember way back when McCarthy & Mitchell had "Birth of a Nation" and "Hearts of the World" on tour, about 35 years ago? We were on the "house" end of several of their contracts, but they circussed the town with everything from 24-sheets up-and-down, and we always counted up a profit. It was real showmanship, on a strictly professional basis, and we learned much from that able firm of old-time "legit" showmen.

The new 25c Bantam Book, "Previews of Entertainment," forecasts the future of films and other amusements through June, 1952, with advance facts on more than 700 movies, TV and radio shows, books and other devices to intrigue the public's amusement dollars.

It's a grand idea, but we wish that it might have hit the market with the benefit of an author more friendly to motion pictures. Gilbert Seldes is not our notion of an authority who can pick our entertainment, and think as we think in the matter of selection. He may choose what he likes; we'll make our own choice. —*Walter Brooks*

A Drive to the Drive-In



"Who, me? Sure, I'm snapping beans," says this lady patron, as she and her husband sit in their car and combine business with pleasure.

By Stan Redding
Staff Writer

DRIVE-IN theatres — like their first cousins, the indoors theatres—are devised for entertainment. But unlike the indoor theatre, you don't have to depend on the feature picture for your fund.

The size of the outdoor cinema, and the lack of restrictions placed on the customers, sometimes combine to give the drive-in theatre all the elements of Grand Central Station, with the accompanying confusion and amusement.

They must have, for instance, a lost and found department—the manager, usually—because everything that a person would lose anywhere else is lost at drive-in theatres—including the baby.

That's right. There is an average of eight to 10 persons a month who drive off after a feature, leaving junior behind. And, thanks to an acute awareness of this situation on the part of the management, eight to 10 persons a month get junior back.

* * *



"Lost children" sometimes keep theatre managers, like Jack Farr, busy doling out popcorn until parents can be located.





. . . the original exhibitors' reports department, estoblished October 14, 1916. In it theatremen serve one onother with informotion about the box office performonce of product—providing o service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herold, Rockefeller Center, New York 20.

Columbia

GREAT MANHUNT, THE: Douglas Fairbanks, Jr., Glynis Johns—This is a good one for adventure fans. Doubled with "The Durango Kid"—both good. Played Friday, Saturday, November 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

KILL THE UMPIRE: William Bendix, Una Merkel —This is as good a little picture as you would want to play in the small towns. It is funny as all get-out. I make the mistake of playing this on a single bill—it should have been double billed. It would make fine support for a short western and would be sure to please the Friday-Saturday crowd. Played Wednesday, Thursday, November 7, 8.—I. Roche, Vernon Theatre, Vernon, Fla.

TEXAS RANGERS: George Montgomery, Gale Storm—Texans don't even like this one—no punch and not much story. Play it on a double bill.—Trail Theatre, Houston, Texas.

Metro-Goldwyn-Mayer

FATHER'S LITTLE DIVIDEND: Spencer Tracy, Joan Bennett, Elizabeth Taylor—Excellent—play it at any time. We did a little better than average for a small town. Played Sunday, Monday, Tuesday, October 28, 29, 30.—Tom Poulos, Paonia Theatre, Paonia, Colo.

GO FOR BROKE: Van Johnson, Warner Anderson —Nothing but good comments, but did not come out on the allocation. Metro generally adjust bad deals, and we hope. . . . Played Sunday, Monday, November, 4, 5.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

GREAT CARUSO, THE: Mario Lanza, Ann Blyth —This really a very good picture—excellent support, well handled and was well liked. Even the kids liked it. Average business. Small town. Played Sunday, Monday, Tuesday, November 4, 5, 6.—Tom Poulos, Paonia Theatre, Paonia, Colo.

PAINTED HILLS: Lassie, Bruce Cowling, Cary Grey—Another Lassie picture. These used to be box office insurance, but apparently Lassie has slipped. Nothing wrong with the picture. Played Wednesday, Thursday, October 31, November 1.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

PEOPLE AGAINST O'HARA: Spencer Tracy, Diana Lynn—Good picture, good business! We called every lawyer in Houston to tell them about this picture, and they came, and told their friends. Play it —advertise it.—Trail Theatre, Houston, Texas.

RICH, YOUNG AND PRETTY: Jane Powell, Wendell Corey—Pleasing entertainment in Technicolor. Very weak at the box office. Even the fact that Jane Powell is a Portland, Ore., girl couldn't get them in on this one. Played Sunday, Monday, Tuesday, October 28, 29, 30.—Francis and Cameo Theatres, Newberg, Ore.

SHOW BOAT: Kathryn Grayson—What a picture! "Terrific" is putting it mildly. Business was strictly SRO and everyone loved it. Had one customer pay three admissions to see it three different times. It would be too much to ask to have many pictures like this, but thank you, MGM, for a good job wonderfully done. I hope to bring "Show Boat" back before too long and expect a good second run. Play it! Played Thursday, Friday, October 25, 26.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

SOLDIERS THREE: Walter Pidgeon, David Niven —A good picture which held up well by itself. Average business. Small town. Played Wednesday, Thursday, October 31, November 1.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Monogram

GYPSY FURY: Viveca Lindfors, Christopher Kent —Viveca Lindfors is great—why use her in pictures such as this? Monogram has made some good pictures lately, but this isn't one of them. The trailer looks pretty good and this helped to sell it, but all in all, it didn't go over. Played late Saturday night, October 20.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

A VALUE BEYOND FILM APPRAISAL

To the Editor:

I've been "taking" from What the Picture Did for Me for a long time, but I haven't been "giving," so here goes. I have enjoyed the reports for four years and hope to enjoy them for many more. These reviews have a value beyond the help one gets in appraising pictures. There is a great deal of just plain entertainment value in 'em. Some of the boys have a marvelous sense of humor and great descriptive power and many a time make me feel they would do a lot better job in Hollywood than the present incumbents. Will try to keep up this good work.—*SAMUEL GOLDSTEIN, Paxtang Theatre, Paxtang, Pa.*

Paramount

DEAR BRAT: Mona Freeman, Edward Arnold—A good little comedy, but not strong enough for a week-end picture. Edward Arnold good, as usual. Played Sunday, Monday, Tuesday, October 21, 22, 23.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

RKO-Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—As a shoot-'em-up this one does very well. Business was a bit above the average. Some scenes in this picture look as though they were Monopack, maybe 16mm, something wrong with the color. Claire Trevor just never gets old, does she? Played Sunday, Monday, October 28, 29.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—Beautiful war picture in color, but no business. This differs from "Battleground." That was a story of the life of our boys. All the new war pictures are stories of the death of our boys. In fact, we lost about ten to one to the Japs in this picture. Played Saturday, Sunday, Monday, October 27, 28, 29.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—Oh, boy! We're back in business again. Our patrons like action and John Wayne. Here they had both, and Technicolor, too. Result: well above average business in spite of unusually cold weather. RKO is starting to make some topnotch pictures, and this is one of them. Played Sunday, Monday, Novcmber 4, 5.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

HAPPY GO LOVELY: David Niven, Vera-Ellen —Beautiful Technicolor, very well done. Fine dancing, on the classical side, with a lot of good comedy by David Niven and Cesar Romero. Business not as good as expecetd—needs push. Played Saturday, Sunday, Monday, November 3, 4, 5.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell, Vincent Price—A mystery action show whose main development is comedy. Price steals this one and proves he is a great comedian and actor. Picture was incorrectly sold to public—has no sex appeal and action is unattractive. Played Thursday, Friday, October 18, 19.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

THING, THE: Kenneth Tobey, Margaret Sheridan —Just what the doctor ordered for my Hallowe'en crowd—scared the living daylights out of them. We haven't run a scare picture in a long time and our patrons were a bit out of condition for this. Very well done, very interesting and everyone happy in a gruesome sort of way. Played Tuesday, Wednesday, October 30, 31.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Republic

SURRENDER: Vera Ralston, John Carroll—I made the mistake of using this in place of the usual western on our Friday-Saturday playdate. The picture is very good, but lacks the action of the usual shoot-'em-up. Doubled with Lucky Nick Cain (Fox), which made a very heavy program. Business below average. Weather darned cold for these parts. Played Friday, Saturday, November 2, 3.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Twentieth Century-Fox

BROKEN ARROW: James Stewart, Debra Paget —Enhanced by beautiful Technicolor, this outstanding picture drew quite a few favorable comments. The Jimmy Stewart fans were loyal with their praise. By the time I played it, however, it had been milked dry —making it a no loss and no gain for me. Just barely broke even on it. It is a fine picture, though. Played Wednesday, Thursday, October 21, November 1.—I. Roche, Vernon Theatre, Vernon, Fla.

HALLS OF MONTEZUMA: Richard Widmark, Walter Palance—This drew well. I did not see it, as I'm so weary of war and super-western pictures that I can't bear to go to my own movie when I'm playing them. However, I learned years ago that what I like doesn't pay the overhead, so I keep on pampering my public. If your people like war pictures, buy it. Played Sunday, Monday, October 21, 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

LUCKY NICK CAIN: George Raft, Coleen Gray Filmed in Italy. Pictures of this sort just don't go over here. Not a bad picture, but not for our town. We got a good look at Coleen Gray. We could use a few pictures like "Nob Hill." What happened to Vivian Blaine? Played Friday, Saturday, November 2, 3.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

MEET ME AFTER THE SHOW: Betty Grable,

(Continued on following page)

(Continued from preceding page)

Macdonald Carey—A natural for the Betty Grable fans and after this picture she will no doubt have a lot more. The story is weak, but the music and Betty are great. A good box office draw any time. Miss Grable is especially delightful in this. Played Thursday, Friday, November 1, 2.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

MILLIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Had comparatively new date on this for small town. A number of the audience said it was silly. Sometimes the silly ones go over, but this didn't do much here. Played Sunday, Monday, October 28, 29.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters—A good picture and the performers do a good job. Fox is really going to town lately. It's a little hard on the sororities though—they aren't quite as bad as they are shown. Good story and a fine performance by the male lead—whoever he is. Should be recommended for all situations, I believe. Business fine—people well pleased. Played Thursday, Friday, October 18, 19.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

United Artists

DESTINATION MOON: John Archer, Warner Anderson—Unusual show that needs a lot of exploitation. Some liked it and others did not understand what it was all about. We ran it too late to do much business. Played Wednesday, Thursday, October 24, 25. —S. W. Booth, Booth Theatre, Rich Hill, Mo.

DESTINATION MOON: John Archer, Warner Anderson—This picture will gross more at the box office now than it would have a year ago. Not a bad picture. Play it on a double bill—it will please all types. Played Sunday, Monday, November 4, 5.—Trail Theatre, Houston, Texas.

Universal International

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—Good foolish horseplay. People seemed to get a kick out of it, but it failed to come up to the previous "Francis' picture. Average business with higher film rental. Played Friday, Saturday, Sunday, Monday, Tuesday, October 12, 13, 14, 15, 16.—Francis and Camea Theatres, Newberg, Ore.

KATIE DID IT: Ann Blyth, Mark Stevens—Good show that pleased most everybody. Played Friday, Saturday, November 9, 10.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

PRINCE WHO WAS A THIEF, THE: Tony Curtis, Piper Laurie—Not wonderful, but good. Piper Laurie is excellent and should progress to better pictures soon, for she really has talent and could add a lot to almost any type of light picture. Business good, though not outstanding. Tony Curtis is good, but needs a few more pictures before going class A. People liked this, and it is good for its type. Played Wednesday, October 24.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—Not in the top bracket as Warners want you to believe. A fair picture which should be sold on a flat rental basis.—Trail Theatre, Houston, Texas.

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Short Product in First Run Houses

NEW YORK—Week of Nov. 19

CRITERION: Recording Session**RKO**
Feature: The Blue Veil.....RKO

GLOBE: Football Plays Pay Off**20th-Fox**
Golden Egg Goosie**20th-Fox**
Feature: The Desert Fox.....20th-Fox

MAYFAIR: Helpful Geni**20th-Fox**
Feature: Detective Story.....Paramount

PARAMOUNT: Party Smarty**Paramount**
Feature: Two Tickets to Broadway.....RKO

RIVOLI: Harvest Time**20th-Fox**
Spain**Republic**
Feature: Fixed Bayonets.....20th-Fox

ROXY: Beaver Troubles**20th-Fox**
Feature: Golden Girl.....20th-Fox

WARNER: King of the Outdoors .**Warner Bros.**
The Knife Thrower**Warner Bros.**
Ballot Box Bunny**Warner Bros.**
Feature: Come Fill the Cup.....Warner Bros.

CHICAGO—Week of Nov. 19

STATE LAKE: Catnapping**MGM**
Feature: An American in Paris.....MGM

SURF: Japan, Island Empire**Universal**
Feature: The Lavender Hill Mob.....Universal

ZIEGFELD: Rhodesia**20th-Fox**
Papa's Helper**20th-Fox**
Feature: Love Nest.....20th-Fox

CARNEGIE: Lucky Ducky**MGM**
Feature: The Wooden Horse.....Snader

FORT WORTH: Randolph Scott, David Brian—Very average western in color that failed to even pay house expenses over four days' run. I noticed the so-called high bracket westerns are becoming very cheaply produced and are about in a class with the small westerns of past years. Played Wednesday, Thursday, Friday, Saturday, October 31, November 1, 2, 3.—Francis and Camea Theatres, Newberg, Ore.

ON MOONLIGHT BAY: Doris Day, Gordon MacRae—A better picture than "Show Boat." It's homey, family entertainment. Everyone will tell you, "Now that's a real picture." Played late and business was only average. Played Saturday, Sunday, Monday, October 20, 21, 22.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman, Robert Walker—This will draw—early or late. Startling action drama. Robert Walker's performance was convincing. Maybe that's why the show had realism and did business.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

THREE SECRETS: Eleanor Parker, Patricia Neal —A good picture which held up well with a couple of shorts. Average business. Small town. Played Wednesday, Thursday, November 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Shorts

Paramount

FARMER AND THE BELLE: Popeye—Rarely if ever do you see a poor Popeye cartoon, and this one is up to the usual good standard. They like them here and I hope they will continue to be as good as this one.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

FIESTA TIME: Screen Songs—A good bouncing ball cartoon. If your audience likes to hum or sing along with the bouncing ball once in a while, this is a good short to show them. A satire on old Mexico, it is well done.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

RKO-Radio

CHINATOWN CHUMP: Leon Errol Comedy—Good Errol comedy—enjoyed by all—Pat Fleming, Gail Theatre, Round Pond, Ark.

CHINATOWN CHUMP: Leon Errol Comedy—Our folks enjoy Leon's two reelers. Sorry to hear that he recently died. This short was up to Leon's par—good entertainment.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

DUDE DUCK: Walt Disney—Up to par with Donald's usual. The kids all like him.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

NEWLYWEDS' EASY PAYMENTS: Comedy Special—Better two reel comedy than I expected.—Pat Fleming, Gail Theatre, Round Pond, Ark.

R'COON DAWG: Walt Disney Cartoon—As with all of Disney's shorts, this was tops.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Warner Bros.

HIS BITTER HALF: Merrie Melodies Cartoon—Warner Brothers can give MGM a good run for their money if they keep making cartoons as good as this one. Tom & Jerry have long been favorites of mine, but this little black duck is really great. Audience loved it!—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

Exhibitor Group Plans Boston Meeting Dec. 4

Independent Exhibitors, Inc., plans a one-day meeting at the Copley Plaza Hotel in Boston December 4. According to Ray Feeley, executive secretary, the day's business sessions will be climaxed by a banquet. Trueman T. Rembusch and Abram F. Myers, president and general counsel, respectively, of national Allied, are expected to attend.

Exhibitor members serving on the various committees are: Yearbook, W. Leslie Bendslev, chairman, with James Guarino and Ray Feeley; Publicity, Norman Glassman, chairman, with Edward Lider and Richard Stevens; Registration, Melvin Safner, chairman, with Theodore Rosenblatt and Adeline Struzziero.

Irving Isaacs is chairman of the program Committee, with Nathan Yamins and Arthur Howard, and Leonard Goldberg is head of the Entertainment Committee, with Walter Mitchell and Daniel Murphy.

Philbrick Honored by Massachusetts "Day"

Governor Paul A. Dever of Massachusetts has signed legislation proclaiming November 27 as "Herbert A. Philbrick Day" throughout the state, in honor of Herbert A. Philbrick of Melrose, Mass., the man who for nine years posed as a member of the Communist party while acting as an undercover agent for the FBI. While working for the FBI, Mr. Philbrick was employed by the Mullin and Pinanski New England Theatres as assistant advertising exploitation director.

HENRY R. ARIAS



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The Hollywood Scene

Autry Says TV, Radio, Films Feed Each Other

by WILLIAM R. WEAVER
Hollywood Editor

Gene Autry, the only entertainer in this here now universe engaged in appearing regularly in motion pictures, on radio and in television, is clearly the best qualified man on earth to tell you what the present trends in the three media portend for the future of show business. His telling sums up in the fact that, a year after adding video to the other two, he's made long commitments to all three of them. He says they feed each other.



Gene Autry

The actor whose name has appeared on this publication's annual list of Top Ten Western Stars poll winners more times than any other's is just back from a tour of 29 cities bringing figures, as well as observations, confirming his conviction that his television films have not only added to his personal following but have opened new, and major, territory for his theatrical features. He mentions, in illustration, that 20 of his films were shown on a single Saturday during his stay in Boston, a city in which they were virtually unknown before his television series started. He submits that expansion of this type more than offsets such shrinkage in bookings as may have occurred in some less metropolitan areas, totaling up more admissions and, of course, more dollars per picture.

There is nothing wrong with show business *per se* from any of his points of view, he says, but there is a good deal wrong with showmen and showmanship in the theatre phase of it, an opinion he expressed to assembled exhibitors in New York and Kansas City on his trip. He says exhibitors have not yet fully recovered from the exploitation-leave they were able to take during World War II, and still are reluctant to analyze their attractions for exploitable contents offering special merchandising opportunities.

Discourage Parents from Sending the Youngsters

He is of the opinion, too, that in concentrating their advertising on violence and sex they are persistently discouraging family heads from taking or sending the kiddies to the movies in their formative years. He says he encountered striking instances of improvement in showmanship practice on his tour, but there is still a long way to go to get back to where we used to be.

The public is as entertainment-minded as it ever was, and as unprejudiced as always with respect to the several media, but is busier, generally speaking, more discriminating, although fundamentally unchanged as to taste, which is far better than most of the pseudo-experts think it is. The public is also larger than it used to be, and has more money. Gene Autry thinks there is enough public and enough money to go all the way 'round.

Five Features Started

Five features started during the week.

"Cry of the Swamp," 20th-Fox, Technicolor, went into production on location in Georgia, with Robert Jacks producing, Jean Negulesco directing, and with Jean Peters, Jeffrey Hunter and Walter Brennan in the cast.

Sol C. Siegel started "Deadline—U.S.A." for 20th-Fox, with Humphrey Bogart, Ethel Barrymore, Kim Hunter and others in the cast directed by Richard Brooks.

Westminster, Independent, Starts Production

Westminster Productions, independent, began shooting "And Now Tomorrow," with Oren W. Evans as production coordinator, William Watson as director, and with Don DeFore, Louise Arthur, Lumsden Hare, Allan Hale, Jr., and other players in the cast.

Gene Autry went to work on "Apache Country," produced by Armand Schaefer and directed by George Archainbaud, with Mary Scott opposite the star, for Columbia release.

Vincent Fennely launched "The Man from the Black Hills," a Johnny Mack Brown Western directed by Thomas Carr, for Monogram.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
Apache Country (Gene Autry Prod.)

INDEPENDENT
And Now Tomorrow (Westminster Prod.)

MONOGRAM
Man from Black Hills

20TH CENTURY-FOX
Cry of the Swamp (Technicolor)
Deadline—U.S.A.

FINISHED (9)

COLUMBIA
The Marrying Kind

MONOGRAM
Starlight Canyon

PARAMOUNT
This Is Dynamite
Los Alamos (Santa Fe, New Mexico)

RKO RADIO
Tarzan's Savage Fury (Sol Lesser Prod.)

20TH CENTURY-FOX
The I Don't Care Girl (Technicolor)
Lady in the Iron Mask (W-F Prod.; Eastman Kodak color)

UNIVERSAL-INT'L
Has Anybody Seen My Gal (Technicolor) formerly "Oh Money, Money"

WARNER BROS.
San Francisco Story (Fidelity Prod.)

SHOOTING (25)

INDEPENDENT
Monsoon (Film Group, Inc., Prod.; Bombay—color)

MGM
The Girl in White
Lovely to Look At (Technicolor)
The Merry Widow (Technicolor)
Scaramouche (Technicolor)

MONOGRAM
Waco (sepia)

PARAMOUNT
Famous (Lake Arrowhead, Technicolor)

REPUBLIC
Border Saddlemates
Bal Tabarin (Paris)

RKO RADIO
Clash by Night (Wald-Krasna Prod.)
The Korean Story
The Big Sky (Winchester Pic.)
Androcles and the Lion

20TH CENTURY-FOX
Outcasts of Poker Flat
Diplomatic Courier
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)

UNIVERSAL-INT'L
Red Ball Express
Ma And Pa Kettle Go to Paris
Hear No Evil

WARNER BROS.
Mara Maru
She's Working Her Way Through College
This Woman Is Dangerous
You Can't Stop the Marines (United States Pic.)
Crimson Pirate (Technicolor)

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,768 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	6	19	–	–	–
Alice in Wonderland (RKO Radio)	–	12	35	24	17
Along the Great Divide (W.B.)	1	8	31	20	5
Angels in the Outfield (MGM)	–	8	26	18	2
†Anne of the Indies (20th-Fox)	–	–	1	4	–
Apache Drums (U.I.)	–	13	37	12	2
As Young as You Feel (20th-Fox)	–	–	8	25	17
†Bannerline (MGM)	–	–	–	–	4
Behave Yourself (RKO Radio)	–	–	–	2	4
Best of the Badmen (RKO Radio)	–	9	32	29	10
Big Carnival, The (formely Ace in the Hole (Para.)	–	3	14	24	35
Captain Horatio Hornblower (W.B.)	17	21	25	10	4
Cattle Drive (U.I.)	10	5	9	12	7
*Cavalry Scout (Mono.)	–	6	10	4	–
†Come Fill the Cup (W.B.)	–	–	1	3	5
Comin' Round the Mountain (U.I.)	13	7	26	15	–
†Crosswinds (Para.)	–	2	3	3	–
Cyrano de Bergerac (U.A.)	16	11	7	6	2
Darling, How Could You! (Para.)	–	–	–	–	5
David and Bathsheba (20th-Fox)	37	13	3	1	–
Day the Earth Stood Still, The (20th-Fox)	–	11	14	19	3
Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	3	14	2	1	1
Disc Jockey (A.A.)	–	–	–	1	6
Excuse My Dust (MGM)	1	16	58	22	1
Fabiola (U.A.)	–	6	6	10	4
*Fighting Coast Guard (Rep.)	–	1	30	32	10
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	5	22	13	11	–
Force of Arms (W.B.)	–	2	17	19	5
Fort Worth (W.B.)	10	33	35	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	33	8	6	1
Frogmen, The (20th-Fox)	21	13	59	21	5
*Go for Broke (MGM)	12	54	38	13	3
Golden Horde, The (U.I.)	–	3	9	5	4
Guy Who Came Back, The (20th-Fox)	–	–	7	31	6
*Half Angel (20th-Fox)	2	40	45	12	1
Happy Go Lovely (RKO Radio)	–	1	18	16	3
Hard, Fast and Beautiful (RKO Radio)	–	2	2	17	10
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	12	26	21	5	18
His Kind of Woman (RKO Radio)	3	6	7	13	–
Hollywood Story (U.I.)	–	–	4	2	2
House on Telegraph Hill (20th-Fox)	–	–	4	15	6
Hurricane Island (Columbia)	–	1	3	5	2
*I Was a Communist for the FBI (W.B.)	2	25	39	25	3
Inside the Walls of Folsom Prison (W.B.)	–	7	7	19	5
Iron Man, The (U.I.)	1	5	3	13	1
Jim Thorpe—All American (W.B.)	–	2	22	24	7
*Katie Did It (U.I.)	2	8	22	12	–
Kind Lady (MGM)	–	–	8	5	12
Lady from Texas, The (U.I.)	–	–	4	1	1
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Little Big Horn (Lippert)	–	4	9	4	5
Little Egypt (U.I.)	1	4	15	6	1
Lorna Doone (Col.)	–	6	20	9	3
Lost Continent (Lippert)	–	1	2	1	1
Love Nest (20th-Fox)	–	–	5	3	5
Mark of the Renegade (U.I.)	–	–	4	10	2
Mask of the Avenger (Col.)	–	1	7	1	9
Meet Me After the Shsow (20th-Fox)	3	21	42	10	1
Millionaire for Christy, A (20th-Fox)	–	4	7	23	8
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	28	28	9
Mr. Imperium (MGM)	–	–	1	5	8
Mob, The (Col.)	–	4	4	11	1
Never Trust a Gambler (Col.)	–	–	–	1	3
Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	–	4	8	12
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	47	64	13	10	1
†On the Loose (RKO Radio)	–	3	–	2	–
*On the Rivera (20th-Fox)	12	15	33	49	5
*Painted Hills (MGM)	–	15	29	11	17
Painting the Clouds with Sunshine (W.B.)	–	10	17	14	1
Passage West (Para.)	9	2	36	18	15
Peking Express (Para.)	1	4	6	12	16
People Against O'Hara, The (MGM)	–	3	7	28	13
People Will Talk (20th-Fox)	1	13	25	18	–
Pickup (Col.)	–	9	6	2	7
Place in the Sun, A (Para.)	7	10	2	–	–
Prince Who Was a Thief, The (U.I.)	1	10	30	26	–
*Prowler, The (U.A.)	2	2	4	4	4
Red Badge of Courage, The (MGM)	–	1	1	1	4
Rhubarb (Para.)	–	7	6	12	3
Rich, Young and Pretty (MGM)	2	30	50	25	2
Saturday's Hero (Col.)	–	8	6	9	4
Secret of Convict Lake, The (20th-Fox)	3	16	12	6	1
Showboat (MGM)	114	24	15	–	–
Sirocco (Col.)	–	11	9	10	20
Sir. Benny the Dip (U.A.)	–	–	1	4	–
Strangers on a Train (W.B.)	3	38	30	26	6
†Streetcar Named Desire, A (W.B.)	3	2	–	–	–
Strictly Dishonorable (MGM)	–	3	2	14	45
Strip, The (MGM)	–	–	10	16	3
Sunny Side of the Street (Col.)	–	–	4	–	–
Take Care of My Little Girl (20th-Fox)	10	61	46	7	–
Tall Target, The (MGM)	–	–	2	2	12
Teresa (MGM)	–	7	10	21	11
Texas Carnival (MGM)	8	21	8	–	–
Texas Rangers (Col.)	1	6	14	3	7
That's My Boy (Para.)	44	31	16	6	–
Thunder on the Hill (U.I.)	–	1	5	3	6
Tomorrow Is Another Day (W.B.)	–	–	5	1	4
Two of a Kind (Col.)	–	–	6	14	5
Warpath (Para.)	–	2	42	15	6
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	–	2	2	6

Being a reasonable facsimile of a two-page feature article which appeared in the Sunday rotogravure magazine section of the Houston Chronicle, with pictures by a staff photographer and story by a staff writer. It's a fine example.

Jack Farr, manager of the New Trail Drive-In, largest in the Houston area (and only eight blocks from the fabulous Shamrock hotel), promoted this fine newspaper story in the *Houston Chronicle*, by the simple expedient of just asking for it. It made a good story, and both newspaper and drive-in theatres were pleased with the result. In fact, Jack says, this article has done the drive-in theatres in Houston more good than any other type of promotion or advertising.

Every drive-in has been filled to capacity since the article appeared in the October 14th issue of the *Chronicle's* Sunday magazine. Theatre patrons mention the piece and say it brought them to the drive-in, often for the first time. The editor of the *Chronicle* told Jack he had received more good comments on this story than any he has ever run in the magazine section. We urge Round Table members to keep this layout, to offer in evidence to your editor, in season.

We apologize to Stan Redding, by-line writer, who wrote the original story that filled this space. We can only show you how it started, but if and when you duplicate this stunt, it should be your story by your local newspaper man, and not a copy of what was written in Houston. By all means, dramatize, personalize and mechanize this feature article to fit your situation. —*W.B.*



An evening at a drive-in can also mean eating there.



A Pup and his Owner can both enjoy drive-in movies.



The day's news gets a once-over during intermission.



Service with a smile is the motto of this portable food and drink bar.

SHOWMEN IN ACTION

Howard McGill, manager of the Brundidge theatre, Brundidge, Alabama, says his is the only theatre with an "Oscar" on the marquee, for good movies.

▼

Charlie Jones, manager of the Dawn theatre, Elma, Iowa, and one of the best small town showmen in the country, in with news of his Movietime block parties, so successful they had to do it over again.

▼

Hugh S. Borland, manager of the friendly Louis theatre on Chicago's southside, doing an "Inquiring Reporter"—in person—to ask leading questions about the habits of movie goers.

▼

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, has organized a Leslie Caron fan club in local high schools, and has 2,000 members signed up.

▼

Lem Sampson and Bob Spodeck, of the Art Cinema, Bridgeport, advertised: "Only two kinds of people should see 'The Lavendar Hill Mob'—those who see movies regularly and those who don't.

▼

Tom Grace, manager of the Eastwood theatre, East Hartford, Conn., going all out to celebrate the 10th Anniversary of the theatre, with maximum public relations value.

▼

Mrs. Flo McDonald, who says she has to work out an attractive gimmick to exploit a picture on her limited budget, used large sheets, mimeographed, as outline drawings in a coloring contest for "Alice In Wonderland."

▼

John W. Michaels, manager of the Mercury theatre, Buffalo, instead of inviting Important People to a preview of "A Christmas Carol," will show the picture to 300 orphans from Catholic and Protestant homes, with popcorn and publicity.

▼

Walter T. Morris, manager of the Pike theatre, Knoxville, Tenn., a member of the Round Table since its inception twenty-two years ago, brings his biographical information up to date for our files.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, used the 2-page herald from National Screen on "He Ran All the Way," with the back page devoted to a football contest.

▼

Leonard Tuttle, manager of the Little Neck theatre, Little Neck, L. I., mailed 100 letters to doctors with an invitation to see "People Will Talk" (and then, talk to people).

▼

W. Griffith Mitchell is engineering a mechanical display known as "Screechie, the Little Lost Dischord" for a local departmnet store in Rochester, N. Y.

Fred Lienhardt, manager of the Glarus theatre, New Glarus, Wisc., tops "Moviesta" as a name for special shows, with his "Hillbilly Smorgasbord" program of mountain music and fun.

▼

Harry A. Wiener, manager of Schine's Eckel theatre in Syracuse, praised in the circuit's "Reel News" for his handling of "Goliath" on tour, as exploitation for "David and Bathsheba."

▼

Frank Manente, manager of Loew's Esquire theatre, Toledo, had a boy on the street, reading a colossal copy of "Red Badge of Courage" to sell both book and film.

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., sold candy at his concession counter, as an advertising tieup for "An American in Paris."

▼

Ted Davidson, manager of Warner's Ohio theatre, Lima, Ohio, in with his campaign on "The Tanks Are Coming" as an entry for the Quigley Awards in the fourth quarter.

▼

National Foundation for Infantile Paralysis, 120 Broadway, New York, supplying free advertising mats and slugs for the new "March of Dimes," which runs January 2 to 31, inclusive.

▼

Lester Pollock had a gal with a gamin hairdo giving out free samples of perfume as lobby advertising for "An American in Paris," at Loew's theatre in Rochester.

Robert Elliano, owner-manager of the Colonial theatre, at Walnut Beach, Conn., has been elected Chief Barker of the Variety Club of Connecticut, Tent No. 31, at New Haven.

▼

Kenneth Sniffin, manager of the President theatre, Manchester, Ga., in with photos and story of the Martin Trophy, awarded by the Martin Theatres to the most popular football hero in local scholastic games.

▼

Albert Pickus, manager of the Stratford theatre, Stratford, Conn., encountered an unexpected "show stopper" the other evening. An excited lady patron announced that the soft animal she had been petting, inside the theatre, was a skunk. News of the friendly visitor landed on page one.

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, had plenty of newspaper breaks for "An American In Paris," including a cooperative ad page, a coloring contest, an art show and editorial mention.

▼

E. C. Grainger, in New York headquarters office of Shea's Theatres, applauding the fine appearance and selling approach of the candy counter at Shea's theatre in Astabula, trimmed for Hallowe'en.

▼

Sam Torgan, manager of the Keith theatre, Lowell, Mass., had the Lowell High School band out to welcome an RKO Pathe short film, "Here Comes the Band."

▼

Harry Shaw, division manager for Loew Poli-New England theatres, was honored by the New Haven Advertising Club for his efforts in behalf of the Club and the city as a whole. "Harry Shaw Day" was proclaimed for a man who is always willing to go all out in the promotion of good will.



Ben Domingo, manager of the Keith Memorial theatre, Boston, arranged this multiple hookup with four disc jockeys (in person) four major network stations and, two local newspapers to give two lucky winners "Two Tickets To Broadway" in a sponsored trip to New York for those who selected Boston's favorite disc jockeys, in a proper tieup with the picture's tunes. It took a big lobby sign to display all of this fascinating piece of promotion.

Footprints of "The Mob" Lead to Buffalo Theatre

Richard Miller, manager of the Genesee theatre, Buffalo, had a lot of footprints painted on sidewalks, and all lead directly to the box office, with the occasional suggestion to "Follow the mob to 'The Mob'." Newspaper copy, window cards and radio spots supported the slogan as his selling approach.

Larry Levy's "Loewdown" As a Newspaper Column

Larry R. Levy, manager of Loew's Colonial theatre, Reading, sends us the first example we've seen of his by-line newspaper column, "The Loewdown," which contains news and views of motion pictures, in the *Sunday Eagle,* when people have time to read. It's a fine use of inspired material from Loew's, Inc.

Catnip Tea Steeping

Tiff Cook writes that his campaign on "Rhubarb" is cooking, as an entry for the Quigley Awards in the last quarter—and he is in his managerial office at the Capitol theatre, Toronto, with the pressbook and accessories, and a pot of catnip tea on the fire, getting ready for action. And the theatre cat looks exactly like "Rhubarb." We've thought right along that Paramount sent out everything else to boost "Rhubarb," but they forgot the catnip tea. It makes cats do strange and unaccountable things, for the promotion of public relations, etc.

She's a Manager's Daughter

Jeanette Jones, born July 20, 1931, is a new member of the Round Table, from the Midland Opera House, Midland, Md. The house seats 298 in a town of 1200, and she's as welcome as the flowers in May, at our Round Table meetings. Says her father is always reading the HERALD, and she is studying for the manager's job. Just now, she is cashier, bookkeeper and general assistant. Her family would like a bigger theatre in a larger town.

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THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
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British Round Table

JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, has a new twist. The police inspector makes candid camera shots of youngsters crossing streets against traffic on their way to children's shows, and these are run as slides on the screen, with a lecture by the Chief Constable, and his official awards for safety. Also, John held a "Happy Families" photo competition as exploitation for "I'd Climb the Highest Mountain," and a local sponsor gives framed portrait enlargements to the biggest and nicest families photographed. . . . A. Gray, manager of the Regal cinema, Oxford, had the cute idea of awarding a perambulator in his Festival baby contest for "One Wild Oat." The Sheriff of Oxford gave a silver teething ring to the runner-up. . . . L. L. Spurgin, manager of the Robin Hood cinema, Birmingham, reports fine audience comments on his "Happy Go Lovely" autumn fashion parade. Ladies say they get a much better impression of clothes than they do in a shop window. . . . S. Pascoe Williams, manager of the Ritz, Woking, ran a Rotarians Party for the Aged, to see "Show Boat"—a benefit show for the Woking Hospital Fund, of which he is chairman, and another benefit for the Woking Boxing Club, in need of funds, in his fine program of public relations plus showmanship. . . . Peter Burnup points with pride to the fine campaign submitted by L. B. Barnett, assistant manager of the Odeon theatre, Littlehampton, as a first-rate example of showmanship from a small city, and a manager who is winning promotions. . . . Metro in London sends us a copy of their special press sheet on "Show Boat," which matches the best on this side of the water.

▼ ▼

COLIN FARMAN, manager of the Dominion theatre, Blackpool, is a new member of the Round Table who sends in exceedingly neat entries for the Quigley Awards as his first submission. With a sprig of heather attached, which he used as a good-luck giveaway for "The Toast of New Orleans." Much good showmanship displayed by this young manager of an independently-operated, subsequent-run family theatre. . . . Harry Gent, manager of the Royal Hippodrome, Liverpool, had three sandwich men in the street, with placards, "They're Coming"—"Around the Mountain"—"Abbott & Costello." . . . A. Heaton, manager of the Regal cinema, Beverley, reports that six traders cooperated for the first time in local newspaper history with a composite ad for "Teresa." . . . W. Wyatt, manager of the Ritz cinema, Neasden, had his attractive Mayor and Mayoress with a guard of honor to see "Captain Horatio Hornblower." . . . E. H. Anthony, manager of the Dominion cinema, Harrow, sends pictures of interesting window displays for the same attraction. . . . R. S. Brand, manager of the Ritz cinema, Southend-on-Sea, had a novel street ballyhoo for fabulous "Fabiola." . . . Alan S. Dale, assistant manager of the Regal, Greenock, used slides on the screen of the local Festival parade. . . . C. Drysdale, manager of the Capitol, Leith, had a group of the St. Andrews Ambulance Corps in the theatre for his "Meet the People Night." . . . A. Atkinson, manager of the Gaiety cinema, Leeds, put "One Wild Oat" in a small envelope, as a giveaway to advertise the picture.

Some weeks ago, Samuel Springfield, manager of the Palace cinema, Eltham, achieved considerable publicity in the local press when he celebrated the theatre's 29th Anniversary and entertained 81-year old Mrs. Sylvia Nugent who had been a loyal patron for the entire period. Then, Mrs. Nugent fell sick and it looked as though she would miss a show, so manager Springfield toted projector and print of "The Great Caruso" to her bedroom, running a necessary electric cable to her little gaslit, terraced house. The *Daily Graphic* made a big story of "The Cinema Goes to Granny." . . . W. A. S. Lamb, asst. manager of the New Savoy Picture House, Glasgow, is a new member of the Round Table, competing for the Quigley Awards. . . . W. E. P. Lampert, manager of the Odeon theatre, Farncombe, launched a model "Showman" ship as inspiration for his staff. . . . John W. Wilkinson, manager of the Elite cinema, Middlesbrough, had attractive guests and children in kilts for "Happy Go Lovely." George Rothwell, manager of the 200-seat Institute cinema, in the village of Garstang (population 1200) wins Peter Burnup's applause and ours for his fine letter in belief of stout-hearted showmen. . . . Tom Grazier, manager of the Arcade theatre, Darlington, published a weather prophecy—"There will be a warm, sultry breeze blowing along Skinnergate"—as advertising for "Sirocco." J. K. Pease, manager of the Princess cinema, Blackpool, landed fine publicity pictures in the local press for "The Great Caruso." . . . Harold Shampan sends pictures of his promotions for new attractions, including "Mr. Belvedere Rings the Bell," which does.

▼ ▼

D. A. C. EWIN, manager of the Lyric cinema, Wellingborough, had twenty prizes donated by local merchants, and displayed on stage for twenty winners in his "Happy Go Lovely" contest. The first prize winner had first choice of the lot, with No. 20 getting the last remaining gift. Isn't that a novel way of handling prizes? And, as an additional touch of showmanship, on the same occasion, the audience decided which merchant won the coveted "Rose Bowl" award for the best decorated shop window, presented by the Chamber of Trade. That makes a two-way contest with a lot of audience participation. . . . Another good idea from Britain: A. T. Fowle, manager of the Astoria cinema, Brighton, promoted what local shops called their "free half hour" as exploitation for "Mad Wednesday." Shoppers bought as usual and received dated and time stamped sales slips. Next day, they learned that the money spent for all purchases in a particular half hour would be refunded; this half hour period being left to chance in each store. . . . R. J. Crabb, assistant manager of the Savoy cinema, Swindon, found wonderful old automobiles for "Excuse My Dust" which made newspaper photographs. . . . Noel Briggs, assistant manager of the Lyric, Wellingborough, credited with showmanship displayed in his entries for the Quigley Awards. . . . J. J. Kaye, manager of the Prince of Wales cinema, London, a new member of the Round Table, had attractive "Prehistoric Women" caged as lobby display and for street ballyhoo.

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INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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Philadelphia Group Elects

Herb Gillis of Paramount was elected president of the Motion Picture Associates of Philadelphia at the annual election meeting last week held in the club rooms of the Variety Club. John Turner was elected vice-president; Joseph Farrow, secretary, and Harry Brillman, treasurer. Jack Engel is the outgoing president. The election meeting also marked the opening of the group's 10th annual welfare drive, of which Jack Beresin is chairman.

U. A. Gets Morros Film

United Artists has acquired "A Tale of Five Women," produced by Alexander Paal and filmed in five capitals—London, Paris, Rome, Berlin and Vienna. The film, which stars Bonar Colleano, is a Maurice J. Wilson-Boris Morros presentation.

Republic, 20th-Fox Set Distributor Contract

Agreement on a long term contract calling for 20th Century-Fox International to handle distribution of Republic films in South Africa has been announced by Spyros Skouras, president of 20th Century-Fox. The contract, effective immediately, covers the distribution of Republic's entire output of features, shorts and serials.

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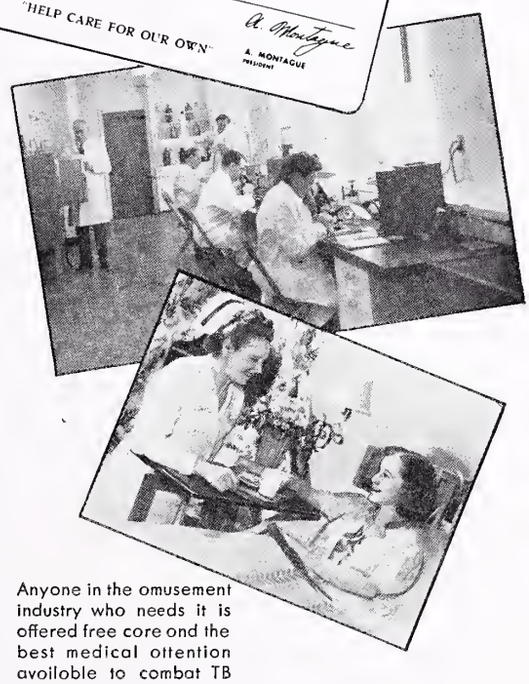
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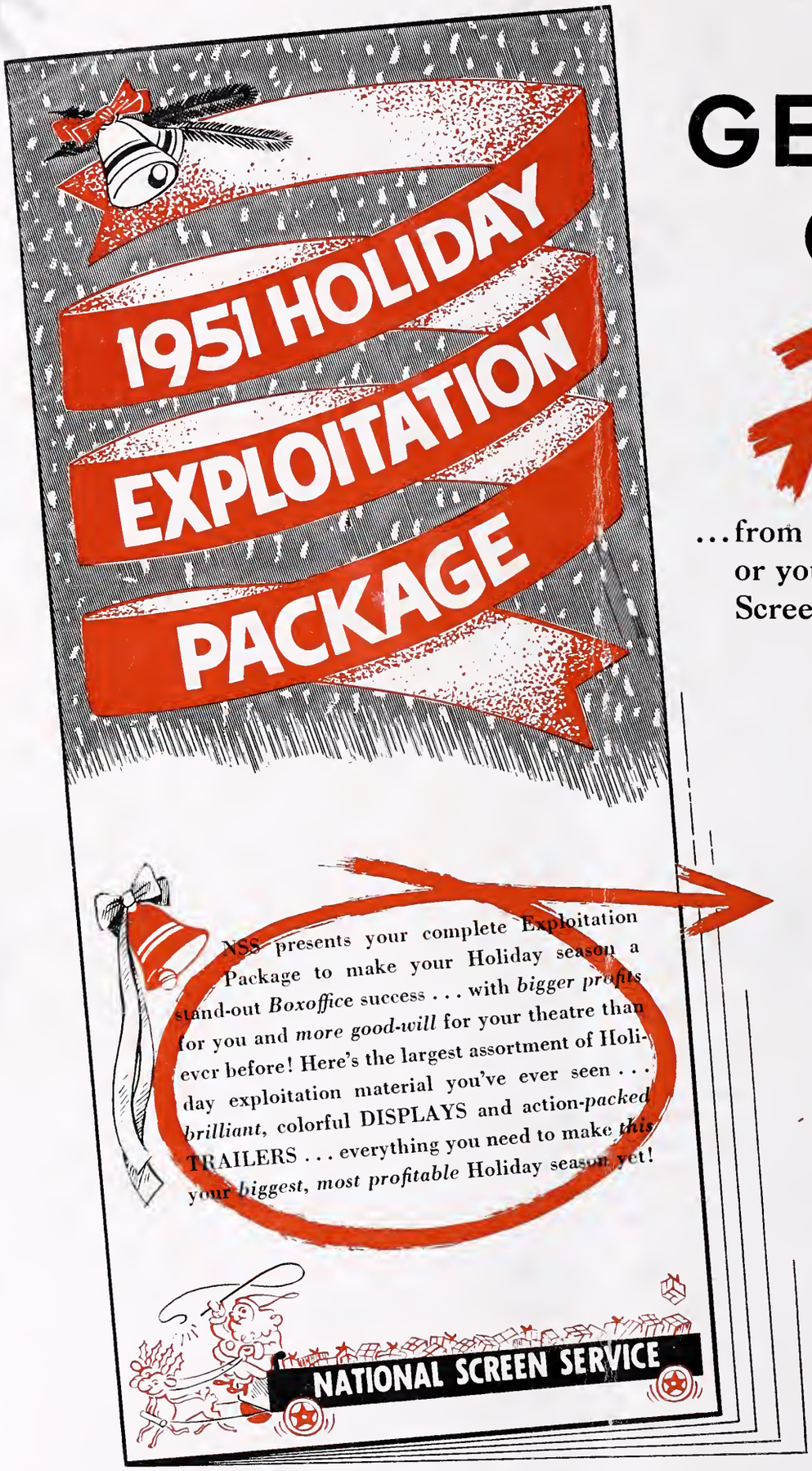
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Combining a Maskless Screen with Neutral Auditorium Treatment for Greater Picture Impact

The Cinema at Framingham, Mass., page 8, and application of its principles to existing auditoriums, page 11.

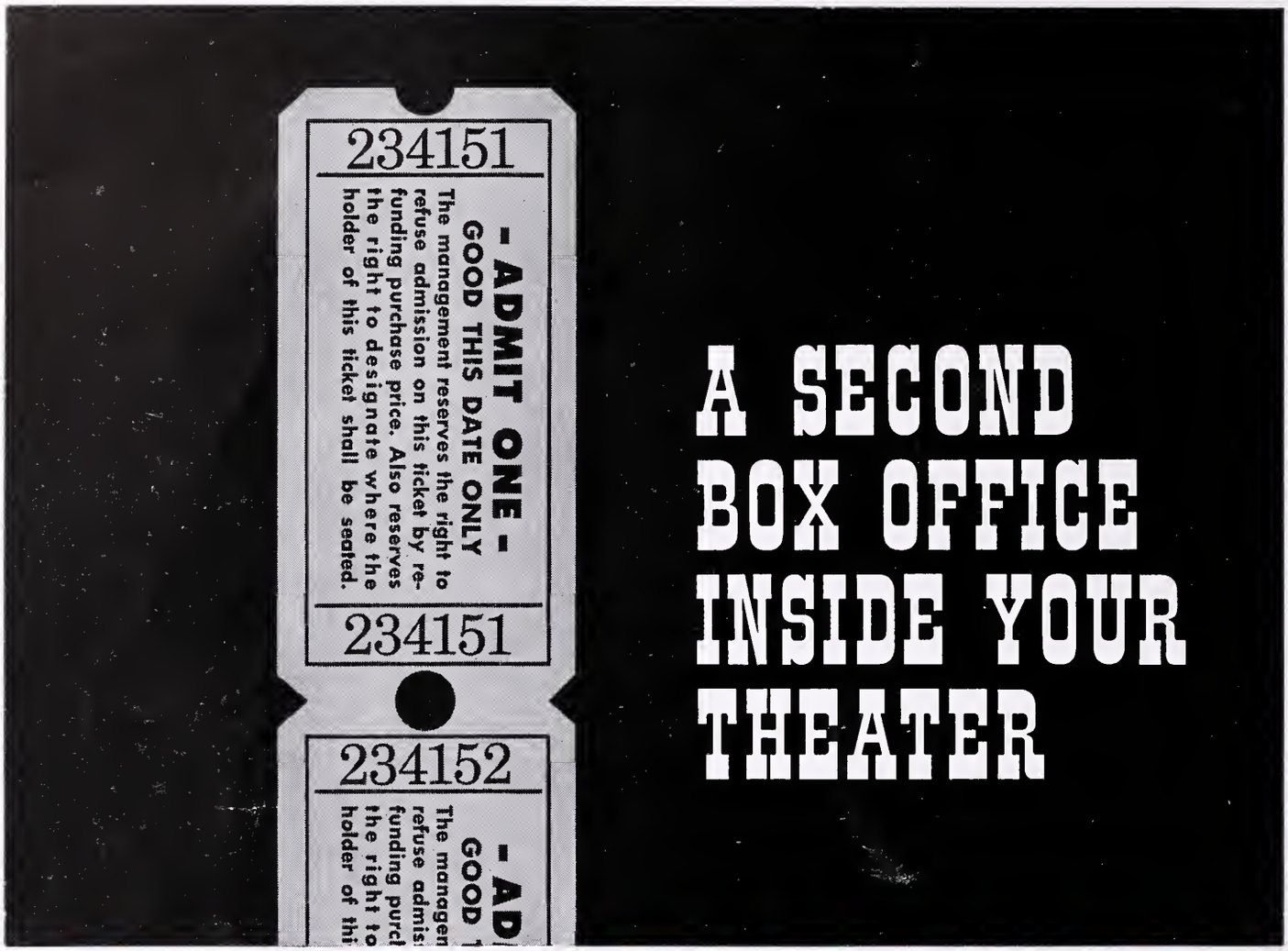
THEATRE SALES

The Low Cost of Ousting the Menace of Low-Intensity

A Code for Attendants

Stunts that "Rang the Bell"

DECEMBER Issue: Section 2 of Motion Picture Herald of DECEMBER 1, 1951



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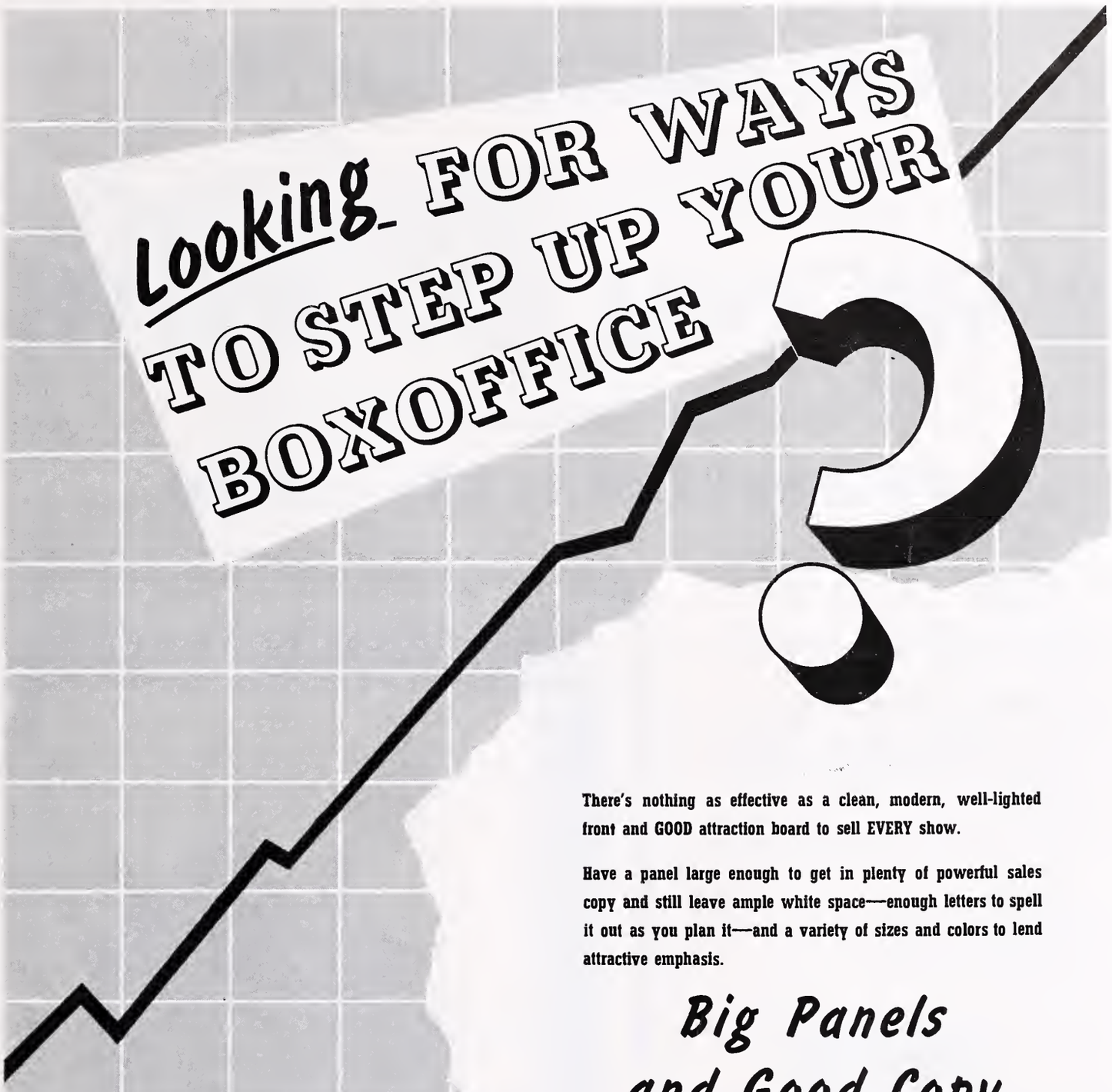
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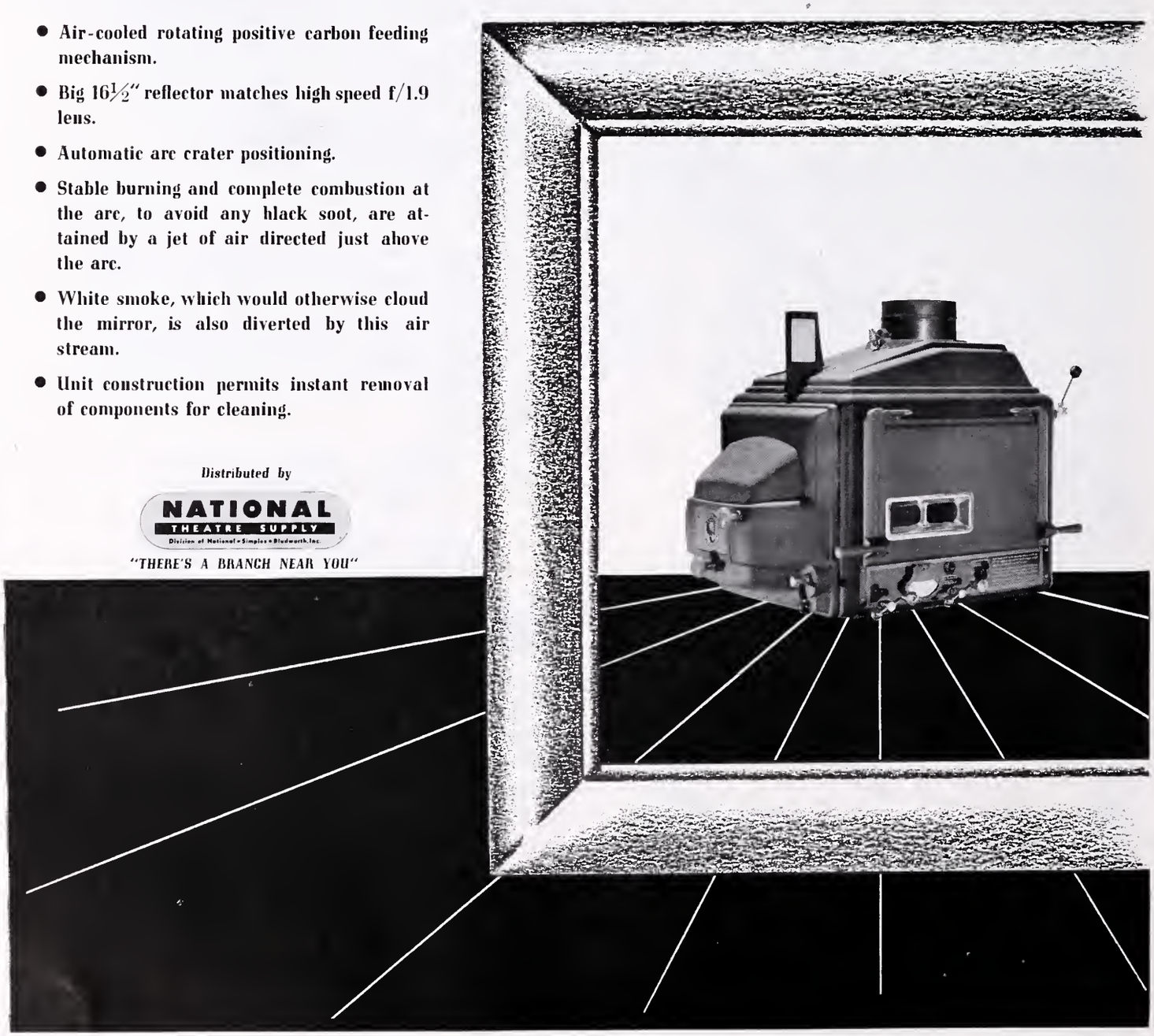
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"THERE'S A BRANCH NEAR YOU"



Better Theatres

for DECEMBER 1951

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., CIrcle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, FInancial 6-3074; URBEN FARLEY, Midwest Representative; HOLLYWOOD: Yucca-Vine Building, Granite 2145.

On Giving Proof To the Pudding of Public Relations

THE industry's decision to accentuate the positive and eliminate the negative is paying off. The movies are getting a good press these days. The industry has provided most of the impetus, in its product, and in a splendid display of proud confidence.

How much of a change the newer product represents, this scribe wouldn't estimate. The face that the industry is showing its customers, however, does constitute a considerable alteration. In place of the hang-dog look of a year or so ago we have "Movietime, U.S.A."

Appeal to spectacular drives and to slogans does itself imply that good product is not the whole answer. Even with an upturn in picture quality the business has of course had to contend with the fact that precisely when mounting living costs and taxes reduced the surplus from which the recreational dollar must come, the movies had to compete with more things to spend it on.

SO it is that more than words—something real, something physical is needed to support the inspirational campaigns and the slogans; something of substance to endure when the ballyhoo has done its job. Third-dimension would be fine, only we ain't got it. "Peripheral modulation" is a good idea but still just an idea.

What we do have, however, is equipment more capable than ever to reproduce what Hollywood puts on the film. To make full use of it would be to give movies something appreciably and permanently new in more than half the theatres of the land!

Also, something new for exhibition generally is immediately available in the elimination of screen masking. And something new is more or less as available, depending on the specific effect of defense controls, in the elimination of architectural and decorative interferences now in countless auditoriums, and the substitution therefor of forms and surfaces which give Hollywood a chance, unhampered, to do a job on the movies' competitors.

The old fighting spirit, plus good pictures, has improved public relations. But it'll take high standards of exhibition, marching with technical advances, to hold the gain.—G. S.



Along the mall of Shopper's World

Combining a Neutrality of

Picturing and describing The Cinema of Shoppers' World, huge suburban mercantile center at Framingham, Mass., where the motion picture is freed of interference from a black frame and extraneous architectural form and coloration.

IN THE CINEMA of Shoppers' World at Framingham, Mass., a maskless screen has been integrated with purely functional auditorium design in such manner, including control of screen light throughout the area of the audience, that a definite physical scheme is offered for the advancement of public motion picture exhibition.

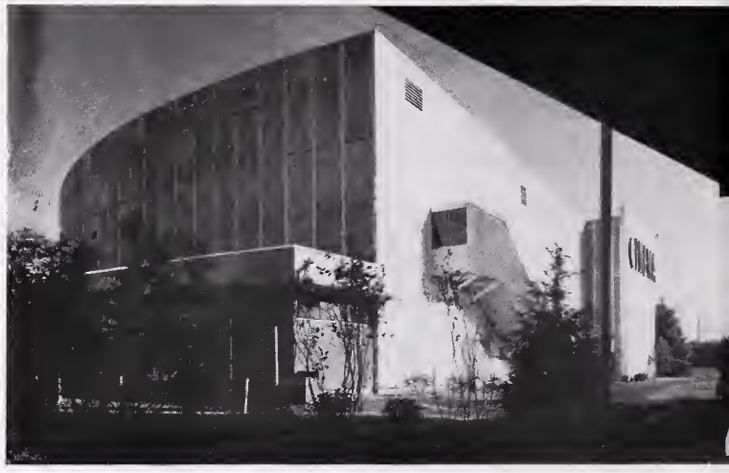
Elimination of the time-honored screen border has been gaining momentum lately. The advantages of a "neutral" auditorium have had authoritative recommendation for some years. In the theatre of Boston's tremendous suburban trading center, these two ideas are applied, complementarily, for the first time. The result is a screen performance altogether free of extraneous influence—that is to say, free to seize and hold the mind.

Virtually out in the country, on Route 9 between Boston and Worcester, Shoppers' World nevertheless is not without physical distinctions purely as a mercantile mart. It expresses the trend toward outlying trading centers in daring dimensions, with two double-deck tiers of shops along the sides of a landscaped mall, which is crossed at ground level by macadam walks, and above by bridges which connect elevated promenades on which the upper shops front. Modern stores, including a huge branch of Boston's famed Jordan Marsh, offer almost every class of merchandise, while there are a variety of restaurants. The Cinema is operated by Philip Smith of Boston, operator of many drive-in theatres.

Construction of The Cinema follows that employed basically throughout Shoppers' World. With walls of Cemesto—a relatively thin masonry unit composed of asbestos and Celotex and accordingly very light in weight, structures have required only light steel framework. The Cemesto blocks are laid in vertical tiers divided by aluminum T-members.

The theatre is located off the mall, immediately beyond shops at the inner end. Drives to parking space, and parking area, adjoin the theatre.

A central heating plant serves the entire development; the theatre has its own cooling plant, however, equipment being located adjoining the projection room.





■ The view of The Cinema above, shows one side (with sign toward parking drives) and a portion of the facade. The upper course of the latter is set back from a one-story structure housing the foyer, which extends across half of the front, with windows in aluminum frames. The upper course is Cemesto masonry floodlighted from the lower roof. The glazed area shown above houses the portion of the foyer shown at left, which juts out from the remainder with a pair of "Herculite" entrance doors facing an open approach canopied by continuation of the roof. "Herculite" exit doors extend along the inner side of this open approach (see other foyer view on page 10). The box-office is a desk at the end of the refreshment stand (left).

The stand designed by William Riseman Associates of Boston, has wood veneer facing around a display case, and a back screen wall of pebbled glass. Behind the latter are the manager's office (at front), a storage and a janitor's room.

Maskless Screen with Auditorium Design

Architects of Shoppers' World:
KETCHUM, GINA & SHARP, New York

Consulting Designers for The Cinema:
BEN SCHLANGER, Architect, New York
WILLIAM A. HOFFBERG, Engineer, New York
EDWARD CONTENT, Acoustics Engineer, Stamford, Conn.

PHOTOGRAPHY BY JOSEPH W. MOLITOR



■ The performance of the Shoppers' World Cinema sets in a field of light of its own making, with the intensity of that field thus kept in a constancy of relationship to that of the performance itself. With a Schlanger-Hoffberg surround in place of masking, the screen is the sole source of running illumination (except for downlights providing focal aisle lighting) for the entire auditorium. This illumination thus controlled by film density, is diffused by walls and a ceiling of perforated metal in saw-tooth formation having facing toward the screen at wider angle than that toward the rear, so that light is reflected across the auditorium in a forward direction, therefore out of patrons' eyes. (See rear auditorium view on next page for further data.) At The Cinema, the edge of the picture is filtered by translucent plastic and further obscured by the inner edges of splayed, curving wings made of sand-finished plaster Between the side wings and the serrated walls are diffusing surfaces of flat hard plaster painted light gray. The screen itself is an RCA "Evenlite" (graduated perforations) 28 feet wide. Projection is by RCA mechanisms with Kollmorgen f/1.9 lenses, and RCA "Brite-Arc" (9mm positive trim) lamps operated at 85 amperes.

Continued on following page





■ Below is pictured the foyer from the position of the ticket taker, who stands in the middle of the floor a short distance from the refreshment stand, without the "formality" of barriers. At left in the picture is a section of the exit doors. Beyond the steel-and-concrete stairway to the balcony level is lounge areas. Adjoining this are the main floor restrooms; others are on the mezzanine. Except where glazed, foyer walls are principally cinder block partitions merely painted powder blue. In the lounge, however, they are finished in the same ribbed Zourite porcelain enamel used to face a lower course of the facade, beyond glazing. Carpeting is red and black. The ceiling is Acousti-Celotex.

■ The view toward the rear of The Cinema auditorium indicates the continuity of a treatment neutral both as to scale and tone, causing the walls to recede "infinitely" in an optical effect akin to that of space. All of the perforated metal surfaces are toned light gray with a flat oil paint; light is thus diffused, with the rear-facing surfaces of the angles appearing only slightly darker than the others. (To use a flat surface would require finishing in a darker tone, thus diminishing the effectiveness of the screen light.) . . . This view of the auditorium also indicates the unusual seating plan, in which sightlines, rather than uniformity of assembly, controlled locations. Chairs are staggered "at will" with strict reference to the screen—rows are indented variously, instead of in a regular alternate scheme, and there are occasional gaps between chairs within rows. An incidental effect is a "feeling" of living-room-like informality. There are nine rows of Kroehler push-back chairs in the balcony, spaced 38 inches back to back; and 29 rows of Kroehler chairs on the main floor, spaced 36 inches. The first row is 26 feet from the 28-foot screen; the farthest row (in the balcony) is only 126 feet from the screen, giving The Cinema a maximal vision factor of only 4½W. Acoustical treatment consists in fibreglas "at random" behind the perforated metal of the side walls, and solidly in the rear wall, balcony fascia and ceiling. The ceiling curves in a broadening arc toward the screen end, and hidden in its edge are reflector lamps with color roundels for intermission lighting. The floor slope is of dual-incline type, and with the balcony therefore relatively low and moderately graded, no excavating was required.



•

. . . the principles of "neutral" auditorium treatment applied at The Cinema are discussed in relation to existing auditoriums beginning on the opposite page.

Adapting Existing Auditoriums To "Full Vision" Movies



By BEN SCHLANGER

New York theatre architect and consultant, co-developer of the Schlanger-Hoffberg maskless screen and synchronous surround system, who here explains how the principles he used in the Framingham Cinema (see preceding pages) can be applied to auditoriums of present theatres.

THE MOUNTING evidence in favor of luminous screen surrounds has accelerated the need for enlisting the auditorium itself as a definite part of the visual presentation of the projected picture. Although it is possible that in the near future we can expect some radical developments in motion picture presentation, we can immediately make use of several proven methods for producing greater visual impact, resulting in favorable patron reaction. Let us consider the problem under three distinct headings: (1) picture size and brightness, (2) immediate picture surround: and (3) auditorium environment.

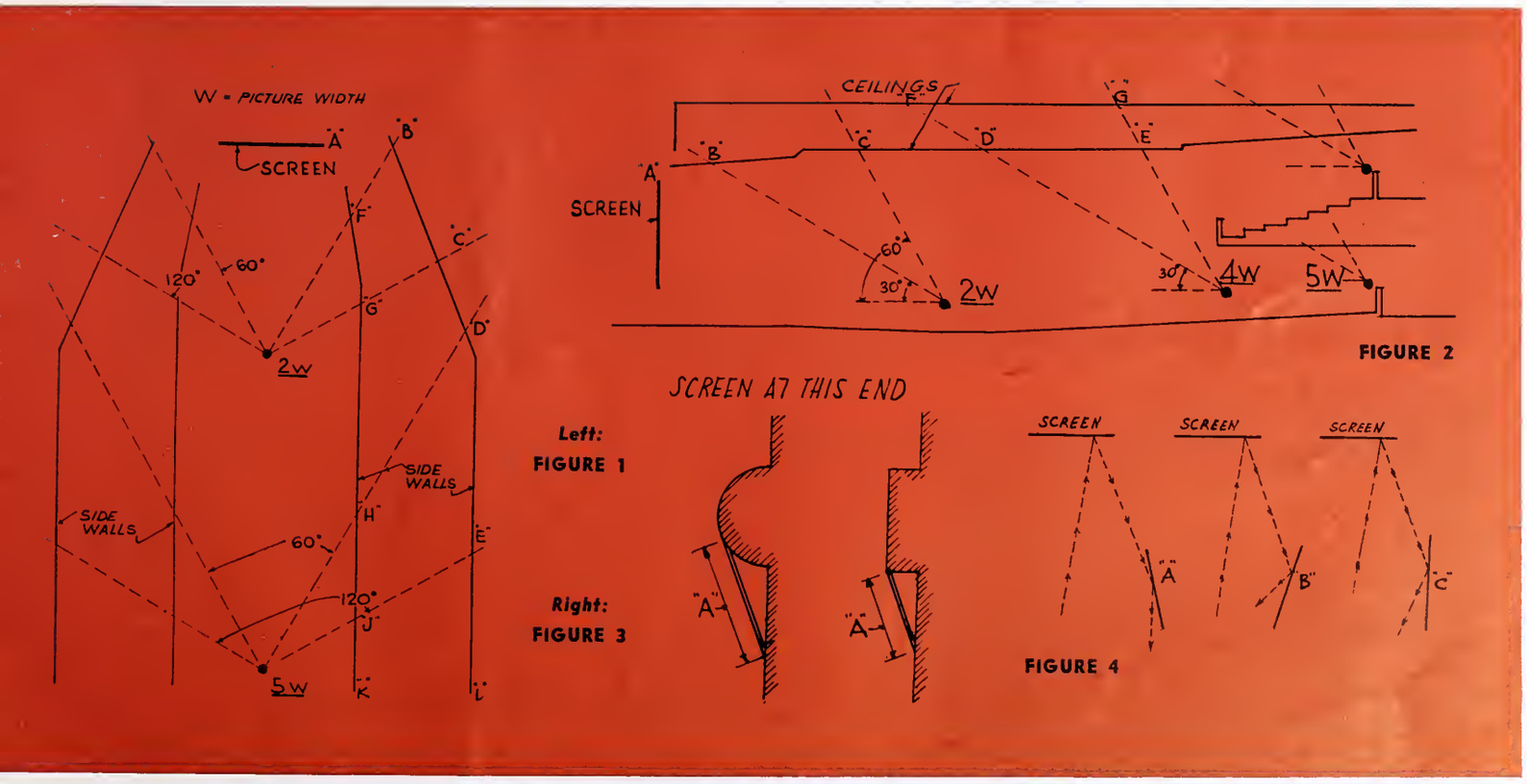
There has been a tendency in actual screen installations towards a somewhat larger picture in recent months. The "Cinerama" screen process developed by Fred Waller has forcibly displayed to many persons who have seen it, the tremendous importance of the really enlarged picture. The "Cinerama" picture is of an arcuated shape, with a width of about 40 feet. It requires three separate projection rooms.

The purpose of this article, however, is to explore what can be achieved with available equipment and existing projection rooms. One of the major considerations of picture size is the ability to sufficiently illuminate a picture that is large enough to take command of an audience visually. There are arc lamps now available to achieve this.

Under no circumstances should a screen have an illumination less than 15 foot-candles of incident light, measured at the center. Your equipment dealer will doubtless co-operate in obtaining the use of a screen-brightness incident light meter for this test. Do not depend upon *visual observation* for evaluating screen brightness; it is completely unreliable.

After you have determined the maximum screen size and brightness achievable in your theatre, you are in a position to consider treatment for the immediate picture surround and the remaining auditorium surfaces. Now you have the choice between the traditional black masking with dark environment, or the use of controlled gradations of luminosity designed to provide a maximum of enjoyment and of visual comfort in picture viewing.

Black masking and a dark auditorium were necessary parts of picture exhibition when screen illumination was feeble and when there was a lack of picture steadiness. Now, with screen brilliance, steady projection and increasing use of color, many objections to the use of black masking and dark surround have become evident. The beauty of the brilliantly illum-

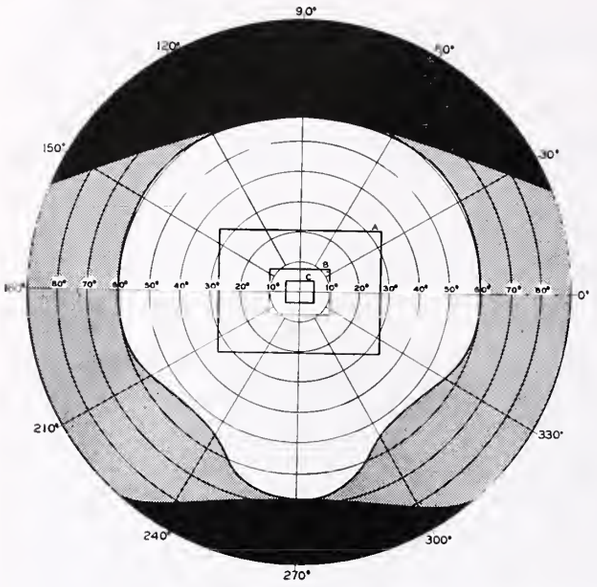


Left: FIGURE 1

FIGURE 2

Right: FIGURE 3

FIGURE 4



VISION RANGE

The field of view relative to the screen of an audience in a motion picture theatre is diagrammed at left for various viewing distances in a drawing by Sylvester K. Guth of General Electric, developed from studies which he reported to the Society of Motion Picture & Television Engineers (SMPTE Journal, September, 1951). The areas of vision occupied by the screen are indicated by rectangles at the center (see text below).

inated picture cannot be properly enjoyed because of the visual fatigue caused by the sharp contrast and the glare produced by the black masking, with the result that the greatest contrasts occur at the *edges* of the picture, thus reducing the sensitivity of the eye to the detail in the picture.

Many attempts have been made to project a luminous frame surrounding the picture from a separate light source. These experiments show that any reduction in contrast between the surround and the picture is desirable. However, fixed intensity light surrounds still give the effect of a limiting picture frame.

SURROUND LIGHTING METHODS

There are now two methods of synchronous screen surround illumination which utilize the film projection light source modified by the density and hue of the film passing through the projector aperture. The system used in the Telekinema of the Festival of Britain had a lens and mirror assembly in conjunction with the projector, which required care and cleaning of these optical parts. Screen surround construction is also necessary that can receive the light projected through this optical system.

The system developed in this country and recently installed in the Plaza at Scarsdale, N. Y., and the Cinema at Framingham, Mass., utilizes *only* a specially design screen frame construction, and *reflecting* materials to surround the picture with a *synchronous* bath of light. This system has the advantage of low cost of installation and no operating cost whatever. It can be manufactured as a prefabricated "package" for convenient adaptation to existing theatres.

It is desirable to have the screen surround illumination, at any given point, related in intensity and hue to the immediately adjacent picture area. This is achieved to a greater extent in the American examples because the main source of light for any portion of the surround is derived from screen light reflection at the contiguous picture area. (The British system claims that the color content of the transmitted light is de-focused or diffused to give a uniform color.) To the extent that the synchronous light surround matches the adjacent picture area, the viewer is more able to imagine the picture area blending into the surround lighting, with a resultant heightening of the sense of realism.

A very large area of auditorium wall and ceiling surfaces is visible from the average viewing position. Mr. Guth's accompanying diagram (shown above) illustrates this effectively. The three rectangles at the center of the diagram, marked *A, B* and *C,* show the total field of view of a pair of human eyes that is occupied by a motion picture screen, at viewing distances amounting to the width of the screen (1W), three times the width (3W) and five times the width (5W). The shaded portion of the diagram indicates the field of view of one eye only.

WHAT THE EYES CAN SEE

Now in *Figures* 1 and 2 is shown the amount of the field of view occupied by the walls and ceiling of an auditorium. The extreme viewing distance is shown at 5W on these diagrams, and this ratio is recommended as the *maximum* for determining picture size. Mr. Guth's diagram shows very effectively how insignificant a portion of the field of view the picture occupies at 5W. It is advisable to use a picture size as close to 4W as the seating arrangement nearest the screen will permit, provided that sufficient screen illumination is maintained.

Figures 1 and 2 show that more of the walls and ceiling of a theatre come into the critical portion of the field of view as the room becomes narrower and lower in height. Note in the plan view (*Figure* 1) the amount of wall area which comes within the normal two-eye field of view, which is 120° horizontally. *Figure* 2 shows the amount of ceiling visible in the vertical field, which is 60° above the horizontal.

Figure 1 also indicates wall areas which come within a horizontal viewing angle of 60°. It is within this smaller angle of view that greatest care must be taken as to the surface visible within this range. Similarly, in *Figure* 2, the surfaces of the ceiling seen within the vertical viewing angle of 30° above the horizontal require great care in treatment. Specifically, the surfaces from points *A* to *H,* or A to D, in *Figure* 1, and the ceiling from points *A* to *D,* or *A* to *F,* in *Figure* 2, are the surfaces coming *within the critical viewing zone.* In these critical areas we find the *screen,* the *immediate screen surround,* and what may be termed the *transitional areas* blending the screen surround to the remainder of the auditorium surfaces.

TREATMENT OF SURFACES

The next surfaces to consider are those which occur just beyond the aforementioned zones and are contained within the 120° horizontal and 60° vertical viewing angles in *Figures* 1 and 2. In existing theatres, these latter surfaces may be effectively treated by proper painting, with color and finish as hereinafter recommended. *Beyond* the above areas, the walls and ceiling can be treated decoratively in an optional manner, and here *secondary* (non-screen) light sources may be used to advantage. It is to be noted that *no secondary light sources should be used to light the visible surfaces in the critical areas nearest to the screen.*

Figures 3 and 4 illustrate the behavior of light as reflected from the screen on the auditorium surfaces. *Figure* 3 shows two types of broken surfaces which would normally contain a shaded and shadow portion due to the location of the screen light and the break in the surface. Note the portion *"A,"* which is recommended as a filler section to create screen light reflection where a shadow would otherwise exist. These alterations need be made only on those surfaces which come within the 60° horizontal viewing and the 30° upward viewing angles.

Figure 4 shows how screen light is reflected on the side walls and re-reflected

(*Continued on page* 26)

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June 20, 1951

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Ninth and Broadway
Grand Rapids 2, Michigan

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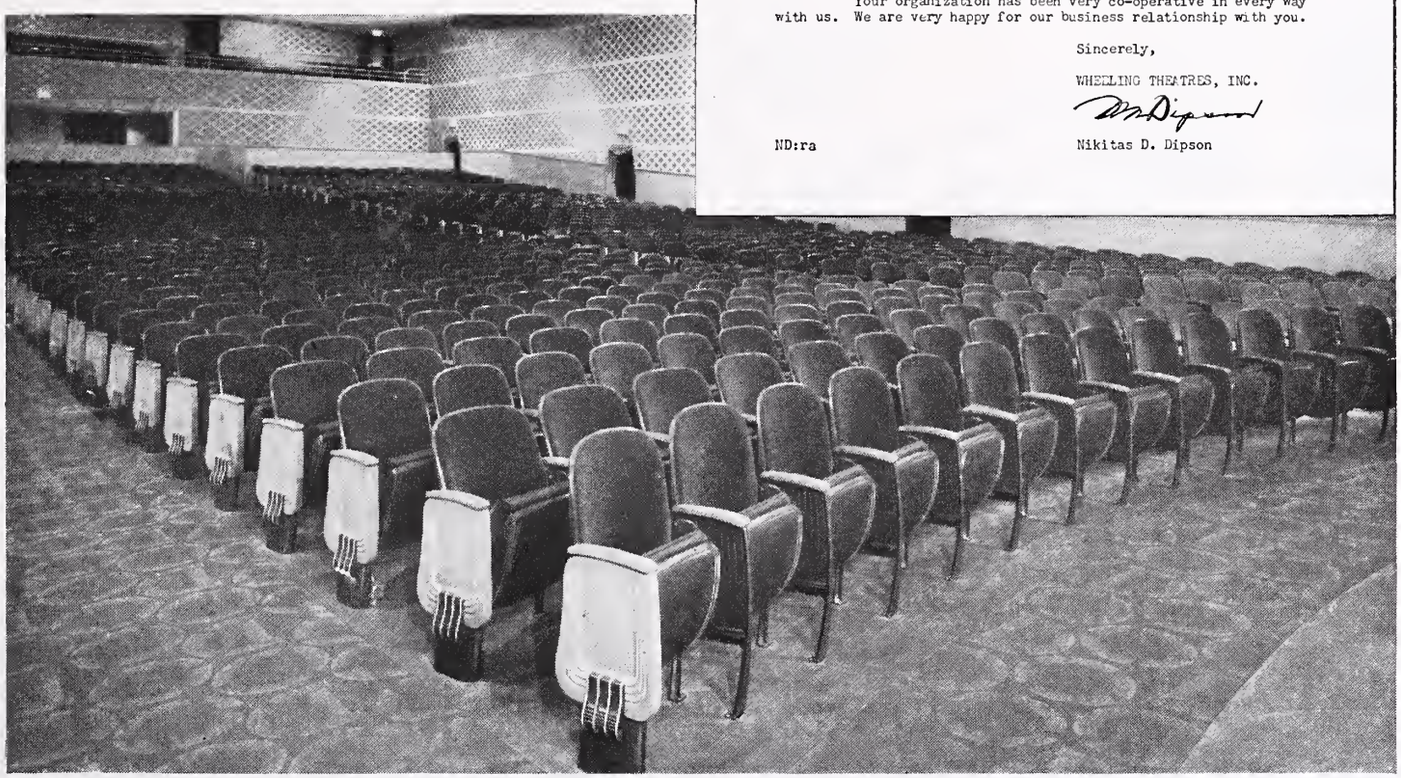
Your organization has been very co-operative in every way with us. We are very happy for our business relationship with you.

Sincerely,

WHEELING THEATRES, INC.

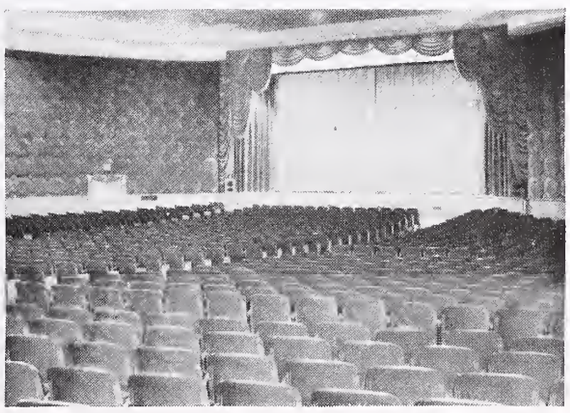
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Finding the Theatre Better'n Ever for Movies

ELSEWHERE in this issue of BETTER THEATRES we note that the movies are getting a better press; here we offer a couple of cases in point, neither of them prompted by pictures, but rather by the motion picture's theatre, as an institution and as a cog of the movie machinery.

Let's take the last motivation first: It is the new Lee theatre at Fort Lee, N. J., across the George Washington bridge from Manhattan. This is an operation of the B. S. Moss theatrical interests long prominent on and around Broadway, with operations, which include the Criterion in Times Square, under the direction of Charles Moss. The Lee was designed by Ben Schlanger and William A. Hoffberg, New York architects and engineers, whose recent achievement at Framingham, Mass., is described in preceding pages. The Lee does not exemplify the technique applied to the New England job; it does give precedent, however, to the screen performance in judging architectural values. And this has moved the movie critic of the New York *World-Telegram and Sun* to write in his column:

"Era's End: The end of a queer fashion in movie theatre architecture is emphasized in the opening of the new Lee Theatre at Fort Lee, N. J.

"Time was when theatre architects seemed to be frightened at the prospect of having their building recognized as a place dedicated to the showing of motion pictures. The lobbies were overdecorated into what might have been a museum curator's nightmare. Inside, the walls were cluttered with statues and lighting effects calculated to draw the eye away from the screen. There are times when a theatre man can be justifiably ashamed of his photoplay but there is no need to be so blatant about it.

"The Lee, like our other postwar theatres, has abandoned all that nonsense. The lobby is simple and functional, a place designed for waiting or a snatch of conversation after the picture. The auditorium directs attention straight to the screen with nothing to divert the mind away on small details of queer decoration.

"We finally have come back to the notion that a movie theatre should be primarily designed for best results in showing pictures. The gaudy counterfeits of Spanish palaces and Roman cathedrals are out of style.

"Incidentally, most of those starlit and cloud-wreathed theatre ceilings are now mercifully masked in darkness. The stagehands' union demands too many men to operate the cloud and star machinery."

The cloud and star machinery have been out for quite some time now, of course; and quite a number of theatres erected particularly since the end of the war measure the long distance motion picture theatre design has traveled since the heyday of the "Spanish palace." The lay press is not expected to be too well posted on such things; nor can it be aware of functional values. It is to be identified rather with the public. Therein, probably, lies the significance of its comment on what the motion picture business does. If an Alton Cook welcomes theatres designed to aid rather than impede motion picture exhibition, it is likely the public does.

That, unfortunately, only underscores

The Theatre Called An "Era's End"





At left is a rear view of the auditorium of the Lee theatre at Fort Lee, N. J., which prompted the editorial quoted above by Alton Cook, movie critic of the New York World-Telegram and Sun. Shown above at the recent opening of the Lee are Kenny Wallace, Bergen, N. J., Evening Record; Mr. Cook, Frank Quinn, New York Daily Mirror; Charles Moss of the B. S. Moss organization, owners of the Lee; and William Sorenson, its manager.

the problem of obsolescence presented by the huge establishment already built. Modernization so far undertaken has barely scratched the surface of the need for today's more competent equipment, for functional auditorium design, for contemporary styling. It's a new era we're in.

A TELEVISION FAN RECLAIMED

THE OTHER "good notice" comes from a columnist, George Grim, in the Minneapolis *Morning Tribune*. Under the heading, "TV Fan Rediscovers Charm of Neighborhood Theatre," he writes of taking an evening off from his television set to see a nearby movie.

"At seven," he recounts, "the lights dimmed, the curtain opened. The picture on the screen seemed enormous, the focus sharp. After looking at that little picture box at home, this *was* something. Nothing to fiddle with, no wondering if the picture shouldn't be brighter or darker or should show more contrast. Everybody's features were where they ought to be with no flat tops or wavy middles. The sound was just right.

"There was a magnificent color feature called 'Nature's Half Acre,' made by Walt Disney. There were amazingly enlarged real movies of caterpillars and butterflies, of flowers bursting into brilliant bloom. The theatre was flooded with the warmth and wonder of the world about us.

"For those two hours I relaxed and had a wonderful time. The movie didn't stop to tell me I smelled under the arms, was filling my lungs with tobacco poisons. There were no incredible lectures about having spots cleaned off my suit. Nobody gave me a pitch for a vegetable mixer. I wasn't run through that wringer of alternately enjoying something, then getting my guard (and my dander) up. . . ."

All adding up, as he concludes, to the decision to go back to the theatre again.

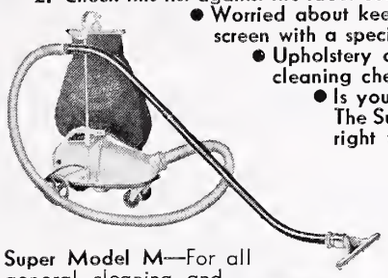
Other Days, Other Standards

WHAT THE public was expected to take and like it—and they did while the movies were new—is well illustrated by an installation of new seating recently made by the Kroehler Manufacturing Company at the Moreton theatre in Dorchester, Mass. This venerable house has an auditorium with a pitch of 2¼ inches per foot in the rear third, 1 inch in the middle third. The rest is flat.

In reseating, even with push-back chairs, the row spacing had to be made 36 inches in order to show some respect for today's standards of comfort. This space was required to give knee room. Now, of course, the Moreton gives its patrons first-row vision! Once they have got down hill.

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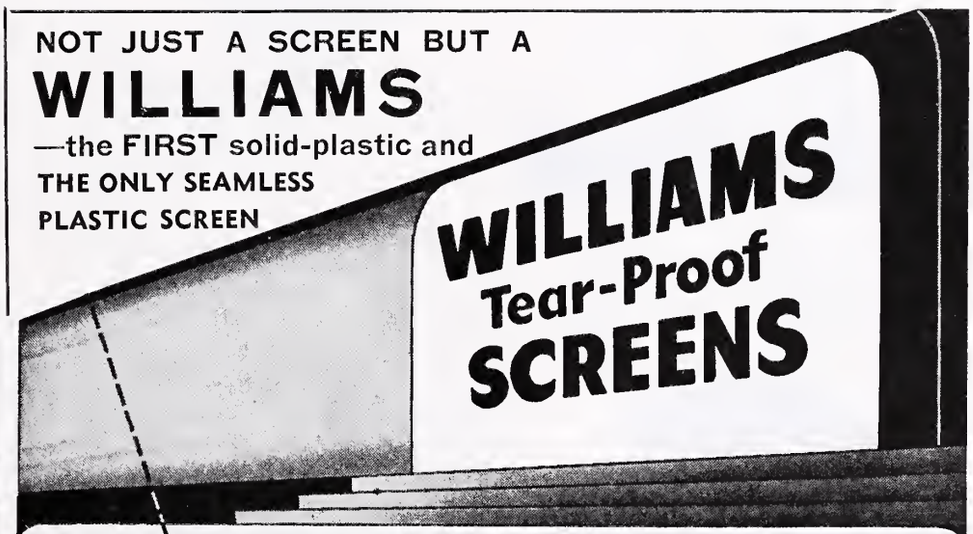
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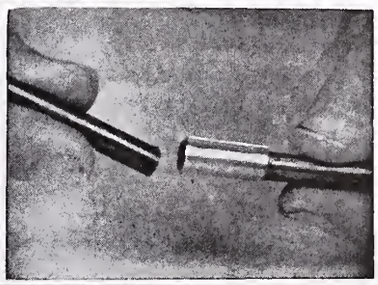


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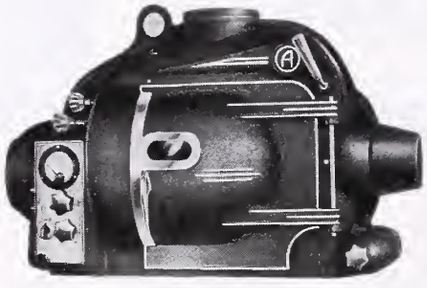
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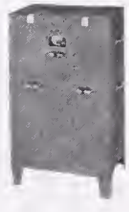
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For the Refreshment Stand

—culled from the 1951 hotel show exhibits

AMONG THE kinds of food and drink serving equipment displayed at the huge National Hotel Exposition in New York in November, were a number applicable to refreshment services, especially those of drive-ins. Several types of soft drink dispensers were exhibited which handled from a few to many different kinds of beverages.

Of those I had not examined before, I particularly noted those of Carbonic Dispenser, Inc., of Canfield, Ohio; and the Ajax Corporation of America of Evansville, Ind. The new dispensers appear to lay great stress on ease of cleaning and maintenance, which is certainly a welcome advance to the theatre operator.

For those of us who prepare coffee and do not wish to have the expense of burning fuel for our bigger coffee urns when attendance does not justify such an expenditure, Tricolator Company, Inc., New York, has a most practical piece of equipment. It is the portable "Tricolator."

This coffee maker boils the water and brews the coffee in the same unit, which can be conveniently placed at an advantageous location simply by plugging it into a 110-volt outlet. It has a pilot light to signal when the water is boiling, and another to signal when the coffee is ready for serving. For early spring and late fall drive-in stand operation, the "Tricolator" is a handy piece of equipment to have around.

The increasing popularity of pizza, or tomato pie, among drive-in patrons has set manufacturers of the ovens to work on more efficient models. On display at the exposition was the Peerless pizza oven for gas; and the Hotpoint all-purpose bake oven, which is electric. (At the Garden Auto-Torium we shall have a Hotpoint oven next spring.)

FRENCH FRY PRODUCTS

It would pay many a drive-in operator to look into Hotpoint's custom-matched counter kitchen. For months now we have been using their fry kettle for franks and French fries, in addition to their roll warmer. The results have been most gratifying, both as to efficiency and maintenance. Thermostatically controlled, they have heating elements which quickly provide the proper temperatures in the preparation of franks and potatoes.

Due to the continuous pressure that deep-frying equipment is under during the operating hours of a drive-in, I have a "pet" product in "SavOil," made by Savoil, Inc., of Atlanta. "SavOil" is an antioxidant that retards rancidity and adds fresh life effectively to edible fats, oils and shortening. Simply by adding one teaspoonful per day to each new batch of oil, it will double the usual life of filling and at low cost, according to my experience. Already in one season's operation we have cut our shortening costs over 40%. The sizes of our deep fry units are 25 and 15 pounds, and one or the other is used according to the number of patrons.

Another product of the same company that I found worth a trial is "Spud-Nu." The purpose of this product, which is used in the advanced preparation of freshly-cut potatoes, is to keep the peeled tubers fresh for days without the use of water.

As we all know, French fried potatoes is one of the most popular items at a drive-

in refreshment stand. However, not a week goes by when we do not prepare more than what turns out to be our actual requirements. It may be that a rain storm comes to cut attendance below reasonable expectations, and we are stuck with a large batch of cut potatoes that rapidly begin to discolor. Even to keep them until next day we must cover them with water. This is a detail that must diligently be attended to, or into the garbage disposal go the profits. If "Spud-Nu" can eliminate that situation, it will be a most welcome product.

Speaking of potatoes, here's a service I ran across at the hotel equipment show which offers to take French fries preparation right out of the retailer's hands. It is called "Spuds," and has its headquarters in Brooklyn, N. Y. French fried potatoes, already blanched, are delivered fresh within and even a short distance out of the New York City metropolitan area.

Wouldn't it be a convenience to many drive-in operators if such a service were set up at various points all over the country? The French fries are not frozen, but fresh. If they could be had in this fashion throughout the country at a practical price, so as to make it attractive enough for the owner of a drive-in concession to eliminate the mess and the cost of labor and equipment for the preparation of potatoes, I believe the service would be used by thousands of drive-in and other refreshment stands.

FOOD SERVICE AIDS

For those who are still shaping hamburgers by hand, it would be well worth the time it takes to check with the Automatic Food Shaping Co., Inc., New York, concerning their food shaper. This is a sanitary and automatic device that controls the size and weight of each patty served, and that is important to control the margin of profit.

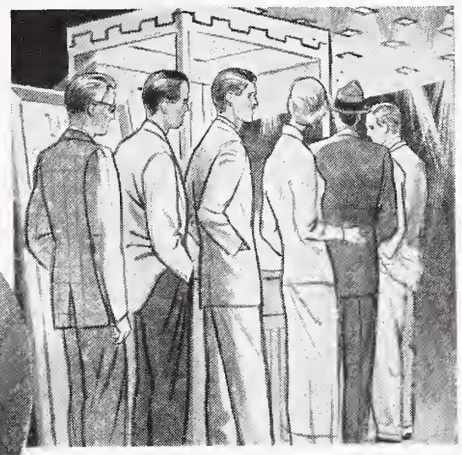
Another product at the hotel exposition which interested me was one exhibited by Stellad Products, Inc., of Indianapolis, called "Por-So-Kleen." In the demonstration this appeared to be an outstanding product for removing rust and hard water stains on the porcelain of toilet, lavatory and drinking fountain equipment.

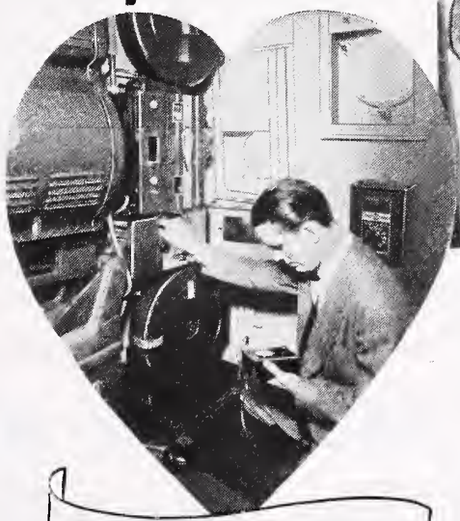
Another cleaning compound that impressed me is called Soilax "B," a product of the Economics Laboratory, St. Paul, Minn. For general cleaning, this product, which contains Polasol, appeared to be fast and also is easy on the hands.

Keeping frankfurters and barbequed sandwich meat hot and *on display* has always seemed to me the way to merchandise these items if there was the correct equipment. I think that if such items could be handsomely displayed, sales would be increased. Well, at the hotel exposition there was exhibited a piece of equipment called the "Radiant Ray Food Warmer."

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This equipment is a product of the Radiant Ray Corporation, Seattle. It is primarily designed for restaurants, to keep foods in hot, tasty condition for serving. However, it may be that such equipment could be adapted to the purpose of arranging an attractive display before intermission at a drive-in refreshment stand.

The majority of us in the theatre business are a "tough" bunch of buyers. We like to be shown before making our purchases. That's the value of a trade show. The hotel equipment exposition at the Grand Central Palace in New York was a terrific education for me. And I hope this report of some of the things I saw there will be helpful to many of you other drive-in operators and managers.

Incidentally, they have culinary artists in the restaurant and hotel industry that make a frankfurther look as appetizing as a Thanksgiving dinner.

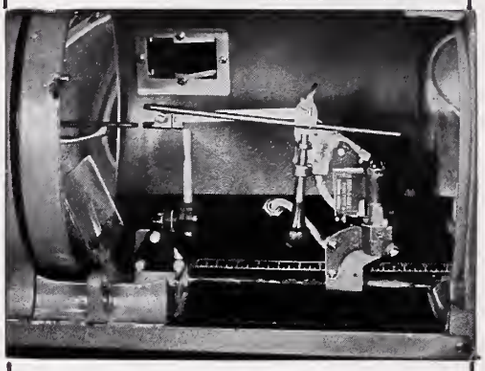
Manager of the Month *FOR DECEMBER*



PEARCE PARKHURST, managing director of the Lansing, Mich., Drive-In Theatre, is the selection for December's Better Theatres Manager of the Month Award on a record of performance in the drive-in field that has been consistently outstanding in all aspects of operation. For his attraction exploitation, he already has received two Quigley Awards. Now a Manager of the Month Award recognizes vigorous and original efforts in institutional advertising, as well as the maintenance of high physical standards. This fall he advertised that he had bet his "bosses" $100 to their $1000 that the last week of operation would beat all attendance records since August. It did—Lansing folks saw to that!



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Dealer Inquiries Invited

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2451 W. Stadium Blvd., Ann Arbor, Michigan

☐ Please send free litertaure on Cron-O-Matic Carbon Saver.

☐ Please ship Cron-O-Matic Carbon Saver C.O.D., including postage.

☐ Remittance herewith.

NAME

THEATRE

STREET

CITY & STATE.....

EXPORT: Frazar & Hansen, Ltd.
San Francisco, New York, Los Angeles

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP. *Phone*
SPORTSERVICE BLDG. • BUFFALO, N. Y. MA. 5014

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs; Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	35
2	American Seating Co. — Auditorium chairs. NTS and direct.	13
3	Ashcraft Manufacturing Company, C. S. — Projection arc lamps (3A), rectifiers (3B). Unaffiliated dealers.	16
4	Automatic Devices Co. — Curtain tracks. Unaffiliated dealers and direct.	34
5	Ballantyne Co., The — Drive-in speakers. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 49, 57, 61, 62, 67, 71, 78, 81, 94, 97, 101, 104, 112, 115, 122, 125, 126, 132.	17
6	Bausch & Lomb Optical Co. — Projection lenses. NTS dealers marked * and 1, 6, 7, 8, 10, 11, 12, 17, 23, 24, 25, 32, 34, 38, 42, 44, 49, 55, 57, 58, 61, 65, 70, 76, 83, 84, 86, 87, 91, 93, 101, 103, 104, 108, 109, 115, 118, 119, 122, 127.	28
7	Breuer Electric Manufacturing Co. — Vacuum cleaners. Direct.	18
8	Cali Products Co., The — Carbon savers. All dealers.	15
9	Coca-Cola Co. — Soft drinks. Direct.	2nd Cover
10	Droll Theatre Supply — Carbon savers. Direct.	31
11	F & Y Building Service, The — Architectural design and building service.	34
12	GoldE Manufacturing Co. — Ticket dispensers. All dealers.	35
13	Griggs Equipment Co. — Auditorium chairs. Direct.	35
14	Hertner Electric Co. — Motor-generators. NTS.	29
15	Heywood-Wakefield Co. — Auditorium chairs. Unaffiliated dealers and direct.	3
16	International Projector Corp. — Projectors (16A), sound systems (16B). NTS.	4th Cover
17	Kroehler Manufacturing Co. — Auditorium chairs. Unaffiliated dealers and direct.	33
18	LaVezzi Machine Works — Projector replacement parts. All dealers.	26
19	Lorraine-Carbons, Inc. — Projection carbons. Franchise dealers.	27
20	Manley, Inc. — Popcorn machines and supplies. Offices in principal cities.	25
21	National Carbon Co., Inc. — Projection carbons. All dealers.	4
22	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	15
23	National Theatre Supply — Excelite projection arc lamps (23A), drive-in speakers (23B).	6, 26
24	Norpat Sales, Inc. — Hanover carbon saver.	35
25	Novelty Scenic Studios, Inc. — Interior decoration. Direct.	35
26	Payne Products Co. — Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 20, 24, 40, 44, 58, 59, 70, 83, 108, 113, 115, 118, 122, 129.	18
27	Poblocki & Sons — Theatre fronts (27A), marquees (27B). All dealers.	16
28	Raytone Screen Corp. — Projection screens (28A), projection lenses (28B). Direct.	31
29	RCA Service Co. — Projection and sound maintenance service.	17
30	Robin, Inc., J. E. — Motor-generators. Direct.	30
31	S. O. S. Cinema Supply Corp. — Distributors.	35
32	Shearer Corp., B. F. — Projection screens. Authorized dealers.	35
33	Sportservice, Inc. — Concession service.	18
34	Streuber & LaChicotte, Inc. — Vocalite projection screens.	35
35	Strong Electric Co. — Rectifiers. All dealers.	30
36	Wagner Sign Service, Inc. — Changeable letter sign equipment. All dealers.	5
37	Westrex Corp. — Foreign distributors.	34
38	Williams Screen Co. — Projection screens. Direct.	15
39	Wrigley, Jr., Co., Wm. — Chewing gum.	23

EDITORIALLY . . .

NEW 7½-TON AIR-CONDITIONER, page 33

Self-contained cooling equipment with compressor of 7½-h.p., adapted to either direct space or duct application, announced by Frigidaire Division of General Motors. Postcard reference number E40.

NEW CLEANING AIDS, page 33

"Zax" for water closet scale and rust; "Vip," combination soap and disinfectant (both by Hysan Products Company); "Renovair," deodorant for room or ventilating system application (Boyle-Midway, Inc.); "Staize-Clene," enamels compounded with "Syncon" to resist dirt (Enterprise Paint Manufacturing Company). Postcard reference numbers: "Zax," E41; "Vip," E42; "Renovair," E43; "Staize-Clene," E44.

SPECIAL REFRESHMENT BAGS, page 24

Three new types—popcorn bag permitting several top foldings, one for frankfurters, one for hamburgers, etc.—added to line of the Rex Specialty Bag Company. Postcard reference number E45.

FLEXIBLE VENDING CART, page 24

Wheeled container for bottle goods and solid refreshments, designed for rough terrain and easy turning. Postcard reference number E46.

HOLIDAY CANDY SPECIALTIES, page 24

Children's mix in 5¢ stocking package, offered by Leaf Brands: Postcard reference number E47; and Easter and Valentine's Day assorted items including 5¢ and 10¢ packs, announced by Chase Candy Company: Postcard reference number E48.

PORTABLE WARMER OR COOLER, page 24

All-metal container for keeping foods hot or cold, standard model with removable sandwich tray, marketed by Acton Manufacturing Company. Postcard reference number E49.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc, sent to me according to the following reference numbers in the December 1951 issue—

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1006 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
9—Riddels Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
24—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
25—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS
Chicago:
26—Abbott Theatre Supply, 1311 S. Wabash Ave.*
27—Droll Theatre Supply, 925 Jackson Blvd.
28—Gardner Theatre Service, 1235 Wabash Ave.
29—Midwest Theatre Service & Equipment, 1950 W. Belmont.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
38—Delta Theatre Supply, 214 S. Liberty St.*
39—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Joe Cifre, 44 Winchester St.
45—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.

MICHIGAN
Detroit:
48—Amusement Supply, 208 W. Montcalm St.
49—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
50—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
51—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
54—Elliott Theatre Equipment, 1110 Nicollet Ave.
55—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—Joe Hornstein, 3333 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
63—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
64—Quality Theatre Supply, 1515 Davenport St.
65—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
66—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
67—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.

Auburn:
69—Auburn Theatre Equipment, 5 Court St.

Buffalo:
70—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
71—Perkins Theatre Supply, 505 Pearl St.
72—United Projector & Film, 228 Franklin St.

New York City:
73—Amusement Supply, 341 W. 44th St.
74—Capitol Motion Picture Supply, 630 Ninth Ave.*
75—Crown Motion Picture Supplies, 354 W. 44th St.
76—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
77—S.O.S. Cinema Supply, 602 W. 52nd St.
78—Star Cinema Supply, 441 W. 50th St.

Syracuse:
79—Central N. Y. Theatre Supply, 210 N. Saline St.

NORTH CAROLINA
Charlotte:
80—Bryant Theatre Supply, 227 S. Church St.
81—Charlotte Theatre Supply, 116 S. Poplar.
82—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
83—Southeastern Theatre Equipment, 200 S. Poplar St.*
84—Standard Theatre Supply, 219 S. Church St.
85—Theatre Equipment Co., 220 S. Poplar St.
86—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
87—Standard Theatre Supply, 215 E. Washington St.
88—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA
89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO
Akron:
90—Akron Theatre Supply, 936 E. Market.

Cincinnati:
91—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
92—Ohio Theatre Equipment, 2100 Payne Ave.
93—Oliver Theatre Supply, 2108 S. Payne.*

Columbus:
94—American Theatre Equipment, 165 N. High St.

Dayton:
95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101 Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St

PENNSYLVANIA
Philadelphia:
106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
107—Alexander Theatre Supply, 1705 Blvd. of Allies.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
112—American Theatre Supply, 316 S. Main St., Sioux Falls

TENNESSEE
Memphis:
113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
118—Suthwestern Theatre Equipment, 2010 Jackson St.*

Houston:
119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
120—Alamo Theatre Supply, 1303 Alamoto St.

UTAH
Salt Lake City:
121—Intermountain Theatre Supply, 142 E. First South St.
122—Service Theatre Supply, 250 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
124—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON
Seattle:
125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 200 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
113—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 1009 N. Seventh St.

[*Canadian dealers are listed on page 34*]

FIRST CLASS
[Sec. 34.9, P. L. & R.]
PERMIT NO. 8894
NEW YORK, N.Y.

BUSINESS REPLY CARD
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QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

THEATRE SALES

A department devoted to refreshment service

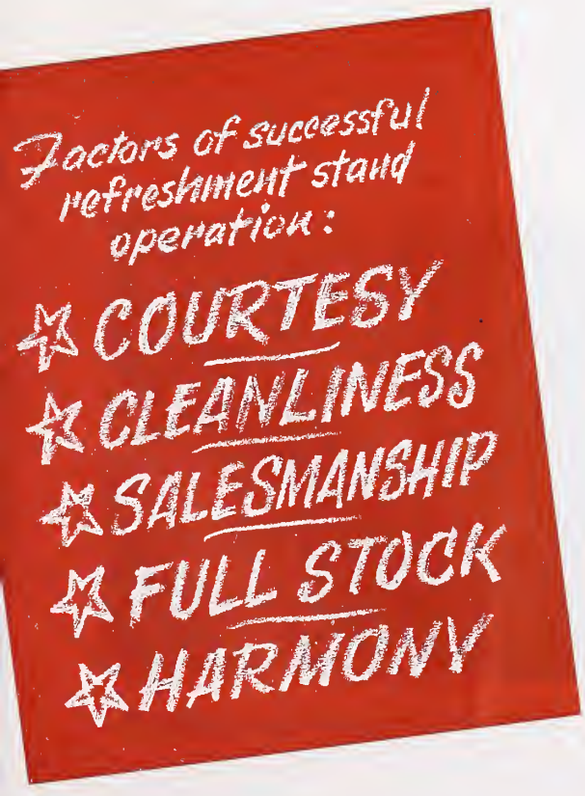


A Five-Star Policy For Stand Attendants

Cardinal points of function and attitude cited by Lee Koken of RKO Theatres' Concession Department

COURTESY . . . CLEANLINESS . . . SALESMANSHIP . . . A FULLY STOCKED STAND . . . HARMONY—these were recently named by Lee Koken, head of RKO Theatres' Concession Department, in addressing a meeting in New York of ABC Vending Corporation refreshment stand attendants and supervisors, as factors which "go to make up a good and successful" theatre snack service operation.

"Make a habit of courtesy," he advised attendants, asserting: "It will work wonders, not only with the customers, but with yourselves as well. If you are courteous and smile when you wait on your customers, and say thank you after each sale, you will find that your work will be more enjoyable. The day will go faster, you will feel better. Pleasant, courteous treatment of your customers will pay dividends to *you.*"



Pointing out that refreshment stand merchandise is food, Mr. Koken called cleanliness "vitally important" to sales. This he said applied not only to the stand itself, but to storage space.

Salesmanship at the theatre refreshment stand should make use of the "power of suggestion," Mr. Koken said, suggesting that upon serving a patron, the attendant inquire, "Anything else?" He also cited such remarks as, "Would you like to try a So-and-so bar?" or "Have you tried our delicious new ice cream bon-bons?"

He advised attendants to keep 15c boxes as well as 10c bags filled with corn, and to make a display of the boxes by stacking them on the counter, a backbar, or on top of a warmer.

"Visual displays are also good salesmanship," he added. "I just mentioned popcorn displays. Sometimes you can make a display on top of your counter or backbar of a certain candy item that you want to push—but be sure it is a higher-priced item, not a 5c or 6c item."

The stand should be well stocked with merchandise, Mr. Koken declared, pointing out that it should have a wide variety of candy.

"A fully stocked stand will sell more candy than a stand that is half-empty," he said. "The same applies to popcorn."

Using the word *harmony* as a term meaning *pleasant relationships with fellow workers,* Mr. Koken applied it thus to the practical operation of a theatre refreshment service:

"Harmony should exist between attendants working together, or on different shifts in the same theatre. It should exist between the management, its staff and you. Harmony cannot be obtained without trying to 'do unto others as you would have them do unto you.' This can be accomplished by working together, helping one another equally.

"Whether you are on the same shift, or come on duty at different times to relieve one another, leave the stand fully stocked, see that the freezer is full of ice cream so that the next attendant can start the day or shift with merchandise to sell. This is especially true the night before a holiday, or a day when there is no school. It is very hard to open a stand with a million kids around—no stock, only one girl opening—then have to lug a lot of stock to the stand. This not only is hard on the opening attendant, but it results in lost sales."

THEY SAY: "It Rang the Bell for Me"



Business - builders for the refreshment stand used with success by the managers who here report them.

EYE-FETCHING BACKBAR DISPLAYS . . .







By JOSEPH S. BOYLE, manager of Loew's Poli theatre, Norwich, Conn.: "We have one of the most attractive snack corners in the state, with a back area on which we try to keep at all times, eye-arresting displays in miniature. We have found that patrons stop to look at these displays, and those who do invariably make a purchase. Attached are photos of recent ones based on attractions." (Left, above: "Excuse My Dust"; right, above: "The Great Caruso"; right, "Father's Little Dividend.")



PROMOTING SHOP AND STAND COMBINATION

By MERLE R. BLAIR, president of Cedar Amusements, Inc., Cedar Falls, Ia., operating Regent and Empress theatres: "We developed an excellent sale on Delicious apples last fall and are doing it again. Bought best grade, had girls shine and polish them, displayed them in neat arrangement with placard tieing in popcorn. Sold apples at 10¢ each. . . . Passes in popcorn boxes work well for us—kids go for this deal. We also started pushing 25¢ popcorn boxes—surprising what results we got. . . . Herewith is photo of our adjoining candy shop display window. We handle box candy, and occasionally have a candy night, using box candy as giveaways. The display window and cases are kept fully stacked with merchandise, and we plug our refreshment service constantly with trailers, which we change often. The shop also carries $1.50-to-$2.50 box candy, and during the holidays we contact groups and businesses with at least several employes and try to sell them our metal-boxed candies. It helps sales. Additionally, during the holidays, we write all school teachers, rural and city, in our area and suggest that they look over our candy items suitable to be offered as "treats" for their students at Christmas time It has paid off."

SPECIAL DISPLAYS FOR THE LAGGARDS

By MARGHEURITE DOUGHERTY, manager of the Tower theatre, unit of T. & D., Jr. Enterprises in Reno, Nev. (submitting picture at right of an example of special stand displays employed to pick up sales of slow-moving items): "I am attaching a photo of a cutout display we are now using for the sale of the 10¢ Lavish McTavish candies, which in the beginning were slow sellers. But since we have been using special advertising on this candy, the sales have increased considerably."





Bayard M. Grant, Purchasing Agent, Durwood Theaters, Inc., operating 14 theaters in Kansas and Missouri,

says: "We display chewing gum in all our theaters. It's a very profitable part of our concession business."



Yes...Chewing Gum Improves Your Profit Picture!

● It's a "good, old American custom" for millions of people to chew gum at the movies. Chewing gum freshens the taste after they've had a snack or treat from the refreshment counter, helps them relax and adds to their enjoyment of the theater. Take advantage of this fact to build extra revenue and good will for your theater. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular, fast-selling brands of chewing gum in a convenient location. Your patrons will appreciate it, and you'll find it profitable.

It Pays To Display and Sell Your Patrons' Favorite Brands!



AF-742

THE VENDER-VANE

News and Comment about Merchandise sold in the Theatre

Three New Types of Paper Bags for Drive-Ins

THREE NEW types of refreshment stand bags, designed especially for drive-ins, have been marketed by the Rex Specialty Bag Corporation, Brooklyn, N. Y., manufacturers of noiseless paper bags widely used for popcorn.

One of the new types is for popcorn. Called the "pillow-type" bag, it is large enough to allow folding the top over several times, to permit rough handling by the customer without spillage, and also to help keep unsold bagged popcorn fresh overnight.

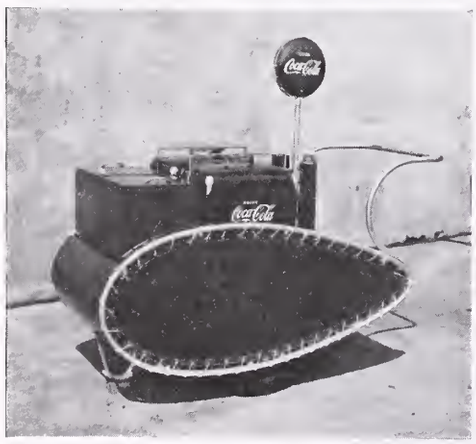
Of the other two bags, one is for frankfurters, the other for hamburgers or other sandwiches. All of the new bags are available in stock designs, or may be in special designs.

The company has also announced the appointment of Leonard C. Gold as general manager and sales director. He has been with the organization three years.

•

Vending Cart Designed To Take Rough Ground

A VENDING cart designed to take sharp inclines and rough terrain, and to turn practically in its own space to



facilitate service in any direction, has been announced by the Federal Quality Corporation, Atlanta.

Measuring 72 inches long, 30 inches wide, and 33 inches high, it has a tubular steel frame, canvas side covering, and aluminum and red finish. It can be had with either 20-inch bicycle wheels, or 16-inch wheeelbarrow wheels. Mounted on a rod is a 12-inch lighted sign.

There are two removable coolers with a capacity of 100 bottles the size of a Coca-Cola bottle, a warming oven, a cup holder, crown puller, and space for empty bottle cases. It is marketed under the trade name of "The Flying Butcher."

•

Candies for Easter And St. Valentine's Day

TWO LINES of special candies for holidays to come—Easter and Valentine's Day—have been announced by the Chase Candy Company, St. Louis. The Valentine group includes, besides bulk goods, four penny items, three specialties in 12-ounce cellophane bags, cello-wrapped chocolate marshmallow hearts to retail at 5c and 10c. There are also heart-shaped boxes.

Among items of the Easter group are eggs of various kinds for individual sale at a penny each, specialties in cellophane bags, a polyethlene bag called "Easter Egg Hunt," and cello-wrapped chocolate eggs and rabbits to retail at 5c and 10c.

•

Portable Container To Keep Food Hot or Cold

A PORTABLE container to keep foods hot or cold has been marketed by the Acton Manufacturing Company, Arkansas City, Kans. Called the "Snack-master," it is available in several sizes. All are fabricated of zinc-bond steel with interior galvanized or stainless steel. Lids are sealed with a rubber gasket, and walls are insulated with "Ultralite." The standard size has a removable sandwich tray and built-in drain. All models have a bottle opener built in the side.

POPCORN QUEEN



■ For the Third International Popcorn Industries Convention and Exhibition at Chicago's Hotel Congress December 4-6, Miss Adrienne Falcon was named "Miss Popcorn of 1951," and thus costumed to mark the 321st anniversary of the introduction of popcorn to American colonists by the Indians. The story goes that tc the first Thanksgiving feast on February 22, 1630, a deerskin bag containing popped corn was brought by Quadequina, son of a chief. Hence Miss Falcon's get-up, plus an authentic Indian woven basket filled with the fluffy white confection that has had its devotees for more than three centuries.

CHRISTMAS STOCKING PACK



A five-cent item for Christmas merchandising recently put on the market by Leaf Brands, Inc., Chicago. It is a cellophane Christmas "stocking" cellophane bag of appropriate decoration, containing the company's popular "Kindergarten Mix" of brightly colored candies. The bags are packed 24 to the folding display box (illustrated).

PROMINENT INDIANA EXHIBITORS

MARC J. WOLF

In Variety Clubs International, Mr. Wolf has been International Dough Guy for 7 years, First Assistant Chief Barker for 2, International Chief Barker for 2. He has been an officer of Allied Theater Owners of Indiana for 20 years. He is also State Chairman of the War Activities Committee of the Motion Picture Industry and Variety representative on COMPO Governing Board.



TRUEMAN T. REMBUSCH

Mr. Rembusch took over management of his father's circuit in 1932. He has been a director of Allied Theater Owners of Indiana since 1936 and president since 1945. Elected national secretary of Allied States Association of Motion Picture Exhibitors in 1947, national treasurer in 1948 and 1949, and national president in 1950 and 1951. Hobbies: radio, photography, and deep sea fishing.



RECOMMEND *Manley* MACHINES

● Marc J. Wolf of the Y & W Management Corp., Indianapolis, says: "Y & W Theaters have used Manley popcorn machines for many years. They have given complete satisfaction and I am very happy to recommend them. I am particularly impressed by your Aristocrat model which is all that its name implies . . . The Aristocrat of Popcorn Machines."

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Best time to call_____





Remodeling for "Full Vision" Movies

(*Continued from page* 12)

from these surfaces. It is important to note that where the side walls are close to right angles to the screen, as in *"C,"* the reflection is directed to the eyes of the audience; in example *"A"* the light is reflected to the side seats, and in *"B"* the reflected light tends to reach the sides of audience faces rather than the eyes. These illustrations indicate what to expect in light bounce due to screen illumination.

In repainting the auditorium surfaces, a diffusive or flat type of paint should be used, preferably of a neutral gray tone. Three shades, starting with off-white as the lightest, are recommended. In the zone nearest the screen, the gray may be slightly on the "cold," or blue, side; and in the remainder the gray may tend towards the "warm," or cream-gray. The surfaces which are angles, as in *"C"* of *Figure* 4, should be given the darkest shade. At "B" the lightest shade should be used; and the in-between shade can be used at *"A."* The total result should appear as a more or less uniform intensity for the entire surfaces which are in view while the picture is projected.

Small test panels may be painted on the variously disposed surfaces, which can then be observed with white light projected on the screen to determine the re-reflectivity from these test areas.

All of the above recommendations are made so that the auditorium may approach as closely as possible the conditions of natural vision. Natural vision has about a 180° horizontal view, which ranges from bright to dim. If a small angle of view goes from bright to dark, it is not natural. Therefore, a small angle of view should be artificially increased by synchronous lighting to approach the natural light tones of 180° horizontal vision.

•

EXPLOITING THE "BACKSTAGE"



Both the projection equipment, and the technicians who operate it, shared in attraction advertising in this lobby poster conceived by J. W. Ellis, manager of the Odeon theatre in Chester, England. Shown looking at the poster are the technicians themselves—E. R. Hall, who is chief projectionist, and one of his staff—who happens to be also his wife.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

The Small Cost of Ousting the Menace of Low-Intensity

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection and Maintenance,
Warner Theatres, Newark Zone



GIO GAGLIARDI

SINCE THE late 1920's, it has been the proud boast of the so-called "deluxe" motion picture theatres that they were equipped with high-intensity carbon arc lamps and were able to offer their patrons the best ligthed, most natural picture presentation available.

In 1935 the non-rotating, simplified, high intensity d-c carbon arc was first introduced to the industry. Since then, a majority of theatres both large and small have availed themselves of this bounteous supply of snow-white light which could be produced efficiently and at reasonable cost. To my amazement, however, I have recently learned that in this country there are over *four thousand* theatres that are still struggling along with antiquated and outmoded *low*-intensity carbon arc lamps.

This condition is so astonishing that I believe it can only be tolerated either because of poor showmanship on the part of the exhibitors, or because of gross misunderstanding regarding the cost of producing high-intensity quality light for the screens of their theatres.

We all can remember the low-intensity carbon lamp with its small reflector and large diameter condenser. This lamp used the 12, 13, or 14 millimeter low-intensity positive carbons in the form of a thick-walled tube with a central core of softer, neutral carbon. The current used varied from 25 amperes for the 12mm, to 45 amperes for the 14mm carbons, but in no case was it of sufficient density to do more than raise the temperature of the carbon crater to incandescent heat sufficient to vaporize the carbon surface of the positive crater. This limited the maximum brilliancy of the low-intensity arc to a value of about 150 to 170 candles per square millimeter of crater surface.

The lower part of *Figure* 1 shows the intrinsic brilliancy across the diameter of the crater of a 12mm and a 13mm low-intensity carbon positive operated at 30 amperes and 40 amperes, respectively. It can be seen that the brilliancy is uniform on the core, rises sharply to a maximum on the shell just outside the core, and decreases again near the outside edge of the crater.

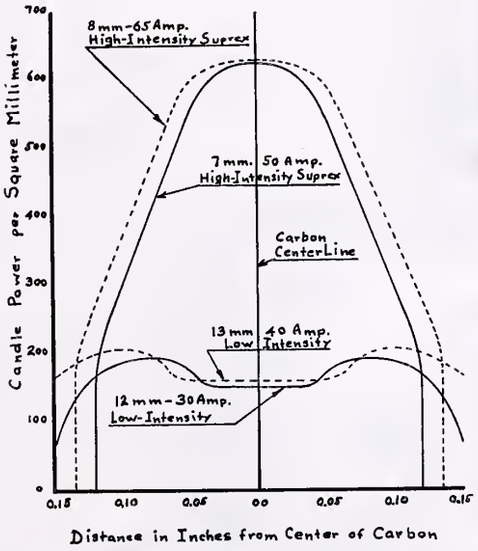


FIGURE 1—Intrinsic brilliancy of carbons across the crater face.

If the carbon were solid instead of cored, there would be no dip in brilliancy at the

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center of the crater; however, the core is necessary to furnish arc-supporting materials, and to maintain the crater position as centered as possible with respect to the carbon. Without it the crater would travel around the end of the carbon and give unsteady operation and light. Regardless of how much current is used on this type of carbon, no greater brilliancy could be obtained. The carbon tip would merely "boil away" faster.

CARBON COMPOSITION

In the high-intensity arc, the core of the positive carbon is much larger in proportion to the diameter of the carbon than with the low-intensity positive. This high-intensity core contains special rare-earth metals (such as cerium, lantanum, neodymium and praesodymium) which under the bombardment of the electrical current produce a deep crater containing extreme amounts of light energy radiation, especially in the visible part of the spectrum.

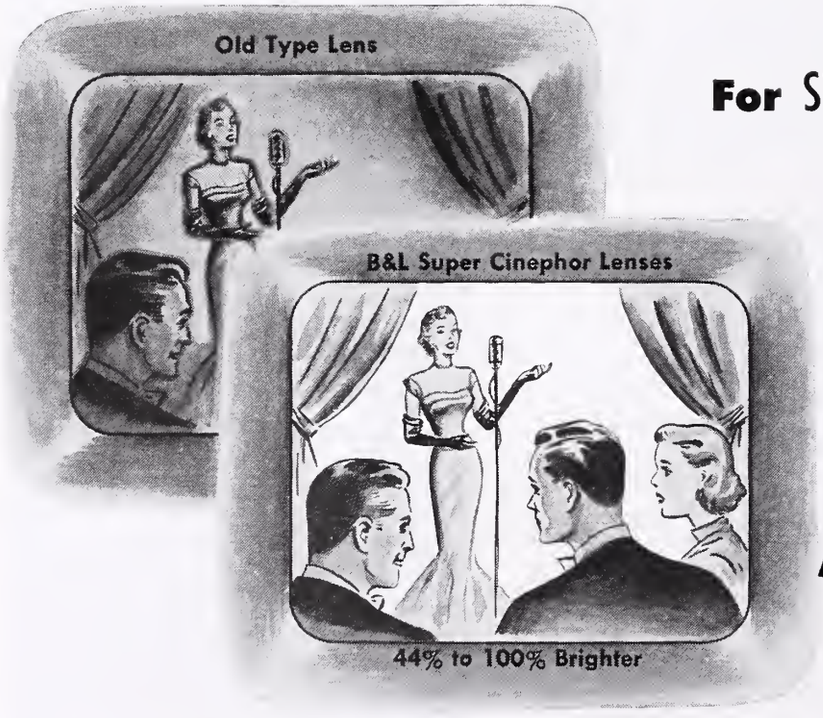
The upper part of *Figure* 1 shows the intrinsic brilliancy across the diameter of a 7mm and an 8mm positive suprex carbon operating at 50 amperes and 65 amperes, respectively. It can be seen that with these high-intensity carbons, because of their special cores, the brilliancy at the center of the crater reaches the *high value of* 630 *candles* per square millimeter of crater surface. This brilliancy is easily *over four times greater* than the similar point on a 13mm low-intensity carbon operating at 40 amperes.

Because of this higher brilliancy available at the crater of the suprex high-intensity carbons, it has been possible to greatly increase the amount of light delivered to the projection screen. Although the crater area of the 7mm positive suprex carbon is much smaller than that of the 12mm low-intensity carbon (see *Figure* 1) the amount of light delivered to the screen by the suprex carbon is from two to four times greater.

Other factors which help to increase the total amount of light are the larger reflectors in the new lamps, and the higher optical speed of both lamp and projector lenses. *Figure* 2 shows a comparison of light output from low-intensity carbon lamps and from some sizes of the suprex high-intensity systems. It can be seen here that the total amount of light delivered to the screen can easily be increased from 1250

Carbon Systems	Arc Amps.	Arc Volts	Arc Watts	Screen Lumens Lens F/2.5	Screen Lumens Lens F/2.0	Carbon Cost per Hour	Arc Power Cost per Hour	Operating Cost per Hour	Operating Cost per Week of 55 hours
A	B	C	D	E	F	G	H	I	J
12 mm x 8" L.I. Pos. 8 mm x 8" L.I. Neg.	32	55	1760	1250	—	$.04	$.04	$.08	$4.40
7 mm x 14 Suprex Pos. 6 mm x 9 Suprex Neg.	40	27.5	1100	2500	3200	.10	.02	.12	6.60
7 mm x 14 Suprex Pos. 6 mm x 9 Suprex Neg.	42	33	1386	2800	3800	.11	.03	.14	7.70
7 mm x 14 Suprex Pos. 6 mm x 9 Suprex Neg.	50	37	1850	3600	5000	.17	.04	.21	11.55
8 mm x 14 Suprex Pos. 7 mm x 9 Suprex Neg.	60	36	2160	4100	5500	.15	.04	.19	10.45

FIGURE 2—Comparison of operating characteristics for low-intensity and suprex carbon systems.



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lumens for the low-intensity system, to 5500 lumens for the 8mm suprex operating at only 60 amperes.

Over and beyond the fact that the small suprex carbon systems can produce such greater *quantities* of light, we must consider that the *quality* of this light is so much better for projection. We all know that the low-intensity carbons produce light which is extremely yellow in color, whereas the suprex, because of the special cores, gives out beautifully clear white light. The reason for this can easily be understood by looking at *Figure* 3.

THE COLOR FACTOR

A light beam is a form of energy which is said to be radiating at certain specific wave lengths. White light, such as is visible to the human eye, is composed of, or is the addition of, all colored light, from Violet, which has a wave length 0.000017-inch long, to Red, which has a wave length 0.00003-inch long. These clumsy fractional values have been changed for convenience to another unit. You will see from *Figure* 3 that white light is said to range from 4000 to 7000 *Angstrom units.*

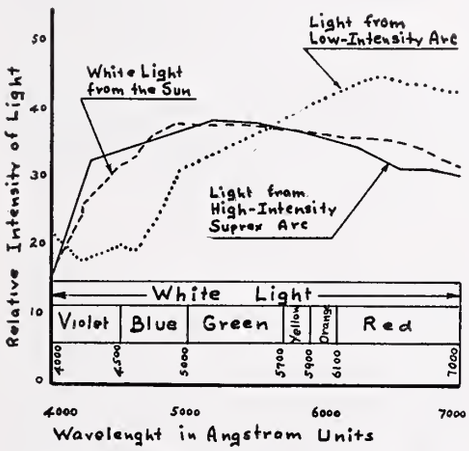
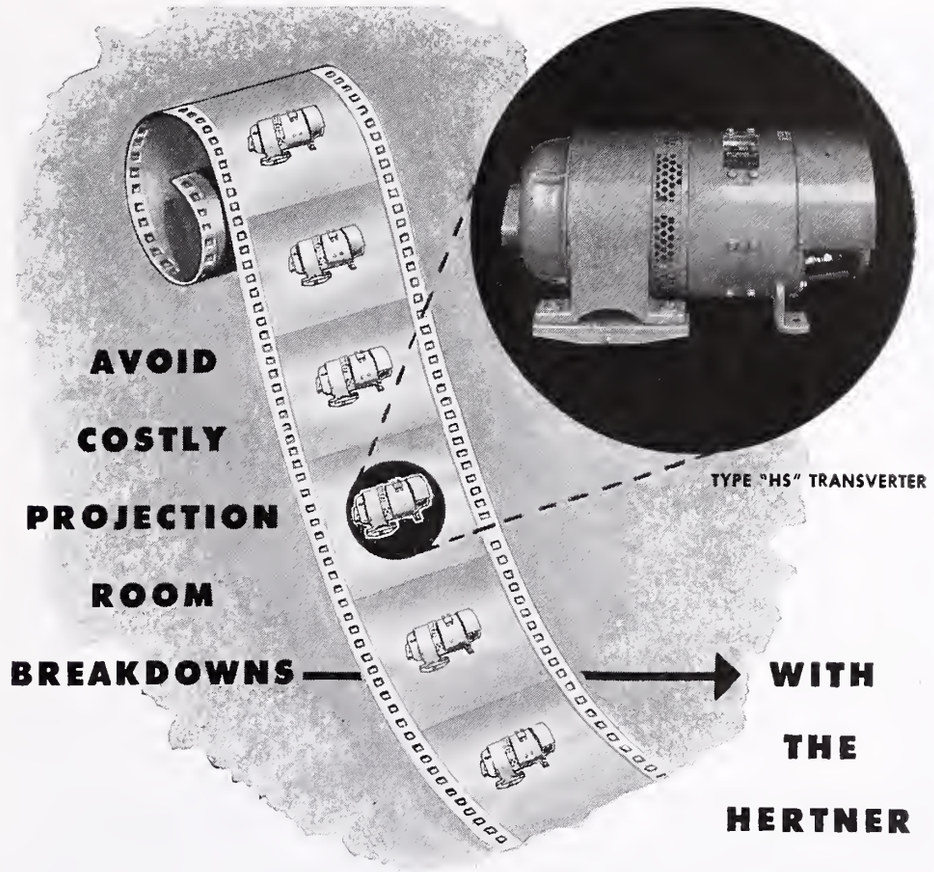


FIGURE 3—Comparison of the relative value of the color components in the light delivered by the sun, the high-intensity arc, and the low-intensity arc over the portion of the spectrum which is visible to the human eye.

Violet goes from 4000 to 4500 Angstrom units, Blue from 4500 to 5000, Green from 5000 to 5700, Yellow from 5700 to 5900, Orange from 5900 to 6100, Red from 6100 to 7000.

White light can easily be broken up into its various component colors, and their proportional intensities can be measured. The dashed line in *Figure* 3 shows the composition of white light from the sun, or as we call it, *daylight.* The solid line shows the composition of light from the high-intensity suprex carbon arc. These two curves are so close as to be practically interchangeable.

The dotted line shows the composition of light from a low-intensity carbon arc,



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and here we can easily see the reason why this light is so much out of proportion from normal standard daylight. You can see that a tremendous amount of the violet and blue portion is actually missing, and that the yellow, orange and red portion is extremely overemphasized. This is the main reason why all low-intensity lighting appears tinted with yellow and sepia color.

Since most objects are normally viewed by daylight, a motion picture is most realistic when projected by light from the high-intensity arc. This reaction is quite noticeable with black and white pictures, but it is of extreme importatnce when color features are projected. The necessity for proper color quality of the light used to project our beautiful colored prints cannot be stressed too much.

Daylight consists of an essentially even balance of *all spectral colors;* therefore, to obtain the greatest realism and effect, color pictures are photographed in daylight, or are made under carbon arc lighting of *daylight quality*. The best effect can only be obtained when these same pictures are projected with light of the same type. The increasing use of color features today makes the proper *balance and quality* of projection light as important as the proper quantity of light.

LIGHT DELIVERY COMPARED

Although much has been said and written about the necessity of sufficient picture brightness, yet it is still necessary to drive home this cardinal point, especially in the case of the low-intensity arc. A glance at *Figure* 4 should be very enlightening. Here are shown two curves representing the comparison between the total projection system light in lumens delivered to the picture screen, and the size of the picture which can be illuminated to a center brightness of the upper and lower values recommended today by the SMPTE Standards.

Let us make a few comparisons. A low-intensity arc projection system with shutter running can deliver 1250 lumens to the screen. Looking at *Figure* 4, we see that in order to obtain a *minimum screen brightness* of 9-foot-lamberts, a screen 13 feet wide is the largest we can use! If a brightness of 14 foot-lamberts is desired, the screen width must be reduced to 10.5 feet! And this light has a very bad *color* balance, containing little blue and an excessive amount of red.

The 7mm suprex arc projection system, with new high speed lenses operating at 40 amperes, can deliver 3200 lumens under similar conditions. You can see that a screen over 20 feet wide will have a center brightness of 9 foot-lamberts, and a screen 16 feet wide will have a brightness of 14 foot-lamberts. Here we have made the first and greatest advancement in the art of picture presentation to the public. This one step has done away with a drab yellow, 12-foot picture, and has allowed a beautiful picture from 16 to 20 feet wide, illuminated at the proper intensity with *white* light.

This single change in a theatre has always received recognition from patrons be-

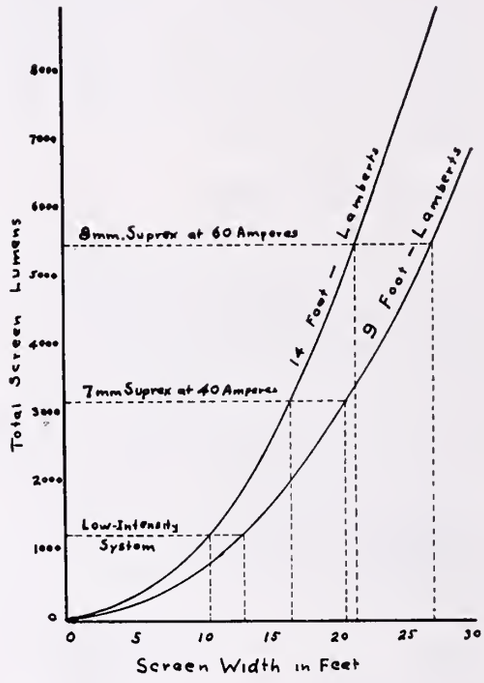


FIGURE 4—Screen lumens necessary to give 9 and 14 foot-lambert center screen brightness for screens of different widths. Assuming: 70% screen reflectivity; 70% side to center distribution; 50% shutter transmission; no film in gate.

cause it produces evident results. If larger pictures and high brightness are desired, then the lamps can be equipped with 8mm suprex carbons for operation at 60 amperes. Under these conditions, the system can easily deliver up to 5500 lumens to the screen.

Now let us examine the operating costs required to produce these various levels of illumination, and let us compare carbon and electrical power costs for low- and high-intensity lighting systems. Examine the table in *Figure* 2, and you will see that column *G* contains the cost of a carbon trim as used for each hour of operation, including positive, negative, and the leftover stubs. Column *H* lists the power cost per hour of operation. Here the actual d.c. power used at the arc is figured only, since generators and rectitfiers vary so much in efficiency and d.c. line ratings that no proper comparisons can be made.

Column *I* is the summation of *G* and *H* and gives the net operating cost per hour. Column *J* contains the net operating cost of each carbon trim for a week of 55 hours, which is about average for five days of matinee and evenings, or for two days of continuous operation. The operating cost

(*Continued on page* 36)

OPERATION AND MAINTENANCE OF

Theatre TV Equipment

—explained for managers and projectionists in a series of articles

By AARON NADEL

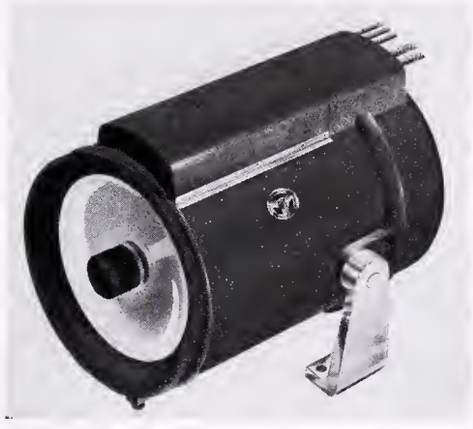
4. Simplex Direct TV System

THE NUMBER and variety of equipments capable of delivering a large-screen television image have become considerable. Those theatremen who are not very close to large-screen TV developments may find the multiplicity of apparatus somewhat confusing. It may be well, therefore, to review the situation.

Three general types of theatre TV equipment are on the stage at the present time. Two of these types are on sale. The third has been impressively demonstrated, but is still in the development stage, though expected to be ready soon. The foregoing statements refer to black-and-white equipments only.

Apparatus for putting full-color TV on large theatre screens is another matter and will be dealt with later in this series. Considering black-and-white only for the present, there are, as said, three general types of equipment. And one of these types must be sub-divided into two different varieties.

First of these three black-and-white types is called "direct" theatre TV and may be understood well enough for practical purposes by regarding it as an ultra-powered, ultra-refined home television receiver equipped with special projection optics that enable it to throw its picture onto a large theatre screen.



Projector of Simplex Model PB-600 direct system.

"INTERMEDIATE" SYSTEM

Second of the black-and-white types is called "film-intermediate." In this type the whole of the video apparatus constitutes only one component. Additional components are a motion picture camera, an automatic and fast-acting film developer, and a motion picture projector. The video image is photographed on moving film. A continuous strip of film has previously been threaded through camera, developer and projector. The TV program, photographed as it is received, is projected before the audience a few seconds later. The time lag is too short to be of any practical significance, being always less than one minute.

A third type of theatre TV equipment combines direct projection with the carbon arc. The image is not formed on the face of a cathode ray tube. It is forced on a surface of oily material. Electronic bombardment of this material by the TV cathode ray results in momentary warping of its surface. The surface thus presents an ever-changing corrugated pattern, corresponding to the pattern of the TV image.

An arc light shines through this corrugated surface to the distant screen. Corrugations deflect the light to the bars of an intercepting grill, absence of corrugation allows the light to reach the screen. Thus a TV image is projected with arc-lamp brillance.

The complete equipment includes a vacuum pump for maintaining the vacuum in which the cathode ray functions. This vacuum cannot be factory-sealed, as in an ordinary cathode ray tube, because of evaporation of the oily material. It must therefore be continually renewed, and a vacuum

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pump becomes part of the projection room equipment.

UNITS OF SIMPLEX SYSTEM

With the above brief review of the different types of theatre TV equipments now available or becoming available, the system to be described below falls readily into its proper category. It is a system of the first type, for *direct projection from the face of a cathode ray tube.* It is manufactured by General Precision Laboratory, an affiliate of National Theatre Supply, and is known as Simplex Direct Projection Television System, Model PB-600.

The apparatus of Model PB-600 is subdivided into three components: the projector proper, the control board, and the high-voltage power supply. The control board preferably should be located in the projection room, alongside a viewing port. The projector in most theatres will have to be located in the auditorium, since distance between projector and screen should be approximately 60 feet, although some variation is possible.

The high-voltage power supply may be located almost anywhere; it has no external controls and no operating requirements. Its servicing requirements are limited to inspection and possible adjustment once every few months; therefore its location and accessibility are not too critical.

The projector of the Simplex Model PB-600 has an internal optical arrangement corresponding to those pictured in the center and right columns on page 20 of the October issue of BETTER THEATRES. The picture tube, a 7N94, faces a spherically curved mirror, the curvature of which is concentric with that of the convex face of the tube. From the mirror the image is reflected to the theatre screen through a corrector plate which compensates for the spherical aberration, in an arrangement that closely resembles that of a Schmidt optical system; however, the mathematical approach used in designing it was different and the result has been quite gratifying according to GPL engineers.

As just noted, the curvature of the mirror must match that of the tube face. The projection throw is governed by screen size and mirror curvature. Hence, the shape of the face of the tube is the controlling factor in projection distance. The equipment produces a screen image of acceptable brightness, 15x20 feet in size, at a projection throw of 62 feet. A shorter throw will give a smaller but brighter picture.

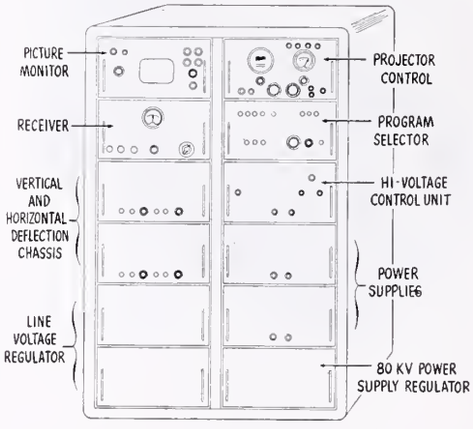
A longer throw is not practicable because it produces a larger picture and the brightness becomes unacceptably low. Only by manufacturing other and different optical elements would it become possible to increase the length of projection throw without reducing screen brightness, and such additional optics are considered at present economically impracticable.

The optical barrel is both ventilated and sealed. Ventilation consists of internal circulation of air by means of a small blower, and cooling through the metal walls of the barrel. Sealing-in of the optical elements protects them against dust and dirt, avoids reduction of picture clarity because of accumulated dust, and minimizes the maintenance required.

The optical barrel opens at the top for servicing. The projection tube mounting is designed for pre-focusing, and all electrical connections to the tube are of plug-in type. Thus a spare tube and holder may be pre-focused in advance and kept ready to be substituted with minimum delay in case of symptoms of trouble in the tube being used.

CONTROL PANELS

The control board for the PB-600 system is shown in a drawing. Top left-hand panel is the picture monitor, by means of which the projectionist adjusts and perfects his image before projecting it to the large screen.



Drawing of Simplex system control panels.

Next panel down on the left-hand side is the TV receiver, used when programs are taken from the air instead of arriving at the theatre via coaxial cable. In the design of this receiver, the manufacturer states, no compromise whatever was made with costs—the number of tubes used is the number that gives best performance without regard to economics.

The two panels below the receiver on the left-hand side of the control board are the vertical and horizontal deflection chassis. These circuits create, shape and amplify the pulses of power which cause the cathode ray to scan the face of the cathode ray tube horizontally and vertically, thus "painting in" the television image. If the ray did not brush back and forth and up and down across the face of the tube there would be no image, but only a spot of light of fluctuating brightness at the screen center, and that would not be there long—the tube would melt.

The blank panels at the lower left and right sides of the control board contain power supply circuits.

Top panel on the right hand side is the projector control. All except one of the controls and switches needed in normal operation of the system are concentrated here. A multi-purpose meter and a waveform monitor are also mounted on this panel.

Directly below the projector control panel is the *program selector.* Through this selector the operator chooses between programs taken off the air via the receiver, and other programs that may be coming to the theatre by coaxial cable. Provision is made for a maximum of three incoming program lines, in addition to the receiver.

Signal lamps on the control panel indicate when power has been turned on, when the low-voltage equipment is warmed up and ready for operation, and when the 80,000-volt high-potential has risen to its full value. These lamps also indicate that all safety interlocks are closed and circuits are performing normally.

PROTECTIVE DEVICES

Before starting his show, the projectionist checks his essential voltages at the multipurpose meter, then monitors his image by means of both picture monitor and waveform monitor. Operating the *picture switch* to "on" then puts the program on the big screen.

The interlock system protects both personnel and equipment, and in addition prevents against imperfect performance. It will not allow an image to appear on the projection tube unless horizontal and vertical deflecting fields have at least 75% of their rated strength; nor if the 80,000-volt operating potential is either too low or too high; nor if any of the other operating voltages is not within correct and safe limits.

The precautions used to assure proper operation and safety in the Model PB-600 go into rather unusual detail at some points. For example, in checking whether horizontal and vertical deflection fields are of proper strength the arrangement used is not the common and simple one of measuring the strength of the yoke currents that create those fields. Instead, small pick-up coils suitably located measure the actual magnetic field itself. Throughout the entire system the safety provisions are elaborate. They include interlocks that keep the high voltage rectifier not only inactive but unenergized until all doors giving access to anode and focus voltages are closed.

[*Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to* BETTER THEATRES *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—ED.]

about Products . .

★ news and views of the market and its sources of supply

Unit of 7½ Tons Added To Air-Conditioner Line

A UNIT air-conditioner of 7½ tons has been added to the self-contained conditioners of 3 and 5 tons in the line of General Motors' Frigidaire Division. Styled like the smaller units, the 7½-ton model is designed to occupy less than proportionately larger space. It also provides for duct distribution as well as direct space cooling, having a grilled opening in the rear of the cabinet for introduction of outside air. The new model has a rated air delivery of 2700 cubic feet per minute of conditioned air, with an air throw of 75 feet.



The 7½-h.p. compressor is located in the bottom of the cabinet; it is a new sealed reciprocating type with direct drive operation. The heat transfer unit is fabricated of ⅝-inch copper tubing with circular aluminum cooling fins. A two-row steam coil is available for heating. Across the front of the cooling unit is a permanent-type, cleanable aluminum mesh air filter.

Discharge fans are of wheel type powered by a ¾-h.p. motor. The air passes out through adjustable grilles, which are located on all four sides.

Operation is automatic according to temperature setting, but an on-off switch is provided for manual control.

Three New Cleaning Aids And Dirt-Resistant Paint

TO THE MANY products to facilitate the job of keeping surfaces and fixtures clean and sanitary that have been coming at increased rate the last few years, several more have been recently added.

One called "Zax" is for removing scale and rust in one operation from water closet bowls. Marketed by the Hysan Products Company, Chicago, it is said to be highly effective in getting rid of encrustations that persist around flush rings and water outlets, causing noxious odor. It is also said to destroy crab-lice as well as germs.

The Hysan company has also announced a cleaning aid and disinfectant named "Vip," which is described as a combination of fine soaps and a chemical (Orthobenzyl-para-Chlorophenol) for destroying bacteria and fungi. Used to shampoo carpeting, it is said to eradicate mildew and prevent growth of fungi.

DUCT TYPE DEODORIZER

A product primarily for the purpose of neutralizing foul odor in the air is "Renovair," which is a liquid that may be evaporated in a room by means of a 12-ounce wick-type container in which it comes, or by introducing it into ventilating ducts with an evaporator designed for such large-scale application. The manufacturer, Boyle-Midway, Inc., New York, explains that the active ingredients are elements found in plant life, indicating a chlorophyll base.

DIRT-RESISTANT PAINT

"Staize-Clene" is not a cleaner; it is a kind of enamel which the manufacturer—Enterprise Paint Manufacturing Company, Chicago—asserts is resistant to dirt. This, it is said, is due to the presence of "Syncon." Enamels of this type are available in white and colors, and in flat, semi-gloss and high-gloss finishes.

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NEW LITERATURE

Prefinished Wall Panels: The kinds of products meant by the term "prefinished wall panels"—Marlite is prominent among them—and how these interior finishes facilitate the creation of beautiful, durable interiors, are described in a pamphlet entitled "The Facts About Prefinished Wallpanels," issued by the Prefinished Wallpanel Council, Keith Building, Cleveland.

Protection Against Burglary: A booklet on insurance rates and safe classifications, with charts to show how burglary insurance rates may be reduced, is available from the Mosler Safe Company, 320 Fifth Avenue, New York. The booklet contains 16 pages.

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AIDING COPPER DRIVE

Field engineers of the RCA Service Company, Camden, N. J., have been called upon to make use of their contacts with theatre managers and projectionists to help bring collection of copper drippings to a maximum, according to E. C. Cahill, president. Drippings are turned over to theatre supply dealers for sale to metal scrap dealers, the money going to the Variety Club Welfare Fund.



KROEHLER Push-Back* THEATRE SEATS

*"Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Ill.

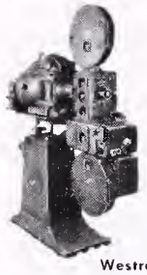
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The complete theatre supply and service organization maintained by Westrex is the answer to every theatre equipment problem in 62 countries outside the U.S.A. and Canada. Offices in more than 100 cities are staffed with engineers trained by Westrex who have installed over 5000 Western Electric and Westrex Sound Systems. These trained engineers also service our systems plus hundreds of installations of other makes.

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For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every recording and re-recording need. These equipments — like Westrex Theatre Sound Systems — are the outcome of many years research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

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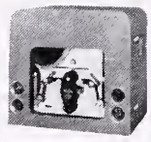
Amplifiers ranging from 15 to 100 watts output and Western Electric backstage speaker systems offer a choice to meet any theatre's needs.

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Seven complete Western Electric and Westrex recording systems record on photographic or magnetic film, 35 or 16mm, variable area or density, direct or negative-positive. Re-recorders offer a choice of 100 mil standard, 100 mil or 200 mil push-pull, 35mm or 16mm, photographic or magnetic.



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and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart on page 19.

TWO NEW COMPRESSORS

Two new refrigeration machines of reciprocating type, for application in the 100- to 150-h.p. range, have been announced by the Carrier Corporation, Syracuse, N. Y. It is pointed out that this equipment is particularly suited to chilling water for air-conditioning purposes.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 19) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectional displays and Glass-in-Frame equipment.

G. C. Anders Company: Literature on carbon savers.

Bausch & Lomb Optical Company: Complete information on Cinephor projection lenses.

GoldE Manufacturing Company: Bulletin No. 467 on ticket dispensers.

Griggs Equipment Company: Catalog on auditorium chairs.

National Super Service Company: write supply dealer for free demonstration of vacuum cleaner, or manufacturer.

Payne Products Company: literature on Cron-O-Matic carbon saver.

RCA Service Company, Inc.: Complete information on projection and sound equipment maintenance.

Strong Electric Corporation: Free demonstration and literature on rectifier.

Wagner Sign Service, Inc.: literature on changeable copy display equipment.

Williams Screen Company: samples of silver or white projection screen material.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Atla.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vaucouver, B.C.; 185 Portage, Winnipeg, Man.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Atla.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

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FRED H. HOTCHKISS, Western European manager for Westrex Corporation, a subsidiary of Western Electric Company, has gone to Europe for conferences with Westrex offices in France, Belgium, The Netherlands, Switzerland, Italy, Spain, Denmark, Sweden and Algeria. W. E. KOLLMYER, manager for Westrex in India, has returned to Bombay following discussions with company officials in New York and Hollywood.

J. E. HENDRIX, formerly with Florida State Theatres, is the new owner of the Broadway theatre in Tampa.

RALPH SNIDER'S Orient Palace, East Boston, Mass., has reopened after renovation.

B. P. DREY, veteran exhibitor in West Union, W. Va., is retiring from the theatre business, having sold his Regent theatre to J. W. VOGEDING, who operates the Elizabeth theatre in Elizabethtown, W. Va.

BRUCE RIPPY has acquired the New Delta theatre, Delta, Colo., from the Laurie and Peoples interests.

CLINTON D. SMESTAD of LaCrosse, Wis., has taken over the management of the Rialto and Princess theatres in Boone, Ia. He succeeds BORGE IVERSON, who has purchased the Garden theatre in Davenport. Mr. Smestad managed a theatre in LaCrosse, Wis., for six years, and previously was in the theatre business in Minnesota.

VICTOR M. MORELLI, manager of the Warner Bristol theatre, Bristol, Conn., for the last fourteen years, has been promoted to manager of the circuit's Empress theatre in Danbury, Conn.

A. BURCH has sold his Burch theatre at Rives, Mo., to W. A. SMITH, who has renamed it the Rives.

JOSEPH GRIESMAN, ex-New York theatre manager, has been named manager of the Star theatre, Hartford, Conn., replacing MICHAEL MASSELLI, who has joined

2 ways to look at it... from a side seat!

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the staff of the Webb Playhouse, Wethersfield, Conn.

Mrs. B. V. McDougal is building a new brick structure to house her Amuso theatre at Monticello, Ark.

Mrs. S. J. Azar, owner of the Azar theatre at Greenville, Miss., has sold her theatre to Abner Lebovitz.

Arthur Schwartz, who has been with the Paramount circuit in the Miami area for many years, has resigned to assume an executive spot with United Theatres of New Orleans.

James Kavalary has sold the Mars theatre in Milwaukee to Norman Sturns.

Reinhold Meyer is the new operator of the New Leipzig theatre, New Leipzig, N. D.

C. J. Tringas, operator of the Roxy theatre, Pensacola, Fla., and several associates, have purchased the New Twin at Warrington, Fla., from Vucovich Bros. and Ed Ortte.

W. J. Ilsley has reopened his Ritz theatre, Columbia, Miss., where he also operates the Rebel.

Cooper Foundation Theatres have sold the Ritz theatre, Oklahoma City, to Ollie Bronlee.

John Hooley has replaced Bob Taylor as manager of the Harris Amusement Company's Palace theatre, Pittsburgh. Mr. Taylor has been moved to the company's house at Dubois.

Everett Callow, head of advertising and publicity for Warner theatres in Philadelphia, and Ted Vanett, who serves the William Goldman chain there in a similar capacity, were recently elected to membership in the Philadelphia Public Relations Association.

William Cooke has taken over operation of the Cerrito theatre, El Cerrito, Calif., from Blumenfeld Theatres.

Sid Cahn, formerly with National Screen Service, has been named manager of the New Filmore theatre, San Francisco.

W. W. Edwards, Ozark, Ala., has taken over three neighborhood theatres in Birmingham, Ala., two from Waters Theatres, and one from Jim Corbett.

John Frederick, former manager of the Leader theatre, Baltimore, is now the new manager of the Windsor theatre.

Grant Hawkins has been appointed by the Community Circuit to manage the Rouge theatre, Detroit.

Harold Cummings, formerly manager of E. M. Loew's State theatre, Holyoke, Mass., and Riverdale drive-in, West Springfield, Mass., has been named assistant manager of the Gateway, Fort Lauderdale, Fla.

Ralph Carenza, manager of Warner Art theatre, Springfield, Mass., has been shifted to the circuit's Capitol at Everett, Mass.

D. H. Robinson and Tom Givhan of Louisville, Ky., have taken over operation of the Shepherd theatre, Shepherdsville, Ky., from Mr. and Mrs. L. M. Denton.

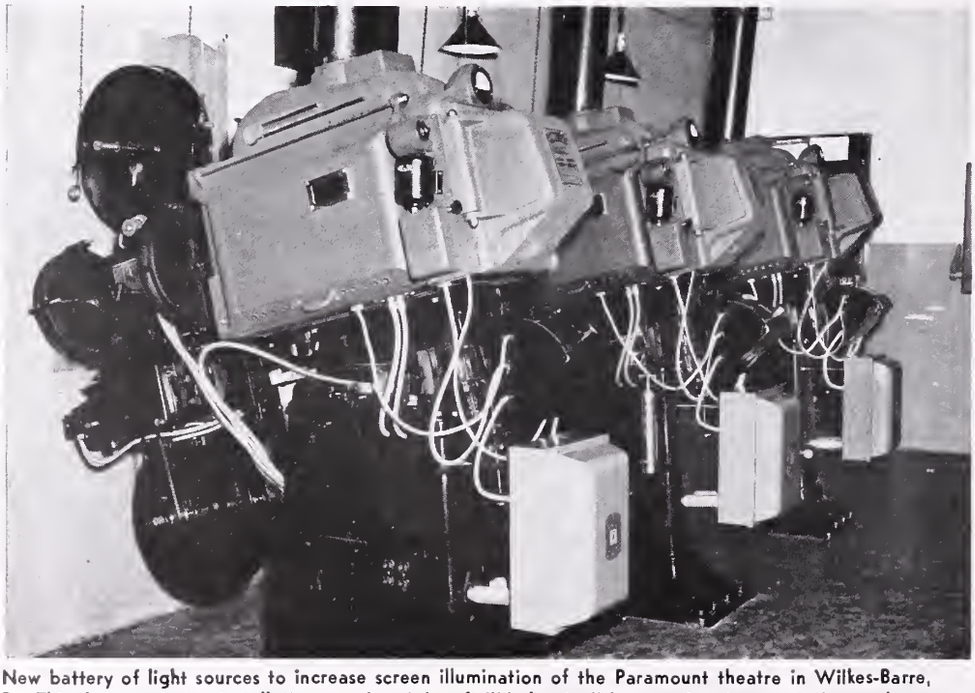
Buford Partlow has purchased the Saltillo theatre, Saltillo, Miss., from Mrs. E. L. Nichols.

Gaylord Vermoss has been succeeded as manager of the Military theatre, Omaha, by Ed Horton, who had been assistant manager of the State in Omaha.

Leonard Wood of Burlington, Ia., has been named manager of the Ritz theatre in Chariton, Ia. He replaced Floyd Lewis, who had been serving as temporary manager since the transfer of Paul Scholer to Oelwein.

Charlotte (Mrs. Leroy) Kendis is the new president of the League of Showmen's Wives, succeeding Mrs. Nat Barach, who served two terms.

•



New battery of light sources to increase screen illumination of the Paramount theatre in Wilkes-Barre, Pa. This three-projector installation now has Ashcraft "Hydro-Arc" lamps using 9mm. rotating carbons, with water-cooled jaws. The Paramount seats 1,600.

The Cost of Ousting the Menace of Low-Intensity

(*Continued from page* 30)

for the low-intensity carbon trim is $4.40 per week. Similar cost for the 7mm suprex, operating at 40 amperes, is $6.60 per week.

The cost of this high-intensity light which is 250% brighter and perfectly balanced in color is only 50% more than the cost of the low-intensity. This means that for an *additional* $2.20 *per week in* operating cost, it is possible to produce an improvement immediately noted by patrons, improvement in the vital area of performance quality.

To convert from low-intensity standards of brightness to efficient high-intensity projection, calls for the following installation:

Two 14-inch reflector lamphouses, at an approximate cost of $1,000.

One double Selenium rectifier capable of delivering 50 to 65 amperes, at an approximate cost of $800.

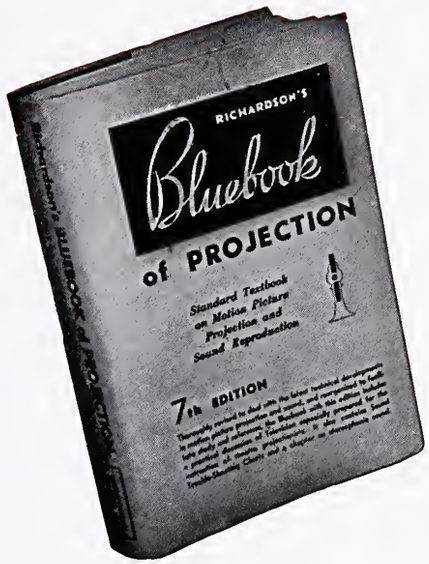
Two simple F/2.0 lenses, at an approximate cost of $150.

One new screen and frame—let's say $100.

The total expenditure comes to somewhere in the neighborhood of $2100, and with such equipment it is possible to produce and deliver to the screen high-intensity light in quantities ranging from about 3000 to 5500 lumens, depending on the type of suprex carbon trims.

This means that for the above investment, and for very minor increases in operating costs, it is possible to double or quadruple the light on your screen—and to improve vastly the physical quality of the projected picture.

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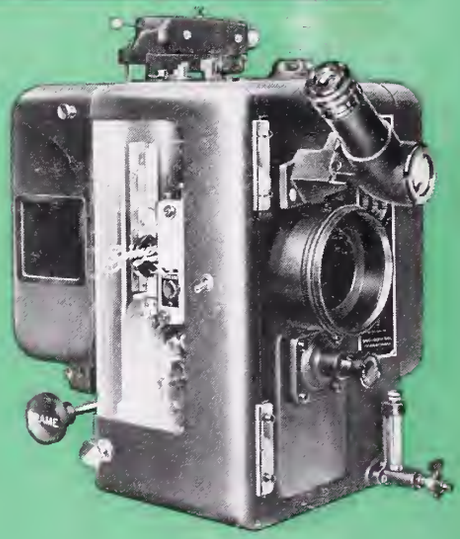


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And this 24 tooth sprocket is found *only* in the SIMPLEX X·L! A perfect example of the many *exclusives* found in this, the world's finest, most dependable motion picture projector!



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Texas Leads Parade to Continue Movietime

THE BOX OFFICE CHAMPIONS

REVIEWS *(In Product Digest):* SAILOR BEWARE, ON DANGEROUS GROUND, LAUGHTER IN PARADISE, THE LADY SAYS NO, PECOS RIVER

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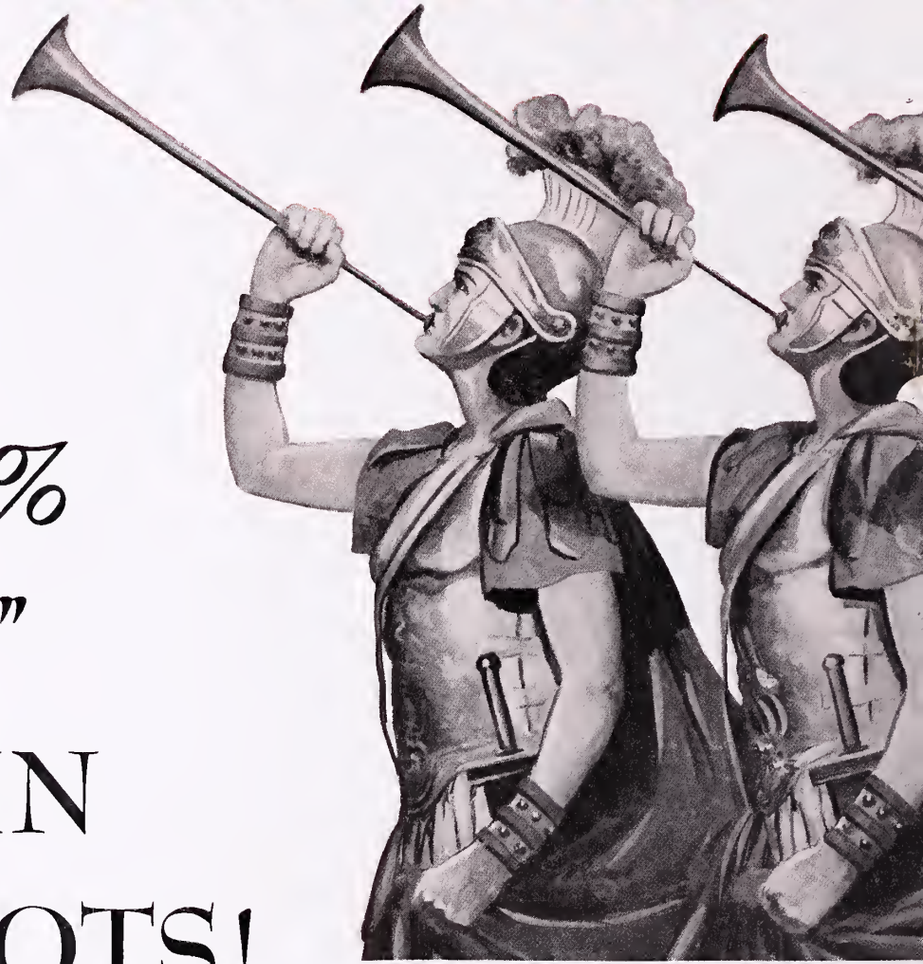
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WHY LOW INTENSITY IS A POOR RISK

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the Act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1951 by Quigley Publishing Company.*

In Two Sections, Section One

M-G-M's "QUO VADIS"



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The public has spoken. All first dates are history-making! Imagine! National average is 133% of "GWTW"! When you've got the goods the people will cheerfully pay. Here are the cities which prove in their first 5 days (*at press time*) that "Quo Vadis" is the Greatest Entertainment of All Time:

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LEO GENN
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PETER USTINOV

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Screen Play by
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S. N. BEHRMAN SONYA LEVIEN

Based on the Novel by
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Directed by
MERVYN LeROY

Produced by
SAM ZIMBALIST

A Metro-Goldwyn-Mayer Picture

TRADE SHOWS



DEC. 10th TO DEC. 14th AS LISTED BELOW!

PLACE	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Delaware	290 Delaware Ave.	12/10	8:30 P.M.
BOSTON	N. E. Mutual Hall	225 Clarendan Street	12/11	8:30 P.M.
BUFFALO	Cinema	647 Main	12/10	8:30 P.M.
CHARLOTTE	Visulite	1615 Elizabeth Avenue	12/10	8:30 P.M.
CHICAGO	Adelphi	7074 North Clark	12/10	8:30 P.M.
CINCINNATI	Ambassador	3065 Madison Road	12/11	8:30 P.M.
DALLAS	Captain	Capitol and Henderson Ave.	12/11	8:30 P.M.
DENVER	Federal	3830 Federal Boulevard	12/11	8:30 P.M.
DES MOINES	Uptown	4115 University Avenue	12/12	8:30 P.M.
DETROIT	Globe	3520 Grand River Ave.	12/10	8:30 P.M.
INDIANAPOLIS	Cornet	2145 Talbot Avenue	12/11	8:30 P.M.
JACKSONVILLE	San Marco	1996 San Marco Boulevard	12/10	8:30 P.M.
KANSAS CITY	Kimo	3319 Main Street	12/14	8:30 P.M.
LOS ANGELES	Picwood	10872 Pico Boulevard	12/11	8:00 P.M.
MILWAUKEE	Century	2342 No. Third Street	12/10	8:30 P.M.
MINNEAPOLIS	Granada	3022 Hennepin Ave.	12/12	8:30 P.M.
NEW HAVEN	Bijou	Church Street	12/10	8:30 P.M.
NEW ORLEANS	Imperial	814 Hagen Avenue	12/11	9:00 P.M.
OKLAHOMA CITY	Will Rogers	4322 N. Western	12/10	8:30 P.M.
OMAHA	Dundee	4952 Dodge Street	12/10	8:30 P.M.
PHILADELPHIA	Erlanger	21st and Market	12/10	8:30 P.M.
PORTLAND	Laurelhurst	2733 East Burnside	12/11	8:30 P.M.
SALT LAKE CITY	Villa	3092 Highland Drive	12/10	8:30 P.M.
SEATTLE	Green Lake	7107 Woodlawn Avenue	12/12	8:30 P.M.
WASHINGTON	Circle	2105 Pennsylvania Av., N.W.	12/13	8:30 P.M.

SEE IT IN THEATRES!

It is fitting that M-G-M's masterpiece will be shown before specially invited audiences in theatres. Invitations have been mailed. If yours has not arrived, come anyhow. Guests will include, in addition to exhibitors, community leaders, clergy, press and radio representatives. No one should miss this most important trade show of our time.

A STATEMENT IN APPRECIATION

No award we have ever received has had the significance of the honor of being named "Pioneers of the Year". We are most grateful.

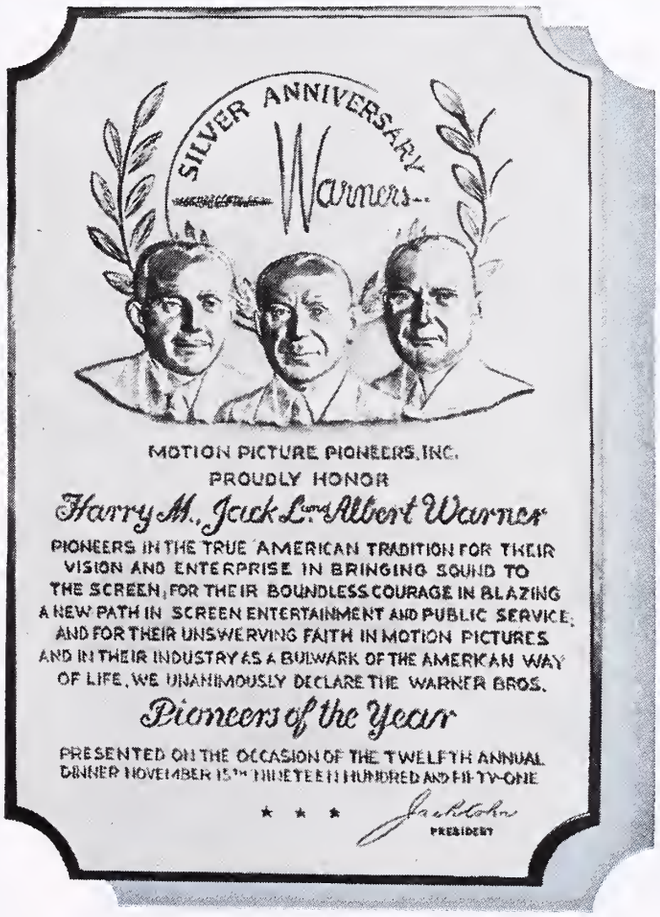
We want to thank the Motion Picture Pioneers, the trade press, the newspapers and all our friends who were so generous in their tributes.

In a large sense all of us engaged in so creative an industry as the making of motion pictures are pioneers — and will continue to be pioneers as we continue to create new and ever higher standards of entertainment and public service for the millions upon millions who attend our motion picture theatres.

The potential force of motion pictures for good has just begun to be tapped. All that has been done is only a foundation for future greatness, but we can take pride in the fact that our foundation is a firm one. It is solid bedrock for future generations of pioneers to build upon.

We were particularly pleased, when the plaque was presented to us as "Pioneers of the Year", to see

OF A GREAT HONOR



engraved on it the words "for their unswerving faith in motion pictures and in their industry as a bulwark of the American way of life."

This is the faith we have held for half a century. With this faith we go forward confident as ever in the greatness of our industry's place in the world and more determined than ever, with God's help, to remain active in this industry.

We wish to express gratitude to our co-workers and our exhibitor friends for helping us follow the path we have chosen. This is the industry to which we have devoted most of our lives. We look forward to long years together firm in the conviction that Warner Bros. Pictures always will hold a proud place in this industry's accomplishments.

H. M. Warner
Jack L. Warner
Albert Warner





THE CROWDS ARE BACK---





THANKS TO "FIXED BAYONETS!"



and they're back for

"ANNE OF THE INDIES"
Technicolor

"DAVID AND BATHSHEBA"
Technicolor

"GOLDEN GIRL"
Technicolor

"THE DESERT FOX"

"THE DAY THE EARTH STOOD STILL"

"PEOPLE WILL TALK"

"TAKE CARE OF MY LITTLE GIRL"
Technicolor

"LET'S MAKE IT LEGAL"

You, Too, Can Have
An Exciting Opening On
"FIXED BAYONETS!"

Blood Bank Premiere . U. S. Army Parades . Bands . Floats . Lights . Veteran Guests of Honor . Celebrities . Civic Interest Luncheons . Red Cross Cooperation . Radio Promotion . Special Lobby Displays . Unusual Local Newspaper Publicity

It's All Set Up For You When You Play
"FIXED BAYONETS!"
Get in touch immediately with your
20th Century-Fox Branch Manager!

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 9

December 1, 1951

Films for TV

WHILE for several months there has been a welcome relief from hysteria over the impact of television on motion pictures, the general subject of the relationship of the two media—or more properly their interrelation—continues to remain high on any list of topics for discussion. And there it will remain for a long time to come because the final details of the working arrangements between television and the film industry will not be completed for a number of years.

At the present time "Films for TV" may be conveniently considered under four aspects: 1. Uses of regular Hollywood features on television; 2. Production by the film companies, either directly or through subsidiaries of special TV films; 3. Furnishing of Hollywood features, either new or old for broadcast over a home subscriber-fee television service such as Phonevision, Subscriber-Vision, or Telemeter; and, 4. Use of television for film advertising and publicity purposes.

With regard to the first item—Hollywood features for television—the survey published in last week's issue of the *Herald* confirms the extent and sharpness of exhibitors' opposition to the television release of pictures made for theatres. The opposition is summed up this way—"We can't sell in our theatres what is given away free over the air." It is not surprising that exhibitors are unanimously opposed to such sales.

The overwhelming majority of exhibitors believe that the general sale of features to TV would not simply be an adverse factor on box office attendance but rather a very crippling, perhaps disastrous blow.

In this connection the only areas of divergence are two: first, whether the impact would cripple or kill and second, whether the line of protection should be drawn to keep off the air only films made within recent years.

All exhibitors in television areas have had ample experience with competition from films on TV even though in most instances the pictures have been of poor or moderate box office calibre. The uniform policy of the major distributors against the release to TV of films under their control has avoided thus far any comparison with the competition of popular box office pictures. In the case of some TV film attractions, notably British and old westerns, a number of exhibitors have found themselves in the very uncomfortable position of seeking paid admissions on a subject shown locally on television. The inevitable effects ensued.

IT WOULD seem that the delay on the part of some major companies in making special films for TV has been due to economic conditions and not on account of any fear of exhibitor resentment. While a small minority of exhibitors do not wish the film companies to have anything to do with television in any way whatsoever, the majority seems to recognize that it is perfectly proper for Hollywood to use its talent for the production of TV films just as it has made pictures for Government, industrial and commercial sponsorship. Hollywood "know-how" and technique would seem to be much needed in TV.

Republic and Monogram recently have announced establishment of television film divisions. Paramount, Columbia, Universal, United Artists, National Screen Service, Bing Crosby Enterprises, Hal Roach, Roy Rogers, Gene Autry and others have long been active in the production of TV films. Their expansion in this activity has been limited, chiefly on account of the fact that film production—of any kind or quality—is not cheap and only a few television sponsors wish to pay adequate sums for TV film shows. It would seem likely that when and if the program budgets of TV sponsors increase other film companies will be receptive to making subjects specially for television.

IN AN early issue of the *Herald* there will be published a report on a poll of exhibitors' views of the effects on their business of the commercial authorization of subscriber-fee television such as Phonevision, Subscriber-Vision or Telemeter. On this question there is not quite the unanimity of opposition which characterizes exhibitor sentiment regarding the use of Hollywood product on general TV broadcasting. However, most exhibitors feel that the impact of subscriber-fee television would be great and also very detrimental. Some believe that only certain types of theatres would be hurt. Others feel that the American public is not likely to wish to pay much for home TV films and, if subscriber-fee films were charged to the customer on an equitable basis, theatres would have little to fear from that direction.

THE use of television to advertise pictures and help develop public acceptance of screen personalities obviously is in its infancy. The decline in exhibitor apprehension about TV competition seems to have been accompanied by a decrease in interest in special film trailers for TV. High costs of production and station time have handicapped any general use of TV film trailers. However, eventually their use is sure to increase. Almost every TV spectator is at least theoretically a good theatre box office patron.

The question of how much and when screen personalities should appear on television are in dispute. Clearly TV demands a certain type of talent and too frequent appearances on TV screens of a performer who is not able to entertain effectively in that medium is bound to hurt his or her box office appeal eventually.

On the other hand it would seem TV presents an excellent medium for the development of public interest in personalities, especially new players. Whether it is preferable to wait for TV to develop a star and then engage the person for Hollywood film production or whether TV should be used to publicize young Hollywood players is debatable. Very likely there is no general answer to suit all circumstances. Another aspect now under discussion is the appearance of film personalities on TV shows on Sunday, traditionally the best day of the theatre week. Some exhibitors already are on record in opposition to this practice.

* * * * *

Exhibitors, distributors and producers should not sit back and wait for time and the television broadcasters to set the answers to these problems. The various points of view within the motion picture industry should be vigorously presented and supported. Only in that way is there likelihood that the final relationship of TV and the motion picture will be satisfactorily arrived at.

Letters to the Herald

Help Ourselves

To the Editor:

This is my first letter to you or any other publication regarding our industry and what is wrong with it.

There is nothing wrong with the industry that we cannot overcome ourselves. The producers can give us exhibitors more lighter type comedy (not sophisticated). The home offices can give us more prints on these subjects. The exchanges can sell us pictures so that we at least can make a small profit by selling on a percentage (where necessary) at a figure we can afford.

A 35 per cent or even 30 per cent film in a double bill situation where the gross is low is out of the question. The exhibitors can run a clean and friendly house so that the patrons can come in and enjoy themselves and relax. The theatre should be a place where they can laugh and forget about the outside world and its troubles.

The suggestions above have been mentioned thousands of times before but still nothing has been done to correct them. This must all start with the right type of program and that responsibility lies with the producers.—*WALTER W. FISHER, Galewood-Stocking Theatres, Grand Rapids, Michigan.*

Third Dimension

To the Editor:

I see from the correspondence columns of your issue of November 3 that the three-dimensional film is once again coming into public prominence. Public exhibition of these films both in America and Europe has shown that they have tremendous commercial possibilities at a time when the public may be suspected of growing tired of motion pictures in their present form.

In his letter, Dr. F. A. Weber, a Dutch worker in the field of three-dimensional films, mentions that he has demonstrated his new camera to the "experts responsible for the Festival of Britain programme," myself included. I wish to put on record that I have never had an opportunity of examining Dr. Weber's camera and that when Dr. Weber was in this country, he told me it was not yet completed and had not undergone tests. All I have seen is a very small photograph of this device. Dr. Weber's camera would appear to have marked advantages for the shooting of outdoor subjects and newsreels, but the inherent vertical parallax from which it suffers makes it unsuitable for studio work. Nonetheless, if well designed and constructed, it should prove a valuable addition to the very small supply of professional 35mm stereo film cameras.

While I appreciate the notable part played by Dr. F. H. Reynders in the development of three-dimensional films in Holland, I would like to take issue with his contention that the best method of making stereo films is to use the smallest possible base and a fixed angle which he has arbitrarily set at 0.6. The smaller the base, the less the stereoscopic effect. Carried to its conclusion, this system would simply mean making flat pictures with complicated equipment.

No details have been disclosed over here of the Prinsen projector which is claimed to project stereo films in a single machine. If the images are of normal size, the projector is bound to run at double speed; and if it runs at normal speed, the images must be reduced in area. Both of these alternatives are obviously undesirable, and the remedy must surely lie in the further development of Vectographic film. With efficient cameras, a correct understanding of the principles of three-dimensional filmmaking and projection by means of Vectographic film, there would seem to be no reason why three-dimensional films should not at last achieve commercial exploitation. Our experience at the Festival of Britain and in subsequent commercial exploitation both in Germany and Belgium has demonstrated that the public does not resent the wearing of special glasses, nor do losses of these glasses entail any very high expense. —*R. J. SPOTTISWOODE, Technical Director, Stereotechniques, Ltd., London, England.*

Smallest Roots

To the Editor:

It is my belief that the small town theatres are very essential to the future of this industry. Yet, I find that the film companies, especially one or two of the larger ones, just don't seem to care whether or not we make a dime. They are still trying to force us to play pictures that won't gross in our situations. Then when a small town natural comes along, they usually want percentage or a high top and regret that they can't get their fingers into our popcorn take.

I believe in living and let live. I also believe that the small town situation should be allowed to play the best product from each company. If you destroy the small town theatre you kill the whole industry slowly and surely from the smallest roots inward to the heart.—*C. W. MINER, Strand Theatre, Ridgway, Illinois.*

Getting Lost Patrons

To the Editor:

Our best bet to fill out with a feature is the two-reel comedies from RKO and Columbia's All Star series. Best shorts I ever played were Warners' marching bands, now out of circulation, but happy to know they are coming out with a new one, the U. S. Army band, and RKO is releasing one, "Here Comes the Band." Let's have more of these. We have started a Jackpot Night, which has trebled our business, and one night we admit children free if accompanied by their parents. This, too, is getting our old lost patrons to come back and getting them in the habit of attending movies again. Call this Family Night, and I'll wager it's better than bringing in the starlets on tour or the slogan, "Movies Are Better Than Ever."—Ben Brinck, *West Point Theatre, West Point, Iowa.*

Western Backbone

To the Editor:

In the Motion Picture Herald issue of November 10 there appeared a communication under "Letters to the Herald" titled "Cut Out the Westerns."

The fellow who sent in this malarky has signed his article, Hartford, Connecticut, Exhibitor. It is well that he did because he would get more fan mail than a movie star. Not because he is popularizing himself, not by a jugful. What this exhibitor says is a lot of bunk. He is evidently speaking for himself alone because the Western movie is the backbone of the industry. I have been in the show business for over 27 years and have never lost a penny yet on a Western production. I believe that thousands of exhibitors will back me up on this.

The above named exhibitor says that we cater primarily to women, but I cannot agree on that. How about the kids? This theatre does a great children's business and it is Western productions that draw them. These kids grow up and are our future patrons.

In the past two years Hollywood has delivered some topnotch Western product, a lot of it in Technicolor. I think that we can still use all the Western material we can get.

Some of the exhibitors may say that Westerns are overdone. However, I would like to know how many small town situations would survive if they had to depend on pictures designed to attract the women only.—*W. L. STRATTON, Manager, Lyric Theatre, Challis, Idaho.*

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Efforts will be continued to expedite the proceedings before FCC examiner Leo Resnick in the complicated hearings on the ABC-UPT merger and the anti-trust status of all Paramount companies. The issues in this case are complex, and the hearings could easily go on for months unless some stipulations are agreed to beforehand.

► Odds are that the National Collegiate Athletic Association's telecast program next year will be quite different from this year's. The NCAA program this year was an "experimental" one to begin with; pressure from the Justice Department and other groups around the country is just too hot for a continuation of the tight restrictions on home telecasts.

► It is not only the motion picture business that is having its problems today. Television is going through a period of crisis of its own. First the sale of receivers fell off sharply. Then the public started to become more critical of program quality. Lastly, and perhaps most seriously, advertisers have not been rushing in to pick up the tabs for some popular shows. The most outstanding example is the "Kukla, Fran and Ollie" puppet show which was cut back this week from a half hour to fifteen minutes not because it does not have an audience—it is said to attract 4,000,000 viewers nightly—but because it did not have sufficient advertising support. If television broadcasters can not sell sponsorship of that kind of a long established, highly successful network show, there is plenty of trouble around the corner for television stations.

► A veteran exhibitor in a situation not too distant from an exchange center last week visited Film Row for the first time in 19 years. Asked why he had never been there before, he answered that up until then, the cooperation of the film salesmen, who had visited him, had been such that a personal visit to the exchanges had never before been necessary. End of story.

BETTER WAYS TO SHOW THE PICTURE

Existing theatres not only can have a maskless screen with luminous surround, but can make such an installation even more effective with an optically neutral treatment of auditorium surfaces, asserts Ben Schlanger, noted theatre architect, in the December issue of *Better Theatres* (Section 2 of this issue of *Motion Picture Herald*). He says:

"The mounting evidence in favor of luminous screen surrounds has accelerated the need for enlisting the auditorium itself as a definite part of the visual presentation. Although it is possible that in the near future we can expect some radical developments in motion picture presentation, we can immediately make use of several proven methods for producing greater visual impact, resulting in favorable patron reaction."

The methods, which he described, relate to picture-size and brightness, the immediate picture surround, in auditorium environment. How they already have been applied is explained in an accompanying feature on The Cinema of Shoppers' World at Framingham, Mass., where a maskless screen has been integrated with functional auditorium design "in such manner" the introduction points out "that a definite physical scheme is offered for the advancement of public motion picture exhibition."

Citing the fact that elimination of the screen border is now under way, and that "neutral" auditoriums have been recommended for some years, *Better Theatres* points out that The Cinema at Framingham brings these two ideas together "complimentarily for the first time." And, it adds, "The result is a screen performance altogether free of extraneous influence . . . free to seize and mould the mind."

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This week in pictures



FIXED BAYONETS: a scene, at the left, of the opening of the 20th-Fox picture of that name at the New York Rivoli. A benefit, it featured military music, parading and celebrities, and attracted much attention.



VISIT, right, by Broderick Crawford, "The Mob" star, to Franklin, Mass., where he once attended Dean Academy, and where he was welcomed at the Morse theatre by owner Walter Mitchell, right, and manager Jimmy Austin.



By the Herald

BROADWAY'S TRIBUTE to Robert "Bob" Weitman, vice-president of United Paramount and managing director of the Paramount theatre, came last week at luncheon in Toots Shor's, where personal and business friends took the occasion of the theatre's 25th anniversary to say Mr. Weitman is an unusually personable and human executive. With him on the dais above are Murray Gurfein, Joey Adams, Charles Horowitz, Ned E. Depinet, Samuel Leibowitz, Leo Cherne and Nathaniel Goldstein. Mr. Weitman's friends ranged from personalities on the stage to those in show business offices and in industry, politics and the law.



ONE OF HER NUMEROUS personal appearances in New York. Gigi Perreau, 10-year-old Universal-International star, addressing students in the New York Junior High School for the Deaf and Hard of Hearing. The youngsters read Miss Perreau's lips perfectly.





By the Herald

AT THE CIRCUIT MANAGERS' Association convention in Bournemouth, England, above. J. Arthur Rank, left, chats with two of his managers, Richard Turton, and Frank Bradley, right. The latter, an area supervisor, was a former Quigley Award winner.



TRIBUTE, by the Motion Picture Bookers Club, New York, and the Colosseum, salesman's union, to Leo Greenfield, promoted from Universal New York salesman to Albany branch manager. At luncheon above are Bob Finkel, David Levy, Mr. Greenfeld, Harry Margolies and Sylvia Greenfield.

AT THE Paramount studio, Laura Elliot is hostess to Joseph Grossman, right, Braintree, Mass., exhibitor, and Samuel Baron, Jr., Boston banker.



OUT OF NEW YORK, MGM's "Quo Vadis" continues to beat "Gone With the Wind" records. At the left, a scene at the Loew's State Theatre, St. Louis opening. In array are Russell A. Bovim, manager; Joseph Ansell, Ansell Bros. circuit; Oscar A. Doob, Loew's vice-president; Louis Ansell; Anthony Matreci, Uptown Theatre; and Herb Benin, MGM St. Louis branch manager.



By the Herald

TESTIMONIAL, at luncheon in the Astor Hotel, New York, Tuesday, to Judy Garland, winning acclaim in the variety show at the Palace theatre. Her admirers were seven AFL theatrical unions. On the dais above: Sol Schwartz, RKO circuit president; Charles Horowitz, New York deputy mayor; Sol Pernick, chairman for the unions; Miss Garland; and Richard Walsh, IATSE president.



IN BUENOS AIRES, recently, Gene Tierney, star of "The Way of a Gaucho," chats with producer Philip Dunne, left, Natalio Bruski, *Motion Picture Herald* representative, and Edward Cohen, standing, who is 20th-Fox South American supervisor.



RICHARD BASEHART hits the line in this scene from "Fixed Bayonets!," 20th Century-Fox's timely, action-full Korean battle drama going out to the nation's theatres for December showings. Gene Evans and Michael O'Shea also are featured.

DRAMATIC POWER demonstrated by Hildegarde Neff and Oskar Werner, right, in "Decision Before Dawn," 20th Century-Fox's preview-hailed action drama. Filmed on authentic German locations, the January release also stars Richard Basehart and Gary Merrill.





COMEDY IN THE STRAW is only part of the mirthful goings-on in "Elopement," the moviegoer's Christmas present with the redoubtable Clifton Webb back in action. Sharing the spotlight with Webb, left, are Anne Francis, Charles Bickford (shown left) and William Lundigan.



CANDID CLOSE-UP finds Tyrone Power and Ann Blyth, left, with their best smiles in focus as they complete "I'll Never Forget You," 20th Century-Fox Technicolor romantic drama, all set for bookings this month.

WIRES pour in hailing Mitzi Gaynor, right, as the star find for '51. Producer George Jessel reads a few of the happy notes received after "Golden Girl," Mitzi's first starring Technicolor splash, opened around the country.



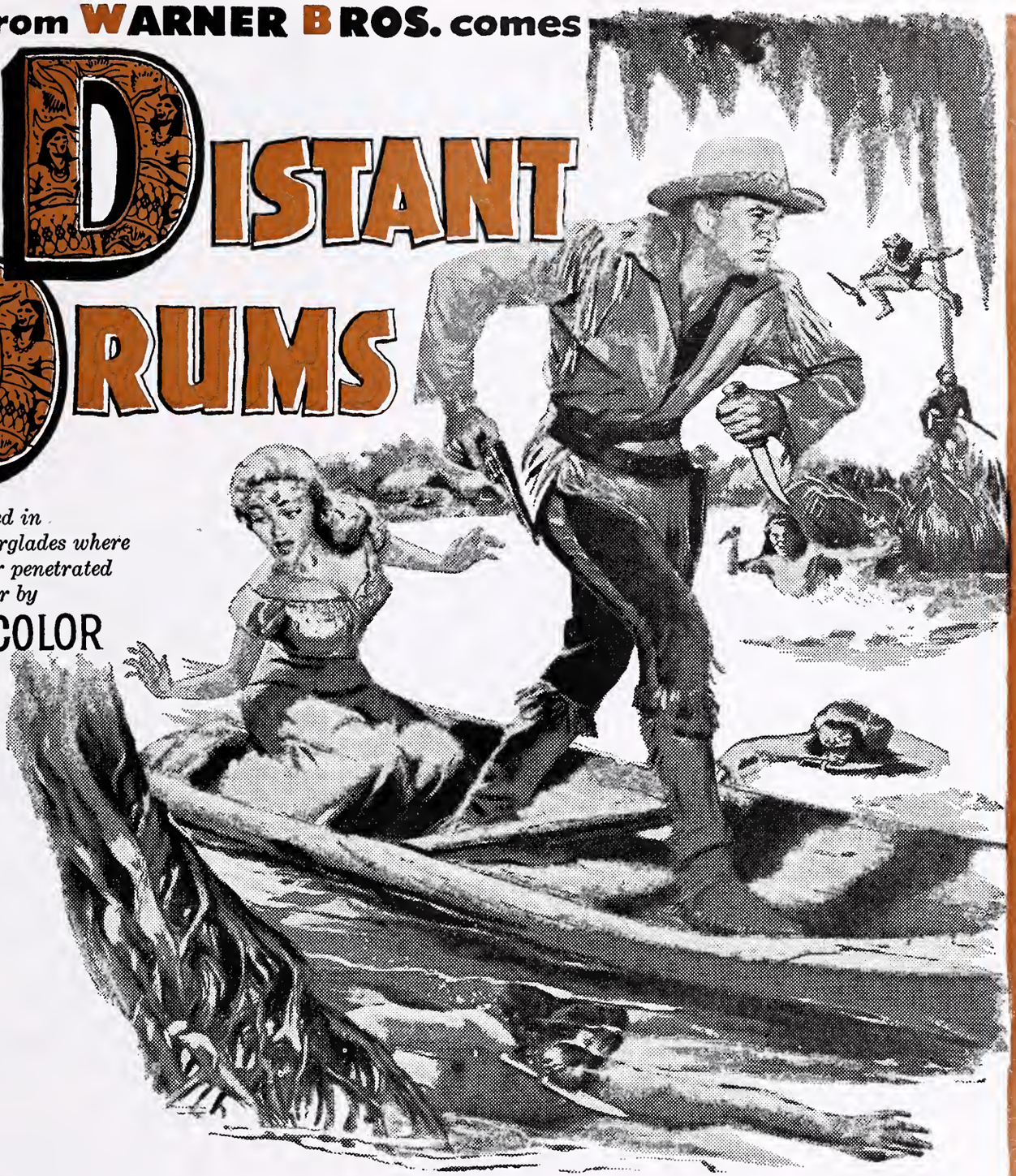
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The Drums will be beating Coast-to-Coast starting New Year's Eve!!!



from WARNER BROS. comes

DISTANT DRUMS



Actually filmed in Florida's Everglades where cameras never penetrated before—in color by

TECHNICOLOR

The rescue...the throbbing jungle-drums... the steaming Everglades swamp aflame with wild unseen menace!

STARRING

GARY COOPER

AS CAPTAIN WYATT, SWAMP-FIGHTER IN THE SAVAGE SEMINOLE INDIAN WAR

WITH MARI ALDON as the captive beauty

SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN

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DIRECTED BY RAOUL WALSH

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SCHWARTZ HITS GREENE STAND

RKO Theatres President, in Open Letter, Attacks Stockholders' Leader

Sol Schwartz, president of RKO Theatres, last week fired a broadside in his management's proxy battle with David Greene, chairman of a stockholders committee which is seeking representation on the company's board of directors.

In an open letter to Mr. Greene, mailed to all RKO stockholders, Mr. Schwartz charged that two letters sent them by the former had contained statements "which this management considers either deliberate distortions, or misstatements made because you lack an understanding of the motion picture and theatre business."

Charges Distortion

The extraordinarily frank and aggressive letter, which brought the argument down to a personal level, challenged Mr. Greene to make known what had transpired at private luncheons between him and Mr. Schwartz and charged Mr. Greene with distorting and withholding certain facts.

"Has not control been your sole objective since last spring when you first asked me to join the 'Greene Team'?" Mr. Schwartz asked. "Have you forgotten the inducements you offered me? Did you not offer me stock options as a reward for my cooperation? Did you not ask me to influence the other directors to give you two seats on the board? Did you not say that in addition to two directors you wanted assurance of my cooperation for your policies?"

Mr. Schwartz cited a conversation with Mr. Greene in which the latter had warned him that refusal to cooperate would result in a proxy fight despite expense, attack on management generally and other measures. The letter also recounted Mr. Greene's action to get the Department of Justice to investigate and cited the Federal Court's refusal to act on motions to remove certain directors and to restrict the right of Irving Trust Company to vote the 929,020 shares, or approximately 24 per cent of the outstanding stock which it holds beneficially for Howard R. Hughes.

Refers to Stock Record

The RKO Theatres president countered Mr. Greene's assertion that only four out of 15 directors and/or officers own any stock in RKO Theatres by referring him to the records. "If you had looked, wouldn't these records have shown that of the six nominees for directors and the four principal officers, nine out of 10 were stockholders on November 7, the record date?" he wrote in his letter to Mr. Greene.

Mr. Schwartz took issue with Mr. Greene's failure to mention that two of the present directors represent 929,020 shares of stock and asked: "Is this lack of knowledge or misrepresentation?"

And he went on: "In your November 15th letter you state that management reported earnings after taxes for the first nine months of 1951 of $673,267 (exclusive of non-recurring profit of $380,577 derived from the sale of capital assets.) Management reported net profit after all charges of $1,053,844 for such period. The same report shows profit on sale of capital assets of $380,577 before taxes. Don't you know the latter figure cannot be deducted from the net profit (which was after taxes) without distorting the operating figures?"

Comparison Called Unfair

The Greene letter also compared the operating income of RKO Theatres with that of other theatre circuits. Said Mr. Schwartz: "You failed to state that RKO operates 95 theatres in contrast to approximately 700 for one chain and more than 400 for each of the other two. Did you not know that a comparison of this type would be unfair to each of the four companies because of varying operating conditions and varying depreciation and maintenance charges?

"Was this comparison made to mislead stockholders or because you have insufficient experience in this business to know that a direct comparison would be unfair to each one of the four companies? You failed to state that about 45 per cent of the RKO theatres are in the New York area; that about 80 per cent are located in the larger eastern cities where television made its first and strongest inroads."

The letter went on to cite RKO Theatres' interest in theatre television and the establishment of vaudeville on a two-a-day basis at the Palace theatre in New York, with all the resultant publicity.

Greene Is Challenged

Mr. Schwartz challenged Mr. Greene to produce evidence to prove that he could improve earnings and to cite "constructive suggestions" he had given management that would increase earnings.

The first annual meeting of RKO Theatres' stockholders to elect directors since formation of the company following its divorcement from RKO pictures will take place December 6. Mr. Greene claims to represent about 300,000 shares and is soliciting proxies for five board nominees.

Elects Crew Members

The Variety Club of New England has elected the following crew members for 1952: Philip Smith, Martin Mullin, Arthur Lockwood, Walter Brown, James Marshall, Meyer Stanzler, Theodore Fleisher, Louis Richmond, Michael Redstone, Max Levenson and Harry Browning.

Urges Joint Meeting on Film Rentals

An alliance of the two national exhibitor organizations—Theatre Owners of America and Allied States Association—to "wrestle with the film rental subject" has been proposed by Thomas James of the Comet theatre in St. Louis, Mo., to the TOA headquarters in New York.

Said Mr. James: "Because, unlike other industries, this problem remains the same, no 'measuring yardstick' has been found for film rentals, TOA could announce a film clinic at the top level.

"Invite in the near future a representative of Allied and other national theatre organizations and distributor representatives either in New York or elsewhere, get in a sincere huddle, wrestle with the film rental subject not once but periodically, until common sense levels are reached and confidence is established between seller and buyer, as in other industries."

Mr. James also suggested a program to get the Hollywood studios to permit public viewing of film production, and it has been indicated that Mitchell Wolfson, TOA president, will confer with the studios on the subject.

Meanwhile, in New York, Mr. Wolfson was in receipt of a letter from Emmett Thurman, an attorney in Denver, saying that ". investigation would disclose that certain . . . distributors . . . are still directly and/or indirectly 'block-selling' and that they are not living up to the spirit and/or letter" of the anti-trust case decrees. Mr. Wolfson's reply to Mr. Thurman's letter, which was sent to other industry leaders, was that such contentious issues could easily be resolved by arbitration.

Mr. Thurman has been associated with the industry for many years.

Arthur Schmidt Leaves Columbia Advertising Post

The resignation of Arthur Schmidt, director of publicity, advertising, and exploitation of Columbia Pictures, effective December 31, was announced last week by N. B. Spingold, vice president in charge of the company's general public relations.

"Mr. Schmidt's resignation is a matter of great personal regret to me and to the other executives of the company," Mr. Spingold said, "We have treasured his association with us, and his stated position that his services would not be available to Columbia after the conclusion of his present contract at the end of December came as a complete surprise."

Mr. Schmidt joined Columbia in 1945 after leaving the Navy, in which he held the rank of commander. For three years he was advertising consultant at the Columbia studio in Hollywood. He joined Columbia's home office in 1948 as the head of the department he is about to leave.

WARRIOR SHEIK AND DESERT BEAUTY IN A TALE OF FIERY LOVE AND HIGH ADVENTURE!

FLAME of ARABY

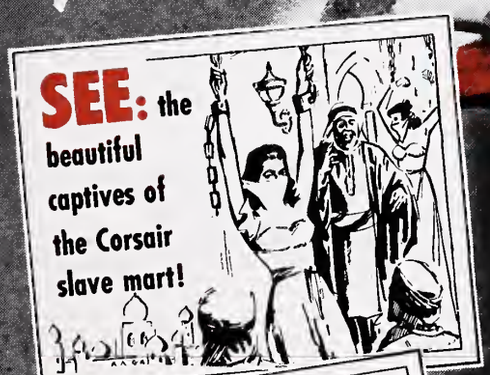
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Starring

MAUREEN O'HARA · JEFF CHANDLER

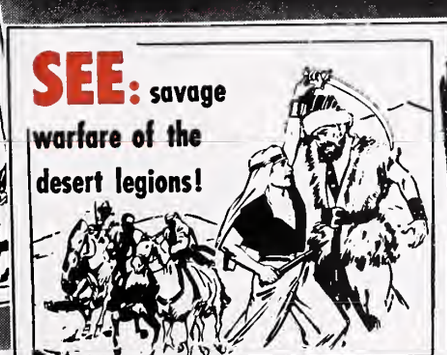
with SUSAN CABOT · LON CHANEY · BUDDY BAER



SEE: the beautiful captives of the Corsair slave mart!



SEE: the spectacular wild horse herds of Arabia!



SEE: savage warfare of the desert legions!

SPECIAL This is the *first* motion picture in history on which genuine FULL COLOR LOBBY STILLS are available at a moderate price! (*Ask to see them at your National Screen Exchange.*)

U-I Makes the Money-Makers!

Story and Screenplay by GERALD DRAYSON ADAMS • Directed by CHARLES LAMONT • Produced by LEONARD GOLDSTEIN • A Universal-International Picture

Box Office Champions For November, 1951

The Box Office Champoins are selected on the basis of the gross revenue at key city theatres throughout the country.

AN AMERICAN IN PARIS
(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincenet Minnelli. Written by Alan Jay Lerner. Technicolor. Cast: Gene Kelly, Leslie Caron, Oscar Levant, Nina Foch, Georges Guetary, Eugene Borden, Martha Bamattre. ***(Champion for the second month.)***

THE BLUE VEIL
(RKO-Wald-Krasna)

Produced by Jerry Wald and Norman Krasna with Raymond Hakim as associate. Directed by Curtis Bernhardt. Written by Norman Corwin, from a story by Francis Campaux. Cast: Jane Wyman, Charles Laughton, Richard Carlson, Joan Blondell, Agnes Moorehead, Don Taylor, Audrey Totter, Cyril Cusack.

DETECTIVE STORY
(Paramount)

Produced and directed by William Wyler. Written by Philip Yordan and Robert Wyler. Cast: Kirk Douglas, Eleanor Parker, William Bendix, Horace McMahon, Lee Grant, Warner Anderson, George MacReady, Luis Van Rooten, Gladys George.

TEXAS CARNIVAL
(Metro-Goldwyn-Mayer)

Produced by Jack Cummings. Directed by Charles Walters. Written by Dorothy Kingsley. Technicolor. Cast: Esther Williams, Red Skelton, Howard Keel, Ann Miller, Paula Raymond, Keenan Wynn, Tom Tully.

A STREETCAR NAMED DESIRE
(Warner Bros.)

Produced by Charles K. Feldman. Directed by Elia Kazan. Written by Tennessee Williams. Cast: Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden, Rudy Bond, Nick Dennis, Peg Hillias, ***(Champion for the second month.)***

TWO TICKETS TO BROADWAY
(RKO)

Directed by James V. Kern. Written by Sid Silvers and Hal Kanter. Technicolor. Cast: Tony Martin, Janet Leigh, Gloria DeHaven, Eddie Bracken, Ann Miller, Bob Crosby, Barbara Lawrence.

Metzger Hits High Scales

Gus Metzger, chairman of the Southern California Theatre Owners Association, this week strongly attacked what he charged was a deliberate policy of distributors selling away from first run theatres and "forcing increased admission prices."

In a telegram to TOA headquarters in New York Mr. Metzger said: "The policy is reducing the value of the programs playing regular first runs since the public is led to believe that these regular releases are secondary pictures.

"In negotiating these long-term 'road show' runs the distributors ask that the bidder incorporate his proposed admission prices in the bid. This is being used in some cases to circumvent the decision of the United States Supreme Court in the Paramount anti-trust case.

"Through this policy of licensing pictures for extended runs the natural flow of product to the subsequent run theatres is interrupted and consequently these theatres are suffering greatly through inferior bookings. At present there are 164 closed theatres in this exchange area with the number likely to increase as a result of this threatened curtailment of normal product.

"These pictures are purportedly put up for bids. However, since there is no public opening of bids, there is no way of determining whether the distributor selects his own customer regardless of the bids filed."

Mr. Metzger said that the association had employed the law firm of Fendler, Weber and Lerner to study the application of the Jackson Park decision to the problem in Los Angeles. "If they find the circumstances similar," he said, "a court action will be filed in the near future."

20th-Fox Plans Second Omnibus Feature

Twentieth Century-Fox has scheduled a second omnibus feature film, "We're Not Married," on its 1952 production program. The story deals with the mishaps of seven couples who learn they have been married by an unqualified justice of the peace. Already set for the cast are Ginger Rogers, Fred Allen, Mitzi Gaynor, Zsa Zsa Gabor, Marilyn Monroe and David Wayne. Nunnally Johnson will produce and Edmund Goulding will direct, with production to start December 10. The other sequence film now in progress is "O. Henry's Full House," which is based on a quintette of O. Henry short stories.

Universal Sales Heads Meet Dec. 10

Universal Pictures' sales executives from all sections of the country will meet for a series of top level policy and planning meetings at the Universal-International Studios during the week of December 10, it is announced.

One of the principal objectives of the meetings will be a review and finalization of plans for the release of the recently announced 36-picture program, half in Technicolor, in 1952, and representing the most ambitious production program in the history of the company.

Every phase of the company's operations will be represented at the coast sessions with Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager, heading the distribution group which will include F. J. A. McCarthy, southern and Canadian sales manager; Foster M. Blake, western sales manager; P. T. Dana, eastern sales manager, and James J. Jordan, circuit sales manager. Also district managers David A. Levy from New York, P. F. Rosian from Cleveland, John J. Scully from Boston, Manie M. Gottlieb from Chicago, Barney Rose from San Francisco, James V. Frew from Atlanta and Henry H. Martin from Dallas.

Leo Spitz, executive head of production; William Goetz, in charge of production, and Ed Muhl, vice-president and general manager of the studio, will head the production group attending the meetings.

David Lipton, vice-president in charge of advertising and publicity; Al Horwitz, studio publicity director; Charles Simonelli, eastern advertising and publicity department manager, and Philip Gerard, eastern publicity manager, will head the advertising and publicity group at the sessions.

The overseas operation will be dealt with by Americo Aboaf, vice-president and foreign sales manager of Universal-International Films, Inc., and Fortunat Baronat, foreign publicity director for Universal-International Films, Inc.

William German Heads New York Variety Club

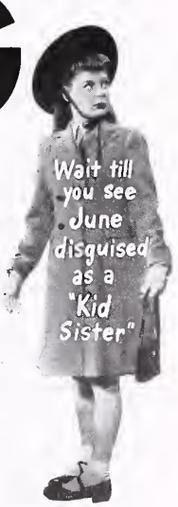
William German last week was elected chief barker of the Variety Tent of New York, No. 35. He succeeds Fred Schwartz. Other officers elected are Ira Meinhardt, first assistant chief barker; William F. Rodgers, second assistant; Edward Lachman, property master; and Saul Trauner, dough guy. Canvasmen elected are: Harry Brandt, Russell Downing, Jack Ellis, Ed Fabian, Harold J. Klein, Martin Kornbluth, Charles E. Lewis, Robert Mochrie, Abe Montague, Jerry Pickman, Walter Reade, Jr., Herman Robbins, Bert Sanford, Cy Seymour, George Skouras, Dick Walsh, Max Wolff, Nathan Furst, Morris Sanders, and David Snaper.

NEW ALL-TIME M-G-M OPENING DAY RECORD AT THE MUSIC HALL!



M-G-M's Sensational New Comedy Sweeps America!

"TOO YOUNG TO KISS"





"Was she a kid or was she kidding?"

In first 23 engagements it tops "Go For Broke" by 4%!

★

June Allyson just voted Most Popular Star by readers of Modern Screen Magazine for the 2nd Year!

M-G-M presents JUNE ALLYSON • VAN JOHNSON in "TOO YOUNG TO KISS" • Screen Play by Frances Goodrich and Albert Hackett • Story by Everett Freeman • Directed by Robert Z. Leonard • Produced by Sam Zimbalist
A Metro-Goldwyn-Mayer Picture

INDUSTRY LEADERS HAIL HERALD INSTITUTE PLAN

THE recent announcement of The Herald Institute of Industry Opinion, designed to provide for the guidance of the industry, the combined industry opinion on questions affecting the welfare of the business has received widespread and enthusiastic approval. Herewith is presented a sampling of comment in support of the Institute Plan.

SPYROS P. SKOURAS
President, 20th Century-Fox Film Corp., New York
This is the type of thinking and planning that will help us overcome our difficulties and place our future prosperity on a firm footing. I want to congratulate you on conceiving this plan.

N. J. BLUMBERG
President, Universal Pictures Co., New York
The announcement is very interesting . . . and I favor such a constructive idea.

ARTHUR L. MAYER
Executive Vice-President, Council of Motion Picture Organizations, New York
The Herald Institute seems to me of great importance to the future of our industry.

J. J. FITZGIBBONS
President, Famous Players Canadian Corp., Toronto, Canada
. . . Splendid . . . for the welfare and prosperity of the industry as a whole.

EARL J. HUDSON
President, United Detroit Theatres Corp., Detroit, Mich.
Has a tremendous potential for benefit to every branch of our business, and equally to the public.

MITCHELL WOLFSON
Wometco Theatres, Miami, Fla.
Congratulations on a constructive attempt to help the industry.

H. F. KINCEY
Wilby-Kincey Service Corp., Charlotte, N. C.
I think you are doing a very fine thing . . . and it should prove of considerable value to the industry.

ALFRED E. DAFF
Vice-President in Charge of World Sales, Universal Pictures Co., New York
If everybody can maintain an industry outlook and not be influenced by a purely selfish outlook, I anticipate the results of your findings will be of great benefit.

CHARLES J. FELDMAN
General Sales Manager, Universal Film Exchanges, Inc., New York
Excellent and can only bring good results.

WILLIAM GOLDMAN
President, William Goldman Theatres, Inc., Philadelphia, Pa.
This project should prove an effective medium of consolidating ideas which need expression in our business.

GEORGE M. AURELIUS
General Manager, Arizona Paramount Corp., Phoenix, Ariz.
Unquestionably there is a need for such a move and service. This should result in substantial benefits to the industry.

PURPOSES

An organized, continuous means of fact-finding and opinion-gathering—on a thoroughly representative basis—for the purpose of providing reliable information for the benefit of the motion picture industry as a whole.

A method of obtaining the individual opinions of all segments of the industry on specific points affecting its welfare and continuous progress—and arriving at combined industry thinking in clearly set forth Reports available to the entire trade.

A system for utilizing the vantage points of motion picture theatres as "listening posts" to ascertain public trends on various aspects or developments — so as to determine quickly whether such factors or developments are becoming national trends which should be brought to the attention of the industry.

A source of reliably gathered facts for release to the public via the press, etc.—when incorrect concepts have been published to the detriment of the industry—or to enlighten those who write for widespread readership, so that incorrect concepts will not be disseminated to the public.

DARRYL F. ZANUCK
Vice-President in Charge of Production, 20th Century-Fox Film Corp., Beverly Hills, Calif.
I appreciate the potential value to the industry of an Institute . . . such as Motion Picture Herald is launching. Our industry today is beset with grave problems and this is a far-sighted way of eliciting thought which may throw light on ways of solving them. . . . If at any time I can be of help . . . you can be sure of my wholehearted concurrence in the Institute's aims and hopes.

JERRY WALD
Vice-President, Wald-Krasna Prod., Hollywood, Calif.
I think the entire idea is a very constructive one.

MORTON G. THALHIMER
SAM BENDHEIM, JR.
Neighborhood Theatre, Inc., Richmond, Va.
A very fine movement.

A. MONTAGUE
Vice-President and General Sales Manager, Columbia Pictures Corp., New York
I believe your basic idea to be a good one.

GABRIEL PASCAL
Producer, RKO Radio Pictures, Inc., Hollywood, Calif.
I congratulate you on forming The Herald Institute and I am certain that under your direction this Institute will achieve its usefulness and aims which it sets out to accomplish.

GEORGE J. SCHAEFER
President, Stanley Kramer Dist. Corp., New York
An important step and some interesting things can develop from The Institute.

STANLEY H. DURWOOD
General Manager, Durwood Theatres, Kansas City, Mo.
Your idea of setting up a panel consisting of a cross-section of the entire industry is excellent.

SAMUEL J. SWITOW
Vice-President, M. Switow and Sons Enterprises, Louisville, Ky.
I agree with you thoroughly in that combined thinking is very necessary during these trying times. It seems to me that the future success or failure of our business will depend entirely upon the complete cooperation of all.

CHARLES M. REAGAN
Sales Executive, Loew's Inc., New York
May I congratulate you in undertaking such an important and constructive plan for the benefit of our industry.

B. B. KAHANE
Vice-President, Columbia Pictures Corp., Hollywood, Calif.
I think you have a splendid idea.

LESTER COWAN
Cinema Productions, Inc., New York
Whatever you suggest can only serve a constructive purpose for our industry.

ADAM G. GOELZ
Hippodrome Theatre, Baltimore, Md.
This is certainly a most democratic way of getting opinions, and is one that will cover the business from A to Z.

OSKAR KORN
O. K. Theatres Corp., Dallas, Tex.
The intent on your part certainly deserves much consideration, or should we better say, the most careful consideration of every member of the industry.

GEORGE F. DEMBOW
Vice-President in Charge of Sales, National Screen Service Corp., New York
This idea and its planning deserve the highest commendation as a constructive force for the general industry welfare.

SAMUEL G. ENGEL
Producer, 20th Century-Fox Film Corp., Beverly Hills, Calif.
Your proposed plan for a fact-gathering Institute should prove to be helpful in resolving industry-wide problems.

OSCAR A. MORGAN
Short Subject Sales Manager, Paramount Film Dist. Corp., New York
An extremely constructive move and one that should give The Herald Institute information which can be extremely valuable to the future of the industry.

H. M. RICHEY
Director, Exhibitor Relations, Loew's, Inc., New York
The need for an Institute of Industry Opinion has long been felt. . . . The work and effort necessary to put together such an institute will not be an easy task, but it is typical of the industry service you have always attempted to render and for this you are deserving of the appreciation of the entire industry.

JULES LEVEY
Fabiola Enterprises, Inc., New York
Your creation of The Herald Institute of Industry Opinion is a noteworthty project.

EDMUND BELOIN
Writer-Producer, Hollywood, Calif.
This is a wonderful idea.

ORGANIZATION

The Herald Institute consists of an administration and editorial board, composed of editors and executives of the Quigley Publishing Company and three industry panels. Thus:

(1) An Exhibitor Pauel, thoroughly representing all sizes of theatres in all types of locations throughout the United States and Canada.

(2) A Production Panel, representing producers, directors, writers, players and others—independents as well as those employed by, or affliated with, major studios.

(3) A Distributor Panel, representing executives of the distribution companies and others concerned with marketing motion pictures.

The Herald Institute will be completely independent and impartial. Its function will be to provide a reliable, united information service from all parts of the industry to the industry as a whole. The individual opinions of panel members* never will be attributed to them by name, without expressed permission. *All possible effort will be made to make certain that facts or opinions are unbiased, reliable and dedicated to one purpose: to provide combined industry thinking on industry problems for the benefit of the entire industry.

SOL LESSER
Producer, Hollywood, Calif.
A worthy project.

CLARENCE BROWN
Producer-Director, M-G-M, Culver City, Calif.
I think this is a fine idea.

NORRIS HADADAY
Manager, Alabama Theatre, Birmingham, Ala.
The reasoning behind such an idea is basically sound . . . and much should be accomplished.

ALBERT S. ROGELL
President, Rogell Productions, Hollywood, Calif.
I am very enthused. . . . This should certainly fill a long-felt need. It is a move forward.

ROBERT EMMETT DOLAN
Producer, Paramount Pictures, Inc., Hollywood, Calif.
I am sure The Institute will serve a deeply needed purpose.

ROBERT SISK
Producer, Warner Bros. Pictures, Inc., Burbank, Calif.
The idea is good.

JOSEPH H. NEWMAN
Producer, 20th Century-Fox Film Corp., Beverly Hills, Calif.
I would like to commend you for establishing The Herald Institute. I am certain that it is going to be of great benefit to the entire industry.

KENNETH J. SHIFFIN
Manager, President Theatre, Manchester, Ga.
I am sure The Herald Institute constitutes the fulfillment of a long-felt need in the industry and feel it will accomplish a great deal in coordinating, informing, advising and generally combining a source of opinion never before approached in the long history of motion pictures.

CHARLES SIMONELLI
Eastern Manager of Advertising and Publicity, Universal Pictures Co., New York
I think this a most important contribution to the industry.

ROBERT LEVINE
Levine Enterprises, Norfolk, Va.
A concrete example of moving forward in our business.

WILLIS E. SHAFFER
Fox Theatre, Hutchison, Kans.
. . . A very important step in the right direction for the welfare of our industry.

MONROE GOODMAN
Executive Ass't to President, Paramount Film Dist. Corp., New York
We feel this is a great progressive step.

CHARLES L. CASANAVE
Executive Vice-President, Motion Picture Sales Corp., New York
I am tremendously interested. Let me take this opportunity to again congratulate you for your good work. I have often thought that what we really needed in this industry is one hundred or more Martin Quigleys.

Total respouse is sweepingly representative of all branches and segments of the industry. Innumerable suggestions have been advanced and are under study. Panels have been organized.

The first report of The Herald Institute will be published in an early issue. Further reports will be published at regular intervals thereafter on a continuing study basis.

The HERALD INSTITUTE of Industry Opinion

COMPO WANTS '52 MOVIETIME



***AS TEXAS EXHIBITORS** met in Dallas and heard a report on the local Movietime U.S.A., which estimated they received $130,000 in newspaper and radio mention at a cost of $38,000. The affair was a tribute to film salesmen.*

Still glowing with enthusiasm over the success of the 1951 Movietime U.S.A. drive, The Council of Motion Picture Organizations already is visualizing a similar and even broader campaign for the coming year.

The COMPO executive board is expected to take up the matter at its next meeting, now slated for early in 1952. Current plans call for an expenditure of more than $1,000,000 on Movietime U.S.A. next year and this estimate is based on the indication that the 1951 drive ran to $1,200,000.

From Dallas this week came a report that Movietime in Texas had netted exhibitors there at least $130,000 in gratis newspaper space and radio time on the basis of an investment of only $38,000. Charles E. Carden, retiring coordinator of COMPO in that state, told exhibitors that some 6,000,000 Texans, or 75 per cent of the population of the state, heard about Movietime during the drive. "Surely," he said, "the impact of this great campaign will gain for your box office good return of the so-called 'lost audience' of motion pictures."

Campaign in Utah and Dixie

In Utah, a Movietime U.S.A. campaign opened belatedly last week and Movietime In Dixie U.S.A. also announced start of a star tour, with three separate units splitting up to cover the area. During the campaign this summer a number of communities had been missed by the visiting Hollywood personalities.

The Texas unit of COMPO last week honored 59 Dallas film salesmen for their part in the Movietime campaign with a testimonial dinner. Each was presented a scroll "proudly recognizing their incomparable achievements in the selling of the Motion Picture Industry and Movietime in Texas U.S.A.," and naming them "special ambassadors" for the industry.

Robert J. O'Donnell, head of Movietime U.S.A., and the first speaker, said: "I can think of nothing more fitting to mark a high point in Movietime than to have the opportunity tonight to commend you fellows who ran with the ball in Texas. I suppose I am in a position to tell you, from a good observation post as national chairman, what a wonderful job you have done.

"If every state in the union had done a job similar to that performed in Texas, results would have been higher by 30 per cent."

Film Salesmen Honored

Many other industry personalities were on hand for the occasion to honor the film salesmen and their vital part in the success of the Movietime campaign in Texas. William McCraw of the Variety Clubs was one of the speakers and raised many a chuckle with his observations.

COMPO executives at national headquarters in New York feel confident that the 1952 Movietime will benefit substantially from the lessons learned this year. A COMPO spokesman said final figures for the 1951 campaign would prove the exhibitors of the country matched the $600,000 contributed by the distribution companies for national advertising in connection with the 1951 Movietime drive.

As cited by Mr. Carden in Texas, the financial report on the drive there reflects a deficit of $720. "We are not calling on the individual exhibitors to contribute to this," he said. "This deficit and supplement operating budget of $7,000 will be underwritten by the larger operating circuits here in Texas."

Mr. Carden, who is succeeded by Kyle Rorex in his Movietime post and returns to his duties with Interstate Circuit as drive coordinator, said that of the estimated $130,000 free publicity secured, a "conservative" $100,000 came from newspaper space, while gratis radio spot announcements and network programs added up to "in excess of $30,000." He added that the speakers' bureau had proved highly successful and that speakers would continue to be at the service of exhibitors.

A large delegation of show people was on hand at the airport this week when the Hollywood troupe, consisting of Dean Jagger, Paula Raymond, Marshall Thompson, Marilyn Nash, Moreen Michaels and writers Anson Bond and Dane Lucifier, arrived at the Utah airport. Their tour started when they met Governor J. Bracken Lee and Mayor Earl J. Glade in Salt Lake City.

Insist Booth Be Manned By Two Men

WASHINGTON: The theatres' first concrete attempt to cash in on the industry's change-over to safety stock failed here last week. The District of Columbia Commissioners turned down the request by a group of local exhibitors to drop a local regulation requiring two operators to be in the projection booths during all showings.

The application came from the Theatre Owners of Metropolitan Washington and was based on the almost universal use of safety film which, it said, made continued enforcement of the old regulation unnecessary. The local union came out in opposition to the change and its view apparently prevailed.

The Commissioners' ruling is likely to set an important precedent at a time when a large sector of the industry is anxious to reap the benefit of the conversion to safety stock. Observers have long warned that, even though the switchover may be complete, it will be many years before insurance rates can come down and regulations covering the construction of booths can be altered.

The manufacturers of raw stock for some time now have discontinued making nitrate stock, but some of the laboratories still have a backlog of it and continue to print on it, particularly for the newsreels.

The big problem, it is pointed out, centers around the reissues now in the vaults. Unless they are taken out of circulation or safety prints are substituted, actual benefits to the industry in terms of insurance and other regulations will be slight.

The District Commissioners here acted after Fire Marshal R. C. Roberts recommended that two men be on duty until the transition to safety film is complete. At the same time, he pointed out that the regulations do not call for two licensed operators but for only one operator and an assistant.

Seattle Columnist Helps Celebrate Movietime

Frank Lynch, Seattle *Post-Intelligencer* columnist, is running a series of pieces on the history of motion pictures in Seattle in conjunction with Movietime U.S.A., according to Marshall Woodbridge, Seattle.

Universal-International proudly announces the general release in January of

"BRIGHT VICTORY"

their most distinguished and highly acclaimed motion picture

"Excellent for adults and youngsters."
—PARENTS MAGAZINE

"Chalk up this U-I film as an Academy Award contender!"
—SCREEN GUIDE

"Boxoffice future bright as a silver dollar . . . tremendously satisfying entertainment."
—MOTION PICTURE HERALD

"Rates Academy Award . . . unquestionably certain to win enthusiastic approval from all types of movie-goers."
—SHOWMEN'S TRADE REVIEW

". . . one of the enthralling pictures of your movie year . . . scratch off another niche in the 10-Best lists."
—N.Y. WORLD TELEGRAM AND SUN



BRIGHT VICTORY

"Arthur Kennedy's poignant performance in the movie 'Bright Victory' strums every heartstring."
—WALTER WINCHELL

Starring

ARTHUR KENNEDY • PEGGY DOW

with JAMES EDWARDS • WILL GEER *and* JULIA ADAMS

Screenplay by ROBERT BUCKNER • Based on the novel "Lights Out" by Baynard Kendrick • Directed by MARK ROBSON • Produced by ROBERT BUCKNER • A UNIVERSAL-INTERNATIONAL PICTURE

"DISTRIBUTION-ITIS" IS LEVEY DIAGNOSIS

The industry is now, and has been for years suffering from an illness called "distribution-itis," according to Jules Levey. This is how the onetime film buyer, general sales manager and now independent producer diagnoses the condition:

"The perpetual complaint from exhibitors, except for limited periods, is that there aren't enough so-called 'A' or strong box office pictures. The theatre-going public stopped patronizing theatres, or limited their patronage, with the topic of conversation from all sources maintaining that quality no longer was high enough to induce them to go."

Mr. Levey further diagnoses causes and describes as the principal one "distribution-itis" which he defines as "the antiquated, outmoded, medieval system under which it is difficult for new production creators to survive."

His probing scalpel further finds this:

"All existing major distributors could be consolidated into one company insofar as the final, basic deal for the distribution of a picture is concerned. Many additional, strong box office pictures could be produced and made available to theatres and the public under any new streamlined, practical system of distribution. The talent and creative brains are available and more can be developed. If a fair system of distribution were created for the independent producer, there would be more producer-showmen joining this group."

He takes the position the major producing companies can turn out only a limited number of outstanding attractions. "To increase the number, therefore, the additional supply must come from other sources, especially when the only picture that will give a good account of itself is the one of distinctive quality," Mr. Levey observes.

Cites Kramer as Example

As an example, he cites Stanley Kramer. "He has the best record in recent years as an individual producer," Mr. Levey declares. "I maintain there are many more Stanley Kramers. What a difference it would make to the industry if from these Stanley Kramers came the additional 10 pictures for which the industry is crying! But the outlook for such men, now and in recent years—and from present indications for the future—has not been and is not favorable. Financing is difficult to obtain. All costs have risen, including distribution. The individual or independent producer, however and apart from distribution fees, is saddled with so many unusual charges that he is left with a limited profit even when his picture does a very substantial gross."

"Of course, there is always the exception," he continues. "But I am thinking of the independent producer who wants to turn out two or three pictures a year. In view of the basic formula for distribution, he is extremely fortunate if he shows a reasonable profit unless he is fortunate enough to make a smash. Yet if his picture falls short of its mark, Mr. Independent Producer is out of business."



Herald photo

JULES LEVEY

Mr. Levey also takes the position the fate of the independent producer is more an exhibitor problem than anyone else's "because it affects the very core of his (the exhibitor's) existence." He views it as problematical "just how many theatre men realize why there aren't more good pictures available to them."

While he finds himself clear as to analysis, Mr. Levey readily acknowledges the cure is not conveniently at hand. "I realize I am touching on a matter that is not too easy to solve; that the changes necessary in our present outmoded distribution system have been discussed many times and nothing done." Nevertheless, he maintains the industry will continue to be plagued with what he terms consequences of "distribution-itis" unless there is developed machinery making it possible for creative brainpower, available and latent, to make pictures on a "50-50 chance of recouping their investment with a likelihood of profit based on the result."

A. J. Balaban Leaves Roxy, Katz Executive Director

A. J. Balaban, executive director of the Roxy theatre, New York, Tuesday made formal announcement of the completion of the active ten-year portion of his contract as of January 1, 1952. After that date, the Roxy will be under the executive directorship of David T. Katz, formerly managing director.

Allied Group Hears Talks On Selling

PITTSBURGH: Some 150 exhibitors attending the 31st annual two-day convention Monday and Tuesday of the Allied Motion Picture Theatre Owners Association of Western Pennsylvania heard talks on showmanship from executives of major companies, addressing the opening session at the William Penn Hotel.

Among the speakers were Max E. Youngstein, vice-president of United Artists; Jerry Pickman, Paramount's director of advertising, publicity and exploitation; Dan Terrell, MGM director of exploitation, and Jack Jackson, National Screen Service public relations director.

Youngstein Optimistic

Mr. Youngstein said: "We have to get behind this business and stop it from dying. And to get to that we must provide the kind of entertainment that appeals to the entire family, and such entertainment as others cannot give Be assured we are not going out of business. We will grow and grow by giving the large and small exhibitor the utmost in value."

Mr. Terrell discussed the exploitation of "Quo Vadis," and Mr. Jackson said, "Many of you have lost your enthusiasm for the greatest business in the world. You are of the opinion that some Aladdin will come along with a lamp or some other gadget to do the work for you. Well, that isn't going to happen."

Fred Beedle, president, was also a speaker, as was Dave Hadburg, chairman, who dealt with improving the organization. Mr. Pickman said, "We need something more than 'Movietime U. S. A.' to help us sell pictures on a national basis. Undoubtedly we all are at fault by probably not working hard enough, though we are willing and do try any new method to get the public into the movie houses. We want to help all exhibitors down the line but we do want someone to tell us what is wrong with the product, if anything."

Myers Is Speaker

Abram F. Myers, general counsel of national Allied, was the main speaker at a closed session Tuesday. Mr. Myers said four areas were doing badly box office-wise, and western Pennsylvania was one of them. He urged the full support of the Council of Motion Picture Organizations.

Mr. Beedle was reelected president, Norman Mervis was named vice-president and Earl Beckwith, treasurer. The newly-elected board of governors consists of Theodore Manos, Mr. Hadburg, Theodore Grance, William Wheat, III, Spear Marousis, and Ben Rosenberg.

Mr. Myers paid tribute to the late M. A. Rosenberg, at one time president of national Allied and the local Allied unit.



WHEN WORLDS COLLIDE

Is Amazing On The Screen...and SENSATIONAL At The Boxoffice!!

We're bursting our superlatives at the seams over the latest hit in Paramount's steady stream of hits! We wish you could talk personally to exhibitors in all 253 cities where it's played. They figured it to be big—and it turned out to be *sensational!*

For instance: a 5-year non-holiday record opening in Denver; a new 4-year record in Philadelphia; biggest Paramount opening in months in Buffalo. Far beyond expectations right across the entire country, including Denver, Hartford, Chicago, Minneapolis, Seattle, Providence, Kansas City, Lincoln, Akron, Tucson and scores of other spots.

This George Pal production is the spectacle-thriller that's absolutely in a class by itself in performance...such amazing entertainment that business is up like a rocket!

"WHEN WORLDS COLLIDE"
Color by TECHNICOLOR
Produced by George Pal
Directed by Rudolph Maté
Screeenplay by Sydney Boehm
Based on a Novel by
Edwin Balmer and Philip Wylie

Paramount Pictures

U. A. LISTS 11 FOR 5 MONTHS

Heineman Cites Emphasis on Top Quality, Offering "Best in Five Years"

Eleven major films to be released during the first five months of the new year will launch United Artists' 1952 releasing program, described as the best UA "has offered to exhibitors and to the public in five years."

William J. Heineman, vice-president in charge of distribution, said this week in New York that emphasis was on top quality independent productions only, many with all-star casts, some in color and all representing full-budgeted production achievements.

Bette Davis to Be Starred

The first major offering will be "Another Man's Poison," starring Bette Davis, Gary Merrill and Emlyn Williams. The murder drama, which will go into distribution January 16, was directed by Irving Rapper for Douglas Fairbanks, Jr., and his associates, H. Alexander MacDonald and Val Guest.

Earlier in the month, UA will release: "The Lady Says No," January 4, with Joan Caulfield and David Niven, directed by Frank Ross for Ross-Stillman productions. The supporting cast is headed by Lenore Lonergan, James Robertson Justice and Frances Bavier.

"Chicago Calling," January 11, an Arrowhead production, co-starring Dan Duryea and Mary Anderson. The drama was produced by Peter Berneis and directed by John Reinhardt.

Scheduled for release during the next few months will be the following major productions, all with shooting completed and now in the final stages of editing and scoring. Definite dates will be announced shortly.

"High Noon" Stars Cooper

"High Noon," a western drama starring Gary Cooper and produced by Stanley Kramer. Fred Zinnemann directed the cast, which features Thomas Mitchell, Lloyd Bridges, Otto Kruger, Henry Morgan, Lon Chaney, Jr., Katy Jurado, and introduces a new star, Grace Kelly.

"The African Queen," co-starring Humphrey Bogart and Katharine Hepburn. The John Huston film, produced by S. P. Eagle for Horizon Pictures, was filmed in Technicolor on location in Africa. The screenplay was adapted by Mr. Huston and James Agee from a story by C. S. Forester and photographed by Jack Cardiff, Academy Award cinematographer.

"The Green Glove," co-starring Glenn Ford, Geraldine Brooks and Sir Cedrick Hardwicke, and introducing a new French actress, Gabe Andre. Rudy Mate directed the story by Charles Bennett, author of "The 39 Steps." Georges Maurer produced for Benagoss productions.

"Saturday Island," starring Linda Darnell, filmed in Technicolor on location in Jamaica. The romantic adventure drama was produced by David E. Rose and directed by Stuart Heisler from his own story.

"One Big Affair," co-starring Evelyn Keyes and Dennis O'Keefe. A romance of old and new Mexico, the film was directed by Peter Godfrey for Benedict Bogeaus in Mexico City, Acapulco and surrounding countryside.

"A Tale of Five Women," an international picture filmed in six European capitals with each episode featuring a different continental actress. Among them are Gina Lollobrigida, Rome; Eva Bartok, Vienna; Karin Himbold, Berlin; Anne Vernon, Paris. The film, directed by Alexander Paal, is presented by Maurice J. Wilson and Boris Morros.

First from Aspen Company

"Tightrope," the first production from the newly formed Aspen Productions which joined the forces of Mark Robson and Robert Wise. The picture will star John Forsythe, stage actor.

"Actors and Sin," Ben Hecht's latest as producer and director, based on two of his own short stories dealing with the stage and screen. Edward G. Robinson, Marsha Hunt and Eddie Albert are co-starred.

Charlotte Branch Wins Ned Depinet Drive

The RKO Radio branch at Charlotte, Rovy Branon, manager, won first prize in the Ned Depinet Drive, Robert Mochrie, RKO Radio vice-president and general sales manager, announced this week. Second prize went to Denver, Marvin Goldfarb, manager. Winner of third was New Orleans, J. Rogers Lamantia, manager, and fourth was Atlanta, Ira Stone, manager.

In Canada, Harry Cohen's Montreal exchange was first, and Arthur Elliott's Calgary, second.

In the district managers' division, first went to Dave Prince, southeastern district; second to Carl Peppercorn, Canadian; and third to Ben Y. Cammack, southwestern. Home office representatives winning were George Jacoby, first; Elmer Sedin, second; and J. C. de Waal, third.

Zoltan Korda Bringing Film

Zoltan Korda, British producer and director, will arrive in the United States from London December 10 with a print of his new film, "Cry, the Beloved Country," a London Film presentation to be released in this country by Lopert Films Distributing Corporation.

Canada Out To Attract "Art" Patron

TORONTO: An innovation in the exhibition of distinctive films on a national scale will be introduced shortly by Famous Players Canadian Corporation, largest theatre circuit in Canada. Styled "Curtain at 8:30," the plan provides for the showing of a series of 10 art pictures for one performance only on the same night each week.

Tickets at increased prices will be sold on a reserved seat policy and will be available one week in advance. Aimed at attracting Canada's "lost audiences," the scheme is designed to present unusual films from Hollywood, Britain and foreign countries, which would not otherwise be shown, to communities of all sizes. Formula will have the popcorn machine and candy bar closed, usual trailers shelved, and the manager in evening clothes appropriate with atmosphere created by the change in film program and, with increased prices, possibly the change in patronage.

Introduction of the new plan across the Dominion is the result of successful experiments conducted at the Geneva theatre, in the 10,000-population town of Orillia. "Curtain at 8:30" is available to all Canadian theatres by International Cinema Guild of Canada, a new organization formed for the operation of this unique project, under the direction of Yvonne Taylor, Canada's art theatre pioneer who founded and operates the International Cinema and Towne Cinema in Toronto.

The new firm, in addition to selecting the films to be shown under its banner, will provide publicity support and guidance.

RKO District Managers Meet in Chicago

RKO Radio district managers met at the Ambassador East Hotel in Chicago Thursday and Friday of this week. Attending the meeting from the New York office were Robert Mochrie, vice-president and general sales manager; Walter Branson, Harry Gittleson, Nat Levy, Charles Boasberg, Sid Cramer, S. Barret McCormick, Dan Loventhal, Frank Mooney, William McShea and Leonard Gruenberg.

Elects New Officer

Orin M. Jacobson, Tacoma, Wash., an international representative of the International Alliance of Theatrical Stage Employees since 1930, has been elected eighth vice-president by its general executive board.

Plans Two Drive-Ins

Famous Players Canadian has acquired sites in Nova Scotia for two 1,000-car drive-ins, construction of which will begin in April. One is near Halifax and the other between Sydney and Glace Bay.

France Will Reorganize Film Trade

by HENRY KAHN

PARIS: A complete reorganization of the French cinema is forecast by M. Louvel, Minister of Commerce and Industry, who at the same time is responsible for the French film business.

He made the announcement during a debate in the French National Assembly, which was discussing a credit of 47,000,000 francs for the Cinema Center. The Communists quickly rose to the attack. Their speakers charged that the United States was killing the cinema in France. The Assembly was told that American films earned 7,480,000,000 francs against only 28,000,000 earned by French films in the U. S., and these figures made some impression.

The Minister explained the Aid Fund was perfectly healthy and that it cost the Government nothing since the sum of 6,715,000,000 francs was raised from the industry and, specifically, from the tax levied on seats. Of this amount, 3,370,000,000 went to the producers, 1,671,000,000 to the exhibitors, 260,000,000 to the newsreel operators and 105,000,000 towards broadening distribution of French films abroad.

The Minister pointed out production in France continued to rise with 92 films turned out in 1948, 104 in 1949 and 106 in 1950. He did not reveal the 1951 position, which is known to be serious. For example, three large studios are closed and another is on the verge of closing, with no new French film having gone into production over the past seven weeks.

M. Louvel said it was inexcusable that 246 registered producers should only be able to produce 106 films and he said he had therefore decided to undertake a complete reorganization of the industry. He also announced part of the Aid funds would be paid out as prize money to producers of the best films. A total of 18,000,000 francs will be allocated for the Cannes Film Festival.

COMPO Considers Richey Or Bergman for Post

The nominating committee of the Council of Motion Picture Organizations is seriously considering Henderson M. Richey, MGM director of exhibitor relations and sales promotion manager, and Maurice A. Bergman, Universal-International executive in charge of public and trade relations, to succeed Arthur L. Mayer, COMPO executive vice-president, according to a report following a committee meeting this week. Previously mentioned and still being considered is Robert Coyne, COMPO special counsel. The committee also is reported confident that it can pursuade Ned E. Depinet to accept reelection as president for another year despite his repeated statements that he would like to step down.

JOHNSTON NAMES HETZEL TO HEAD MPAA IN NEW YORK

WASHINGTON: When Eric Johnston returns to his post as president of the Motion Picture Association of America next week he will have two new top advisors, both former assistant administrators at the Economic Stabilization Agency. Two additional appointments are in the offing.

Ralph Hetzel, labor economist and longtime CIO official, will become special assistant to Mr. Johnston to head the New York office of the MPAA. The post has been vacant since Francis Harmon resigned his MPAA vice-presidency last spring on account of ill health.

George Vietheer, Mr. Hetzel's deputy at the ESA, is slated to head the MPAA's Washington office and he too will bear the title of special assistant to Mr. Johnston. He succeeds Edward Cheyfitz, resigned.

There is a strong likelihood that Edward Cooper, staff director of the Senate Majority Policy Committee, also will join the MPAA executive staff as a specialist in radio-television matters and to do "liaison" work on Capitol Hill.

According to Kenneth Clark, public relations head of the MPAA, a fourth appointment to the top MPAA echelon can be expected. None of the men has had prior contact with the film industry.

According to Mr. Clark, Mr. Johnston plans to spend more time in New York when he returns to his MPAA duties after 10 months as Economic Stabilizer. The reason given was that "that's where the company presidents and foreign offices are."

Mr. Hetzel is a former secretary to Governor Pinchot of Pennsylvania. From 1937 to 1942 he filled various CIO assignments. That year, he was commissioned an Army lieutenant and acted as consultant on labor to Selective Service, then manpower consultant and deputy vice-chairman for manpower requirements for the War Production Administration. In 1946, he became assistant to the Secretary of Commerce and director of Program Planning. He took up his assignment as administrator of operations of the ESA in 1951.

Mr. Vietheer, New York City born, is a personnel specialist with five years of Army service behind him. He entered the Commerce Department as deputy director of personnel and was U. S. representative to the UN Conference on Public Administration before joining ESA. Mr. Cooper is a specialist in communications. He served with the Senate Interstate and Foreign Commerce Committee from 1939 to 1951 and at one time ran the *Congressional Daily* here.

Earlier this week, Manning Clagett, who served as acting information director for the last 10 months in Mr. Clark's absence, announced he was retiring to handle the estate of his father, the late Judge Brice Clagett.

Tax Agreement May Aid U. S. Shooting in Canada

WASHINGTON: A new tax convention between the U. S. and Canada, which has just gone into effect, may stimulate the production of American films in Canada. At present, talent workers who make a film in Canada are taxed on their earnings there no matter how short a time they are in the country. In June, 1950, the U. S. and Canada reached a new tax accord on various income tax problems. The Senate ratified the treaty September 17, 1951, with the stipulation that it take effect only if Canada agrees to exempt American entertainers from Canadian taxes on their earnings in Canada unless they are in that country for six months or more during any one year. The Canadians have now notified the U. S. that the change is acceptable to them.

BELLAIRE HAS HOPE IN UNIQUE PREMIERE

BELLAIRE, OHIO: **This town and neighborly Wheeling across the Ohio River were taken over Tuesday by Bob Hope and visiting Hollywood stars. It was Movietime all over again, with *Life* and *Look* and the wire services covering a 16-millimeter showing of "My Favorite Spy" in Mrs. Anna Kuchinka's living-room which, without furniture, seated seventy invited guests who came for dinner. The bobby soxers were delighted and almost filled a drafty stadium but no theatres were involved. The best sign displayed in the parade was "Today Bellaire Has Hope."—*Walter Brooks.***

Smith Seeks 9 Giles New England Houses

Philip Smith, president of the Smith Management Company, has announced that his firm is negotiating for control of nine New England theatres owned and operated by the Giles circuit. In Massachusetts, two of the houses are located in Framingham, two in Norwood, two in Gardner and one in Boston. The two others are located in Laconia, N. H. If the deal is completed, the Smith Company will take over early in 1952.

70 Houses Get "Bathsheba"

Seventy first run neighborhood theatres in the New York metropolitan area opened 20th Century-Fox's "David and Bathsheba" November 28, following its 14-week run at the Rivoli theatre on Broadway.

Harvey Day Dies at 75

Harvey B. Day, veteran motion picture sales executive, died in New York November 24. He was 75.

Mr. Day, one-time general sales manager and vice-president of Terrytoons cartoon shorts, in 1945 was named production representative for Constance Bennett Productions and in 1946 also represented Jules Levey.

He is survived by his widow, the former Elfie Anderson; a son, Harvey B. Jr., a sister, Mrs. George Cox of Seattle, and three grandchildren.

Mr. Day entered the film industry in 1912 with George Kleine in Chicago, opening Kleine film exchanges. In 1914 he opened Fox film exchanges in Pittsburgh and Cleveland and from 1915 to 1917 he served as home office and eastern district sales manager for Fox. Later, he opened the first Select firm exchanges, operated as an independent and then became general sales manager for International Newsreel. In 1923 he became Kinograms sales manager.

James C. Ritter; Was a Founder of Allied

James C. Ritter, pioneer Detroit exhibitor, died last week in Detroit after a long illness. Mr. Ritter was one of the founders of Allied States Association, as well as its third president. His career as an exhibitor spanned the history of the motion picture business, according to a tribute paid him by Abram F. Myers, Allied general counsel. Mr. Ritter remained active in exhibitor affairs until illness forced his retirement several years ago.

Mrs. Nellie Witting

Mrs. Nellie Witting, assistant secretary of Monogram Pictures Corporation and secretary of Monogram International Corporation, died November 23 in New York after a year's illness.

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IN NEWSREELS

MOVIETONE NEWS, No. 95—1951 All-America team. President Truman talks about 1952. Tension grips Suez Canal. Tokyo greets Joe Louis. Vishinsky pets peace dove.

MOVIETONE NEWS, No. 96—Hope for Korea truce by Christmas. Eisenhower greets new GIs in Germany. Trains crash under Park Avenue in New York. Masked priests accuse Reds. Egyptians march against British in Suez. Australia picks Miss Kangaroo. Football: Tennessee-Kentucky; Princeton-Dartmouth.

NEWS OF THE DAY, No. 225—All-America stars of 1951. British action in Suez. Paratroop drill in Korea. Arms issue debated at U. N. in Paris. Junior rodeo in action.

NEWS OF THE DAY, No. 226—Priests tell of Red terror. Egyptians protest British policy. Israel guards border against Arabs. Korean truce line agreed on. GI war brides from Korea. Spotlight on babies. Football: Tennessee-Kentucky; Joe Louis tackles Army and Navy.

PARAMOUNT NEWS, No. 28—U. S. paratroopers in practice. Joe Louis in Tokyo. Prohibition party names candidate. 1951 All-American football team.

PARAMOUNT NEWS, No. 29—Korea. Egyptians demonstrate. President Auriol host to U. N. delegates. NATO council meeting in Rome. Eisenhower welcomes Canadians, then greets Princess Margaret. Football: Tennessee-Kentucky; Stanford-California.

TELENEWS DIGEST, No. 47B—Steel negotiations explained. Korean peace-talks. Chinese Reds woo India. Operation Starvation in Malaya. U. N.'s permanent headquarters. German Youth program under way.

TELENEWS DIGEST, No. 48A—French cut Red lifeline in Indo-China. Egyptians protest against British. Ghandi disciple. Flood toll mounts in Italy. NATO opens school for soldiers of 12 nations. American visitors to Council of Europe urge unity. Adenauer brings Germany closer to Western Europe community. Stalingrad mayoress in Britain. Football: Harvard-Yale.

UNIVERSAL NEWS, No. 511—Egyptian crisis. Speech by President Truman. B-29's return to battle. Santa parades in Seattle. Joe Louis in Tokyo. Dutch billiard champ. Junior rodeo.

UNIVERSAL NEWS, No. 512—European defense. Cairo riots. French floods. Korea brides. Food for prisoners in San Francisco. Joe Louis in Japan. Football: Tennessee-Kentucky; Stanford-California; Michigan-Colorado.

WARNER PATHE NEWS, No. 30—President's speech. Taft opens campaign headquarters. Egyptian crisis. U. N. paratroppers. Lovett, Acheson and Harriman meet. Czechs who fled Reds here. Toys for children. Feather fashions. Trained seal. Canine cafeteria.

WARNER PATHE NEWS, No. 31—Korean truce line set. Cairo in silent demonstration. Vice-President Barkley in Japan en route to Korea. Preparations for Big Three talks. Pearl Harbor remembers 10 years back. Joe Louis in Japan. Football: Harvard-Yale; Tennessee-Kentucky.

Legion Approves Nine of Eleven New Pictures

The National Legion of Decency this week reviewed 11 pictures, putting two in Class A, Section, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all.

In Section I are: "I'll Never Forget You" and "Navajo." In Section II are "Bride of the Gorilla," "Drums in the Deep South," "Elopement," "Insurance Investigator," "Man in the Saddle," "Red Mountain," and "Westward the Women."

In Class B are "The Cimarron Kid," because it "tends to condone immoral actions," and "Cloudburst," because it "tends to condone taking the law into one's own hands."

AMPA Will Honor Weitman At December Luncheon

Robert Weitman, managing director of New York's Paramount theatre which is marking its 25th anniversary, will be honored at a luncheon December 6 by the Associated Motion Picture Advertisers, New York, this year celebrating its 35th anniversary. Circuit chiefs of the New York area will be dais guests. Maurice A. Bergman of Universal will deliver the tribute.

NPA Eases Procedure

WASHINGTON: The National Production Authority has moved to simplify procedure for manufacturers of theatre equipment who use relatively small amounts of steel, copper and aluminum.

Starting with the second quarter of 1952, firms which manufacture Class B products and which use less than 30 tons of carbon steel a quarter, eight tons of alloy steel, 1,500 pounds of stainless steel, 3,000 pounds of copper or 2,000 pounds of aluminum, can self-certify their orders for these metals without formal application to or authority from the NPA.

Practically all the theatre equipment items are on the Class B Product list. The new NPA action means that many more firms can get their metals without formal application to NPA.

DeMille's "Greatest Show" To Open at Music Hall

Cecil B. DeMille's "The Greatest Show on Earth" will have its world premiere at Radio City Music Hall early in January, it was announced this week by Russell V. Downing, managing director of the theatre, and A. W. Schwalberg, president of Paramount Film Distributing Co. The picture, photographed in Technicolor, stars Betty Hutton, James Stewart, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and Lyle Bettger. Many of the famous Ringling Brothers-Barnum and Bailey Circus acts also are in the film.

Kodak Pays Dividend To 48,000 Employees

A wage dividend of an estimated $20,300,000 will be shared next March by approximately 48,000 Kodak employees throughout the country, according to an announcement from the Eastman Kodak Company in Rochester, N. Y. In the payment on March 7, 1952, eligible persons will receive $27.50 for each $1,000 earned at Kodak in the five years 1947-1952. This is the 40th year of the wage dividend, which in 1950 amounted to approximately $18,000,000.

Open "Drums" Dec. 22

Warner Brothers will hold the world premiere of "Distant Drums," United States Pictures production starring Gary Cooper, at the Matanzas theatre, St. Augustine, Fla., December 22. Filmed in Technicolor on location in Florida, the picture also will have openings in Miami, Jacksonville, Naples and Ocala.

"Vadis" on Grind Policy

Due to public demand for an early evening performance of "Quo Vadis," Loew's State theatre in St. Louis has changed its policy to one of continuous performances daily instead of the reserved seat, once nightly performance.

Sets British Production With Lesser

by PETER BURNUP

LONDON: Eros Films' Phil Hyams has announced an agreement with Sol Lesser calling for the production in Britain of six pictures annually.

Robert S. Baker and Monty Berman of a newly-formed company, Tempean Films, will be responsible for the program. The product, it is claimed, will be acceptable on both sides of the Atlantic. All films made under the arrangement will be distributed here by Eros with Western Hemisphere rights to Mr. Lesser. Production on the first, "The Lost Hours," has started at Worton Hall Studios. Jean Kent and Hollywood's Mark Stevens star. A condition of the agreement is that Mr. Lesser approve stars and story. David Macdonald, maker of "Desert Victory" and other notable war films, directs.

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The Postmaster-General announces here that the number of television licenses has topped the million mark. At the end of October the number of licenses was 1,031,950. That is estimated to imply a peak viewing audience of 10,000,000.

In the near future, the Government will announce that the present charter of the BBC will be continued for another six months. A lengthy memorandum of the film trade's television views and detailing its claims to the right to big-screen diffusions on a separate wave-length is ready for presentation to the Churchill Cabinet.

▽

Producers are hopeful of a peace treaty with studio technicians following a meeting of their association with the Association of Cine and Allied Technicians. With the ACT offering to suspend its work-to-rule edict, at least while the negotiations were proceeding, it is understood the producers immediately offered to give ACT members wage increases comparable to those conceded members of the other unions in recent talks.

▽

Britain's first drive-in theatre is due to open early in 1952 in the grounds of a country club in the south-coast beach resort of Worthing, 56 miles from London. The installation will accommodate 250 cars.

Dr. Gualino to Report

The board of directors of Italian Film Export, the agency established to promote Italian films in the U. S., at its next meeting will hear a report from Dr. Renato Gualino on his visit to New York and reactions resulting from his statements about the American Production Code. The subject of the Code and of censorship in general also will be discussed at the next meeting of the International Federation of Motion Picture Producers Association, of which Dr. Gualino is president, with a view to formulating a common policy.

People in The News

SAMUEL PINANSKI, president of the American Theatres Corporation of Boston, has been reelected president of the Hebrew Free Loan Society of Greater Boston.

MAURICE A. BERGMAN, Universal Pictures Company executive in charge of public relations, will be the principal speaker at the annual dinner of the Public Relations Club of Philadelphia December 7.

HAROLD J. SALEMSON has been appointed eastern advertising, publicity and exploitation head for Dougfair Corporation effective immediately, Douglas Fairbanks, Jr., has announced. Mr. Salemson was formerly exploitation director for Stanley Kramer Productions and returned last week from a two-month stint in Europe during which he launched the first run engagements of "Cyrano de Bergerac" in London and Paris.

JACK SCHLAIFER, former general sales manager of Eagle Lion, has been named vice-president of Jack Broder Productions, Inc., and Realart Pictures, Inc., and general sales manager of both organizations, BUDD ROGERS, executive vice president and general manager of Jack Broder Productions and Realart, in association with JACK BRODER, has announced.

GOSTA WADSTEN has been named MGM manager in Sweden, succeeding the late ARNE HALLIN, MORTON A. SPRING, first vice-president of Loew's International Corporation, announced this week.

RALPH AMACHER, former United Artists sales manager in San Francisco, has been appointed UA branch manager in Kansas City to fill the vacancy created by the death November 16 of WILLIAM TRUOG, it was announced by WILLIAM J. HEINEMAN, vice-president in charge of distribution. Before his San Francisco assignment, Mr. Amacher headed the Seattle-Portland operations of Eagle-Lion Films.

ROBERT E. PELL, assistant to ALFRED CROWN, vice-president in charge of world sales for Samuel Goldwyn Productions, has resigned effective November 30 to become sales manager for Color Service Company, Inc., specializing in the development of 16mm color for motion picture and industrial firms.

DR. IRVING WOLFF has been named director of research for the RCA laboratories division of the Radio Corporation of America, DR. E. W. ENGSTROM, vice-president in charge of the division, has announced.

MAX MENDEL, former general manager for Universal in Germany, has been appointed RKO Radio general manager in Germany, PHIL REISMAN, RKO vice-president in charge of foreign distribution, has announced.

ORTON H. HICKS, director of Loew's International Corporation's 16mm department, left this week to visit MGM offices in Japan, the Philippines, Australia and New Zealand. He will return December 25.



In the office of John J. Fitzgibbons, president and general manager of Famous Players Canadian Corp., Ltd., Toronto. From left: Morris Stein, eastern division manager; James R. Nairn, director of advertising and public relations; R. W. Bolstad, vice-president and treasurer; Lawrence I. Bearg, western division manager; Mr. Fitzgibbons, and Ben Geldsaler, chief booker and buyer.

The National Spotlight

ALBANY

The new Variety Club crew includes: Charles J. Dortic, of Columbia; Nate Dickman, of Monogram; Arthur Newman, of Republic, exchange managers; Max Friedman, buyer and booker for Warner Theatres; George Scheneck, branch manager for Tri-States Automatic Candy Corp.; Al Kellert, of station WOKO; Dr. Samuel Kalison, dentist; certified public accountant Sidney Urbach (interested with Harry Lamont in several drive-ins); attorney Jack L. Olshansky (former owner of the Colonial Theatre); and Harold Gabrilove, president of RTA Distributors (records and electrical appliances company), and Nate Winig, insurance broker. Leo Rosen, retiring chief barker, has been managing director of Fabian area drive-ins. . . . Larry Cowen, manager of Proctor's Troy, arranged a "What I Know About Troy" essay contest among high school students. The winners will receive prizes on the stage of the theatre . . . James A. Brocken, contact manager for Warner Theatres in the New Haven zone, met with Charles A. Smakwitz, upstate zone manager. . . . Leo Greenfield, new Universal manager, who was honored by the New York Lodge of the Colosseum of Motion Picture Salesman and the Motion Picture Bookers Club at a luncheon in that city, visited Schine headquarters in Gloversville with district manager Peter Brosian.

ATLANTA

A suit for $80,000 damages was filed in Fulton Superior Court in behalf of a Florida mother for injuries to her 18-year-old daughter in a fall from the Rialto theatre balcony here November 19, 1949. . . . Donald Graham has been elected chief barker of the Charlotte, N. C., Variety Club at a membership meeting recently. He succeeds Tom Little. Bob Alander, was elected first assistant chief barker; John Dineen, second assistant; H. H. Everett, doughboy, and J. E. Holston, property master. The crew is composed of Jack London, L. L. Thelmer; Hugh Sykes, Francis White, Frank Lowry and Bob Jeffers. . . . E. C. DeBerry, city salesman for Paramount in Charlotte, has been appointed manager of their Buffalo branch. . . . The David Crockett theatre, Gatlingburg, Tenn., is now owned by the Newport Amusement Company of Newport, Tenn. . . . Bob Spurgeon has opened his 250-car drive-in at Chattanooga. . . . According to Carl Floyd, Floyd theatre in Florida, work will soon be started on the 350-car drive-in at Wauchula, Fla. . . . Alonzo B. McCoy, retired theatre owner in Comway, S. C., died at his home at the age of 83. . . . In on the row visiting were John Golder, Jim Handy, Detroit, Mich.; Harry Hardenman, Community, Trion, Ga.; R. H. Brannon, Holly, Dahlonega, Ga.; Leroy Johnson, Boulevard drive-in, Deland, Fla.; Mack Jackson, Alexander City, Ala.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; and J. W. Buttram, Star, Roanoke, Ala. . . . Frank Carter, Jr., has opened his Carver theatre in Abbeville, Ala. . . . J. H. Owens has taken over from Roy Mitchell the Mountain theatre, Stone Mountain, Ga. . . . Alec Fortumas, owner of the Dixie theatre, Apalachicola, Fla., has returned after a vacation in his native Greece.

BALTIMORE

Mrs. Wilmer Young joined the Plaza theatre, Leonardtown. . . . Morris Flax, Lincoln and Roosevelt; Harry Vogelstein, Columbia; Morris Oletsky, Overlea; Leon Back, Rome Theatres visiting film row. . . . The Drive-in, California, Md., has closed for the season. . . . New theatre in Leonardtown has had it's face lifting completed . . . Sam Tabor, Lyceum, has been named chairman of the Variety Club-Will Rogers Hospital Fund Committee. . . . Ray Todd and Charles Brewington, Ulman Theatres, Salisbury, and Daniel Weinberg, Opera House, Frederick, attended the recent meeting of the Motion Picture Theatre Owners of Maryand. . . . Jack Sidney, Loew publicist, was chairman of the banquet committee for the Baltimore Press Club's 40th Anniversary dinner and also acted as toastmaster. . . . Fred Sandy, Sandy Films, has opened a new office in Charlotte, N. C. . . . A Memorial service was held for the late Carter Barron, at the All Saint's Episcopal Church in Chevy Chase. . . . E. M. Loew's Open Air Drive-in has closed for the season. . . . Ambassador theatre has just about completed the changeover from metal type marquee letters to the new plastic type.

BOSTON

Ernest Warren, Warren Theatre, Whitman has been appointed district manager for New England for Hallmark Productions. During his travels on the road, his theatre will be operated by Mrs. Warren and the assistant manager Joseph DiSilva. . . .

WHEN AND WHERE

December 3-5: Convention, Allied Theatres of Michigan, Hotel Book-Cadillac, Detroit, Mich.

December 4: Annual convention, Independent Exhibitors of New England, Copley Plaza Hotel, Boston, Mass.

December 10-12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

December 11, 12: Annual convention, Allied Theatre Owners of the Gulf States, Roosevelt Hotel, New Orleans.

Wendell Clement, Paramount booker is in West Roxbury Veterans Hospital for a major operation. . . . When the management of the Beacon Hill Theatre changed the policy of the engagement of "The River" from a $2.40 top on a two-a-day reserved seat basis to seven showings a day at $1.20 at all times, the first week's business more than doubled that of the third week at the old policy. . . . Don McNally, Vermont exhibitor will spend the winter in Fayetteville, N. C., where he operates the Boulevard drive-in. . . . Arthur Morse, former manager of the Regent, Arlington, has been appointed assistant manager at the Beacon Hill under Tom Dowd, managing director. . . . Philip Davis, 75, who was president of National Motion Picture Bureau, Inc., from 1914 to 1940 died at his Brighton home. . . . Eleanor Viano, daughter of exhibitor Arthur Viano of Arlington was married to Richard B. McManus of Nahant. . . . Gerald A. Rogovin, son of Harry Rogovin, district manager of Columbia was married Thanksgiving Day to Frances Hayes of Brookline.

BUFFALO

A capacity crowd turned out for the Victory luncheon tendered Elmer F. Lux, council president-elect, by Tent No. 7, Variety Club of Buffalo. Murray Whitman, chief barker, acted as master of ceremonies. . . . There has been a number of changes in the local Paramount exchange. Al Fitter, who has been covering the Rochester, Syracuse and Binghamton district has gone to New York where he will become an assistant to Hugh Owen; and Frank Saviola, who has been head booker and office manager succeeds Mr. Fitter in the same territory. Tony Mercurio, who has been Saviola's assistant takes over as office manager and head booker. . . . Eddie Fitzgerald, former Paramount branch head, is now chief of the army and air force recruiting division in New England with headquarters in Boston. . . . "Quo Vadis," is expected to land in Shea's Buffalo during the holidays at advanced prices. . . . Edmund C. DeBerry, local new Paramount exchange manager, has been touring the territory. . . . Max Vincent is attracting a lot of extra business at the Liberty in Rochester by staging all kinds of special parties for the kiddies and he is getting the co-operation of neighborhood merchants. . . . Elmer F. Lux and Myron Gross, Schine Theatres, have been named exhibitor chairmen in the Buffalo area for the "Christmas Salute," of the Variety Club-Will Rogers Memorial Hospital Fund.

CHICAGO

Three first run pictures have been racking up big grosses here: "An American in Paris" at the State Lake (plenty good, although a bit below expectations). "When Worlds Collide" (plus "Magic Carpet") at the

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Roosevelt, and "A Streetcar Named Desire" at the Grand. . . . Harold Zeltner, MGM salesman and president of the Film Salesmen's Guild of Chicago, has been transferred to the New York exchange. . . . Sol Cohen, veteran Chicago film salesman formerly associated with Dezel Roadshows, has joined Realart Pictures as city salesman. . . . The Chicago has dropped its morning price back to 55 cents including tax after experimenting for several months with a 98-cent morning price. . . . The Monroe ran three midnight horror shows Friday, Saturday, and Sunday, the 23rd, 24th, and 25th. . . . The Carnegie, in which H. & E. Balaban recently acquired an interest, got a move-over, "Laughter in Paradise," which played Balabans' Esquire, around the corner, for a week. . . . J. R. Gregory and Lou Harris of Alliance Theatres have returned from an inspection tour of their theatre interests in the Pacific Northwest. . . . A. M. Van Dyke, local Fox sales manager, is recuperating after a siege of illness at Michael Reese Hospital. . . . Harry Sears has been moved to the B. & K. State Lake as assistant manager after a tour of duty in the circuit's booking office. He marries Angela Farago January 5. . . . Milt Officer's kiddie shows at the Northtown have proved to be so successful that B. & K. are planning to set them into several other houses. . . . "The River" closes after seven weeks at Shuberts' Selwyn theatre on a reserved seat policy. It is scheduled for an additional first run at the Ziegfeld. . . . Jack Hunt, of the Barger drive-in circuit, has returned to his home in Sarasota for the winter. . . . Maurice Wells and his wife have written a sentimental ballad, "I Found a Rose," which recently was commercially recorded by Bandleader Tommy Carlyn.

CINCINNATI

"An American in Paris," playing the 3,300-seat RKO Albee, flagship of the local circuit, is piling up a tremendous estimated gross of $26,000, which is a record of several years for an all-film program. It will hold over. . . . Procter and Gamble, with headquarters here, reported ready to spend $27,000,000 for radio and television programs. . . . Maurice White, president of Mid-States Theatres, was operated on at Jewish Hospital for appendicitis, and is doing nicely. . . . The Hiland theatre, at nearby Fort Thomas, Ky., unit of Associated Theatres, and the Elmwood, in suburban Elmwood Place, a William Onie circuit operation, both of which have been open on weekends only, have resumed full-time operation. . . . Robert Morrel, salesman for the local MGM exchange, an MGM associate for the past 20 years, and formerly in the New York territory, has resigned to take over management of a local theatre chain. . . . Ronnie's drive-in, a new project at New Lily, Ky., has been opened by James Minnix. . . . The Estill theatre, at Irvine, Ky., has closed, due to expiration of the lease. The McClanahans, operators of the house, have announced that they will build a new theatre, to be known as the Mack. Details of the projected house have not been disclosed.

CLEVELAND

Thanksgiving holiday downtown business was excellent, with "Quo Vadis" and "Two Tickets to Broadway" plus the personal appearance of Tony Martin, getting the best business. . . . First local volunteer blood bank drive within the local film circle is set for December 17 under leadership of Sol Gordon, Monogram salesman. . . . Dr. Harry Wechsler, son of Warner branch manager Jerry Wechsler, stationed at Great Lakes Naval Base, Chicago, since his return from Korea, has been transferred to Newport, R. I. . . . United Artists Club held a dinner dance. . . . Ed and Bill Biggio, prominent exhibitors for the past 28 years, have sold their first-run Grand theatre, Steubenville, to Nate Schultz, head of Selected Pictures circuit, and are reportedly negotiating for the sale of their Virginia theatre, Carrollton. . . . Judge Emerich B. Freed has requested that the plaintiff's brief in the G & P Amusement Co., anti-trust suit be submitted by January 1, with defendants' briefs to follow within 30 days. Two weeks' of argument will then be held, after which judgment will be rendered. The suit charges conspiracy between distributors and Co-operative Theatres of Ohio, a buying-booking agency, to prevent the Moreland theatre from getting a flow of suitable product while favoring the defendant Regent theatre.

WITH NEW HAVEN EXHIBITORS



Exhibitors in the New Haven area met RKO Radio and Walt Disney officials at a luncheon to hear of the new plan for the release of Disney's "Snow White and the Seven Dwarfs" in February. Left to right, foreground: George Wilkinson, Wilkinson theatre, Wallingford; Burt Jacocks, Daytz booking and buying; Mickey Wrinn, Journal Courier, and B. E. Hoffman, Connecticut Theatres. Rear: Larry Germaine, Warner Theatres; George Comden, Fine Arts, Westport; Dr. Jack Fishman, Fishman Theatres; Jack Post, Fishman Theatres; Bill Canelli, RKO salesman; Lew Ginsburg and Bernie Levy, Amalgamated Theatres; Franklin Ferguson, Bailey Theatres, John Perakos, Connecticut Theatres and Herb Copelan, Warners.

COLUMBUS

Loew's Ohio and RKO Palace report brisk mail order sales for "Fledermaus" and "Kiss Me Kate," stage attractions billed at these film houses later in December. . . . Loew's Ohio to hold semi-finals in the "Queen of Majorettes" baton twirling contest. . . . Nine local theatres have showed the Ohio Bell Telephone civil defence 25-minute subject, "Modern Minute Men," which is offered gratis to all theatres. Houses include Grand, Dixie, Lincoln, Parsons, Southern, Eastern, Main, State and Markham. . . . Norman Nadel, theatre editor of the *Citizen,* is planning a trip to New York next month to look over the new Broadway shows and late films. . . . Al Sugerman and Lee Hofheimer, of H. & S. Theatres, are admitting free, children under 12 when accompanied by a parent, after 6 P.M., at the neighborhood Champion, Avondale, Indianola and Little. . . . Increasing number of neighborhood houses are dualing two features which had been shown previously in first runs as top features. Recent examples include the bracketing of "Here Comes the Groom" and "At War with the Army," "Force of Arms" and "He Ran All the Way" and "A Place in the Sun" and "Behave Yourself." The results have been good.

DENVER

Ann Francis and William Lundigan, two of the stars in "Elopement," will head the delegation from Hollywood to attend the world premiere of the film at the Denver December 10. The premiere will include an hour stage show, participated in by the Denver Symphony Orchestra. The premiere is part of the drive by Loretto Heights College for building funds. . . . Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, now touring England. . . . Robert Hill, Columbia branch manager, went to San Francisco for a managers' sales meeting. . . . Allied Rocky Mountain Independent Theatres directors will hold a regular meeting January 15, and will elect officers. . . . Ellsworth Hayes has resigned as booker at 20th-Fox and has been succeeded by Joe Forgeron, assistant shipper. . . . Hazel Morgan has resigned as cashier at 20th-Fox and has been succeeded by Janie Mulcahy, assistant. . . . Tom Bailey, Lippert Pictures franchise owner, A. G. Edwards, office manager, and Joe Clark, salesman, will attend the Lippert sales meeting in Chicago after the Christmas holidays.

DES MOINES

Plans are complete for the second all-industry Christmas party to be December 7. . . . Al Altshuler, Columbia salesman, is in

(*Continued on following page*)

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California on a two-week leave of absence. . . . Lou Levy, Universal branch manager, spent a few days in Dubuque. . . . Fire gutted the Comet theatre at Hawarden, destroying all of the furnishings. The blaze was discovered at 3 a.m. and was brought under control by firemen an hour later. Owner Harry Lankhorst, Jr., estimated damage to the building alone at between $8,000 and $10,000. The owner is investigating feasibility of remodeling and re-equipping the house. . . . No films are being shown at the Humota, Humboldt, until the wall, damaged in a recent $50,000 fire next door, is repaired. . . . The big job of redecorating and rebuilding the Anita, Anita, after its damaging fire, has been started. Manager Tom Miller says it is necessary to repair the wiring, rebuild the stage and front end and paint and redecorate the entire interior. He hopes he can reopen in early December.

DETROIT

Top money makers are "An American in Paris" at the Adams and "Two Tickets to Broadway" at the Michigan. "Detective Story" at the Palms is also doing fine. . . . Bonnie Brandes former Fox publicity agent is now handling exploitation for Dillon Krepps of the United Artists theatre while Ruth Shadko takes over the job at the Fox. . . . Neil Talling, managing director of the Cinema, is leaving to manage a new chain of theatres on the West Coast. . . . Glenn Campbell has joined RKO exchange as salesman. He comes from Cleveland and Boston where he was booker. . . . Sam Carver, independent theatre owner is vacationing in Florida. . . . The Annual Christmas salute from the motion picture and amusement industry to the Variety Clubs-Will Rogers Memorial Hospital is currently under way, it was announced by Detroit area distributor chairman Milton Zimmerman, branch manager of the Columbia exchange.

HARTFORD

The E. M. Loew circuit has given up its lease on the 1800-seat Court Square theatre, Springfield, Mass. The house had been used for both stage and screen shows. Sam Schechter, manager, has been shifted to the State theatre, Holyoke, Mass. . . . Sam Harris, partner, State theatre, Hartford, has resumed his duties, after recuperating from auto accident injuries. . . . Mrs. Fred R. Greenway, wife of Loew's Poli Palace, Hartford, manager, has left the Hartford Hospital after a lengthy illness. . . . Hartford visitors: Douglas Amos, Lockwood & Gordon Theatres; David Lustig, Columbia exploitation department; actors Leo G. Carroll and Jeffrey Lynn; Ben Rosenberg, New England Theatres; Bernie Levy, Amalgamated Theatres.

INDIANAPOLIS

Weldon Parsons has resigned as manager of the Lyric to go to the Broadway Capitol, Detroit, in the same capacity. . . . Herman Black was elected president of the Colosseum here, along with Jack Meadows, vice president Clayton Bond, secretary, and Herman Halberg, treasurer. Kenneth Dotterer, retiring president, was elected public relations officer. . . . Dorothy Robison has resigned as head booker at Republic to join the Paramount staff here. . . . H. A. Boyd has installed new sound and screen equipment at the Princess in Cayuga. . . . The 20th-Fox office staff will hold its annual Christmas party at the Variety Club December 18. . . . The Allied Theatre Owners of Indiana directors will meet at the Indianapolis Athletic Club December 11. . . . Visitors on the row included A. Thompson, North Vernon; Harry Douglas, Dana; Earl Payne, Louisville, and Oscar and Jesse Fine, Evansville.



KANSAS CITY

Elmer C. Rhoden, Sr., president of Fox Midwest, was to make his first public address since his return from Europe, to the South Central Business Association. . . . The Colosseum unit at Kansas City will hold a dinner and meeting December 26. . . . The Ashland theatre, neighborhood, equipped for theatre television, has for two Saturdays shown football games, admission free, receiving (as do local home television owners) from WDAF-TV telecasts. Eddie Mansfield, city manager for Commonwealth said that thus far, it is a difficult problem to educate the public to the advantage of seeing telecasts in the theatre. . . . Mark Levy, formerly booker for Paramount, is now a booker at Monogram. Frank Thomas, formerly at Paramount, is now a salesman for Monogram. . . . William Adams, for many years a Columbia salesman, in Minneapolis, Chicago and since 1945 in Kansas City. . . . A board meeting of Kansas-Missouri Theatre Association will be held December 5. . . . Fred Hellwig, office manager for RKO at Kansas City, has resigned. . . . Rudy Vinzant, returned from a year in the armed services, eight months in Korea, has resumed his post as manager of the Ashland, neighborhood theatre. "Monty" Vanzant, his brother, managing the Ashland in his absence, has resumed his post as assistant to Eddie Mansfield, Commonwealth Theatres. . . . The date for the annual meeting of the Motion Picture Association of Greater Kansas City is December 3.

LOS ANGELES

"Quo Vadis," due to open November 29 at the 4 Star and United Artists theatres, on a reserved seat basis at the first named house, with a $1.20 bottom and $2.40 top, while the downtown house billed the MGM opus on a no-reserved-seat policy, tickets running from 90 cents to $1.50. . . . The Hawaii and the Paramount Downtown shared a simultaneous billing, in the George Pal novelty for Paramount, "When Worlds Collide." . . . Newcomers this week were limited at the first runs to "Golden Girl," which bowed in at Los Angeles and Chinese group. . . . In a third week at Loew's State and the Egyptian, "An American in Paris" seemed destined for a long, long run, with word of mouth building constantly. . . . Cabart Theatres have acquired the long-closed LaShell in North Long Beach and have also reopened their own Brayton theatre. . . . The Orange theatre was due for closing by J. C. Lyon in Orange on December 1. . . . The Palms theatre in Palms has been purchased by James Allen and Merritt (Duke) Stone from Sam Decker. . . . Jack Drum, a Film Row veteran who spent 13 years with the United Artists exchange, has left that organization to take over as a managing partner at the Big Sky drive-in of Monrovia. Lou Berman, a former partner-manager, is leaving to manage the recently acquired 101 drive-in of Ventura. . . . George T. Munton reopened his briefly closed San Carlos theatre in Los Angeles.

LOUISVILLE

George Lindsay, owner and manager of the Lindsay theatre, Brownsville, Ky., has been re-elected Mayor of Brownsville. . . . There appears to be a good possibility that Louisville may have a theatre television installation much sooner than was originally anticipated. . . . Seen on the row were James Howe, Richland, Carrollton, Ky.; Tex Richards, State, Crouthersville, Ind.; A. N. Miles, Eminence, Eminence, Ky.; Homer Wirth, Crane, Crane, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; Gene Lutes, Chakeres District Manager, Frankfort, Ky.; and Oscar Hopper, Arista, Lebanon, Ky. . . . The Falls City Theatre Equipment Co., here headed by W. E. Carrell, Sr., has announced it will distribute the Trad Theatre Television Equipment. . . . Dr. W. H. Fane, retired optometrist, and a member of the IATSE local No. 163, died at his home here.

MEMPHIS

Two midsouth theatres reported fires during the week. Mrs. Perry McCowan, owner, reported the Carroll theatre, North Carrollton, Miss., was destroyed by fire. A. R. Prigmore, owner, reported a fire in the balcony of his Superba theatre, Charleston, Miss. . . . Directors for 1952 will be elected at the annual membership meeting of Variety, Tent No. 20, at Hotel Gayoso headquarters December 3. Directors will elect officers for the coming year. . . . Employes of 20th Century-Fox will hold their Christmas party December 14. . . . Better Films Council met to hear Dr. Harry W. Ettelson, rabbi of Temple Israel. . . . C. O. Hall bought the Home theatre at Holcomb, Mo. . . . Exhibitors on Film Row included Howard Langford, Marks; R. B. Cox, Batesville; C. N. Eudy, Houston; Lyle Richmond, Senath; Louise Mask, Bolivar; W. L. Moxley, Blytheville; Zell Jaynes, West Memphis.

MIAMI

D. Keith McComas, general manager of the Tropicaire drive-in, reported widespread interest in the recent 'largest family' contest held there. . . . An innovation in film reviewing was the reportorial coverage by

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author Philip Wylie of his co-authored "When Worlds Collide," now showing at the Florida and Sheridan theatres. Herb Rau, local theatrical columnist of the *Miami Daily News* gave columnar space for the stint, which was full column length, and favorable. . . . James Barnett, manager of Florida reports an interesting contest in conjunction with the film's showing. Through the Youth Round Up section of the *Miami Daily News,* youngsters are to assemble articles which they would consider vital if they were to be one of the lucky 44 people to escape the destruction of the world. . . . Martin Wucher of the Miami, where the "Barefoot Mailman" premiere December 1, also has an interesting contest as a tie-in for that picture. Local senior high schools are cooperating, with pupils entering 250 word essays on "Progress of the Post Office Department in Florida."

MILWAUKEE

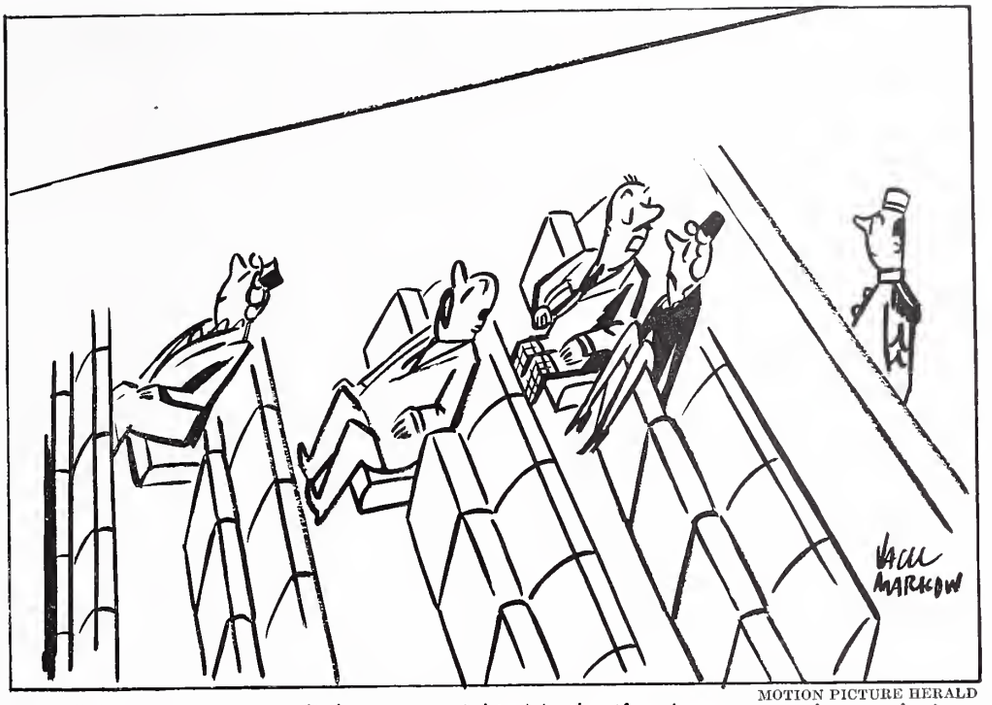
Theatre Owners of Wisconsin are preparing for their Movietime convention December 10-12. . . . Oliver Trampe has returned from Hollywood where he attended the stockholders meeting of Monogram. . . . Mel Edelstein, salesman at MGM, was recently married. . . . The MGM branch office here will hold their Christmas party on December 13. . . . Perrien Pictures, Inc., Milwaukee, is in production on package shows for TV. They have just completed a 13-week package show and are now in production on another 13-week show.

MINNEAPOLIS

Charles C. Creamer of the Minneapolis Theatre Supply Company, has returned from an extended business trip to North and South Dakota. . . . Elmer Foster, owner of the Foster Seating Company, has discontinued the business. . . . Earl Neumeister, owner of the Wall theatre, Wall, South Dakota, will reopen the house soon, following completion of rebuilding the auditorium which was damaged recently by fire. . . . Robert Karatz, owner of the Badger Outdoor Theatre Company will attend the annual convention of the Allied Independent Theatre Owners of Wisconsin, to be held in Milwaukee, December 10, 11, and 12. . . . Clarence Morris, manager of the Morgan theatre, Morgan, Minnesota, and George Backes of the State theatre, Harvey, North Dakota, were film row visitors.

NEW ORLEANS

Visiting Joy Theatre Headquarters were L. D. Powers and Frank Mullins, associate owners with Joy N. Houck in the Joy, Leo, Ritz, Joy and Loop Drive-In, Texarkana, Texas. . . . Ben Sharer, Barnett Film Service, New Orleans exchange territory representative headquartering in Jackson, Mass., visited. . . . Samuel Randazzo, motion picture projectionist at the Arabi and May Duker, clerk at Warner's exchange, were married. . . . Officials of Slidell Theatre Corp., announced that their Globe and Tudor theatres, adjacent to each other, are scheduled for extensive remodeling and redecorating. . . . Exhibitors in calling were Mayor Lew Langlois, New Roads, La.; J. G. Trouille, associate owner-manager, Rose, Opelousas, La.; E. R. Sellers, Cecilia, La.; William Butterfield, Ruston, La.; Mr. & Mrs. Gilbert Romero, Lafayette, La.; E. V. Landaiche, Biloxi, Miss.; Frank and Bob DeGraauw, Abbeville, La.; Frank Olah, Albany, La.; Nick Lamantia, Bogalusa, La.; B. V. Sheffield, Popularville, Miss.; Tracy Barnett, DeKalb, Miss.; Mrs. R. H. Muse, Denham Springs, La.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Raceland, La.; and Mr. and Mrs. T. J. Broussard, Crowley, La.



MOTION PICTURE HERALD

"You'll have to put on a little more weight, Myrtle, if we're ever coming again to a theatre with this type of seats!"

OKLAHOMA CITY

Mrs. Lydia Thomas has been named manager of the Del City theatre. There will be two changes of pictures a week, with a kiddies' matinee on Saturdays. . . . Mrs. Mattie Ruddle, has been named assistant manager of the Redskin theatre. . . . All Barton drive-in theatres are open only on Friday, Saturday and Sunday, except the Tinker drive-in, which has a heated auditorium, where patrons can go in bad weather. . . . 15th and Douglas S. W. has been zoned for business. R. Lewis Barton is building a new theatre on this site. . . . Mr. Barton, exhibitor, has also purchased 80 acres on South Western. . . . Mr. and Mrs. Harold Combs, have moved into their new $50,000 home at 10,000 S. Western. Mr. Combs is concession manager for the Barton theatre. . . . The film "Oklahoma City, Sign of Progress" was shown at the Criterion and Harber theatre, and at the State. . . . Theatres throughout Arkansas will schedule the showing of a new safety film as a public service feature of "Movietime in Arkansas, U. S. A." in co-operation with the Arkansas State Police and Arkansas Safety Council.

OMAHA

The Chamber of Commerce drew editorial plaudits from the *World-Herald* for sponsoring a gift-for-G.I.'s in Korea admission to the big Hollywood stars reception at the Auditorium in connection with the premiere of "The Wild Blue Yonder" at the Orpheum. . . . Charles Elder, Paramount salesman, has gone to the Des Moines office and Linford Pitts has been moved from the Kansas City to take Mr. Elder's South Platte territory. . . . Bill Matson has been added to the MGM booking staff. . . . Mat Wuebben has purchased the Canton, S. D., theatre from Ed Nash. . . . Harry Shumow, retired Milwaukee MGM branch manager, visited the Omaha office which he headed at one time. . . . Charles White, manager of the Dreamland theatre at Carson, left last week for induction. . . . "A Streetcar Named Desire" concluded a two-week run at the Brandeis averaging far above normal figures. . . . Mons Thompson, St. Paul, Neb., exhibitor, has added the theatre at Edgar, Neb., to his holdings. . . . J. E. Jacobs, Columbia branch manager, visited the Southeast Nebraska territory. . . . Fire of undetermined cause destroyed the Pix theatre, Fairmount, Neb., owned by Carl Mills. . . . The Sprinfield, Neb., Community theatre operated by business men has folded.

PHILADELPHIA

The Great Northern theatre and seven commercial store properties, located at the junction of one of the most important shopping centers in the city, have been sold by the Louden Corp. to the Richard Realty Co. headed by Paul Laury for approximately $1,000,000. . . . Andrew B. (Bud) Freeman, former district manager for the A. M. Ellis Theatres, is now general sales manager for the ABC Appliance Co. Miriam Goodwin, sister of Alvin Goodwin, general manager of Quality Premium Distributors, is now office manager for the Ellis Theatre Co. . . . Ben Harris, who heads the independent American Film Exchange, became a grandfather with the birth of a son to Mrs. Dotzie Gorman, his daughter. . . . Earl Rexroth is the new assistant manager at the Uptown, Harrisburg, Pa. . . . Veterans groups picketed the opening of "The Desert Fox" at the Arcadia. . . . Dave Kaplan back at his post as manager of the Colonial, Atlantic City, N. J., recovering from an appendectomy. . . . Burt Stanley, formerly a local manager, is

(Continued on page 34d)

REMEMBER



SCATTERBRAIN



SIS HOPKINS



PUDDIN' HEAD



SLEEPY TIME GAL



JOAN OF OZARK



CHATTERBOX

YOUR PROFIT?

NOW

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when the world
a laugh here
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ueen of the Cowgirls



HERBERT J. YATES *presents*

UDY CANOVA

in

neychile



in TRUCOLOR

with **TEN TOP COMEDIANS**

including **EDDIE FOY, JR. · ALAN HALE, JR.**

and WALTER CATLETT · LEONID KINSKEY · GUS SCHILLING · IRVING BACON · FUZZY KNIGHT · ROSCOE ATES

Directed by R. G. SPRINGSTEEN · Written by JACK TOWNLEY and CHARLES E. ROBERTS

Additional dialogue by BARRY TRIVERS · Associate Producer SIDNEY PICKER

A REPUBLIC PRODUCTION

Republic Pictures Corporation—Herbert J. Yates, President

(Continued from page 34a)

now in the Montgomery County Home, Royersford, Pa. . . . Daniel Peters, after seven years with the Air Force in the Pacific, joins the Senate, Harrisburg, Pa., as assistant manager under B. J. Bispeck. . . . Television Station WPTZ, which pioneered with feature films in daytime television, sets up a counterpart of its daily "Hollywood Playhouse" film program for Monday and Wednesday from 11 P.M. to midnight.

PITTSBURGH

John H. Harris, head of the Harris Amusement Company, flew to Montreal with his son to spend the Thanksgiving holidays with his wife Donna Atwood, star of the Ice-Capades. . . . George Callahan and Lou Hanna did a swell job hosting the Variety Club's Family night. . . . Harold Ironfield is the new booker for 20th-Fox. He replaces Jack Ellstrom who resigned to go with Republic as a salesman. . . . Bill Finkel and Jack Kalmenson have been named co-chairmen of the Variety Club's annual banquet, January 20. . . . Bill Elder, manager of the Loew's Penn, is receiving congratulations from the Film Row crowd for the excellent job he did in connection with the "Quo Vadis" premiere. . . . Sammy Speranza and Bernie Elinoff of Warner Brothers are back from New York. . . . The ropes were up at the downtown houses for the late shows on Thanksgiving Eve.

PORTLAND

All first run theatres have booked strong product. . . . "Detective Story" is at the Oriental and Orpheum, "Starlift" at the Broadway, "Anne of the Indies" at the Paramount, Lou Bunin's "Alice in Wonderland" at the Music Box, and "No Highway In the Sky" at the Mayfair are all new this week. "An American in Paris" continues to pack the United Artists. "Red Shoes" returns to the Guild at regular prices and should do well as the Saddlers Wells Ballet is at the Auditorium. . . . Merman-Price Productions will film "Each Bright River" here next July with UA releasing. . . . "Bend of the River" will have its premiere at the Broadway theatre in January with James Stewart and other stars here in person. The picture was filmed here last summer.

SAN FRANCISCO

Top grossers the past week (both reporting the same ticket sale) were "FBI Girl" at the Paramount and "Adventures of Capt. Fabian" on double bill with "The Sea Hornet" at the Fox. . . . The General Theatrical has closed its 19th Avenue Drive-in at San Mateo for the winter. . . . Bob Wells, booker at General Theatrical, was active on the Father & Son committee of B'nai Brith. . . . Rotus Harvey has returned from the Montana meeting of ITO. . . . George Smith, division manager of Paramount, was in town two days for routine meetings at the local exchange. . . . The 958-seat Marina theatre (Westland) closed for complete renovation and remodeling. . . . Changes in Fox West Coast management include: Jack Center's appointment as manager of the State in Watsonville, replacing Jack Gunsky who moved to the Fox, there; Fred Griffith resigned from the managerial post of the Baywood, San Mateo, and Vernon Brown now manages that house along with the San Mateo. . . . The publicity department at Twentieth Century-Fox will move to the first floor of the building as soon as remodeling is completed. The general office will be extended on the second floor. . . . William Tumelty (new to the industry) is the treasurer at the State, replacing David Lewis, resigned to enter the Army. . . . Ray Sommers, formerly manager of the Laurel theatre at San Carlos, is now in charge of both the Marina and El Presidio (Westland theatres) in San Francisco. . . . Dave Davidson, formerly with Golden State theatres, (but away from the industry for a while) has returned to theatre work as manager of the Laurel.

Short Product in First Run Houses

NEW YORK—Week of Nov. 26

CRITERION: Recording Session ***RKO***
Feature: The Blue Veil RKO

GLOBE: Guardian Angel ***Marathon***
Pastry Panic ***20th-Fox***
Feature: Warpath Paramount

MAYFAIR: Slip Us Some Redskin .. ***Paramount***
Feature: Detective Story Paramount

PARAMOUNT: Party Smarty ***Paramount***
Feature: Two Tickets to Broadway RKO

RIVOLI: Harvest Time ***20th-Fox***
Belgium ***Republic***
Feature: Fixed Bayonets 20th-Fox

ROXY: Beaver Trouble ***20th-Fox***
Feature: Golden Girl 20th-Fox

WARNER: King of the Outdoors ***Warner Bros.***
The Knife Thrower ***Warner Bros.***
Ballot Box Bunny ***Warner Bros.***
Feature: Come Fill the Cup Warner Bros.

CHICAGO—Week of Nov. 26

CARNEGIE: Big Top Bunny ***Warner Bros.***
Florida Cowhand ***RKO***
Feature: Laughter in Paradise Monogram

ROOSEVELT: Hollywood at Play ... ***Columbia***
Feature: The Tanks Are Coming Warner Bros.
Feature: Slaughter Trail RKO

STATE LAKE: Catnapping ***MGM***
Feature: An American in Paris MGM

SURF: Japan, Island Empire ***Universal***
Feature: The Lavender Hill Mob Universal

WOODS: Tommy Dorsey and His Orchestra ***Universal***
Feature: Anne of the Indies 20th-Fox

ZIEGFELD: Papa's Little Helper ***20th-Fox***
Riddles of Rhodesia ***20th-Fox***
Feature: A Christmas Carol United Artists

ST. LOUIS

Harry C. Arthur, president and general manager of Fanchon and Marco recently returned from a west coast trip. . . . His brother Edward B., president of the St. Louis Amusement Co., on to California for a few weeks. . . . Dr. C. Oscar Johnson, pastor of the Third Baptist Church of St. Louis and one of the three chaplains of the on St. Louis Variety Club, was injured seriously on November 14 in an automobile accident at St. Louis Municipal airport. . . . The management of Loew's State theatre announced a change in policy, via newspaper ads, for the continuing run of "Quo Vadis." The policy change, which will cut out reserved seat performances on a one a night basis as originally scheduled, was brought about by public demand for another evening performance, the management says. . . . Clarance M. Turley, co-owner of the Missouri and Ambassador theatres and office buildings, was elected president of the American Institute of Real Estate Appraisers at Cincinnati, Ohio, last week. Co-owners, along with Mr. Turley, are Charles and Georges Skouras.

VANCOUVER

"A Streetcar Named Desire" is breaking records at the Strand at roadshow prices. "The Desert Fox" in its third week at the Vogue and "Laughter in Paradise" in its sixth week at the Studio are still doing above average business. . . . International Film Distributors, which distribute a Korda and British Pathe group of pictures here, have made a releasing deal with Lux Films. . . . The General Theatre Supply Company of Vancouver, has installed new Simplex X-L projectors with X-L upper and lower magazines in the Famous Players Capitol and Orpheum theatres in Vancouver, the Columbia in New Westminster and the Capitol, Victoria, Bill Forward GTS's B. C. district manager reports. . . . The Tillicum Drive-in theatre at Victoria on Vancouver Island will stay open during winter playing two days weekly. . . . The Pines outdoor theatre at Penticton in the B. C. interior closed for the winter and Frank Soltice, a local visitor, reported an excellent summer's business. . . . Jack Richards, one of Vancouver's oldest projectionists, died recently, age 83. . . . Joe Millman, retired manager of the Kitsilano theatre, is back from a four month visit to his native England. . . . A British crime film, "The Lavender Hill Mob," premiere was held at the Vogue theatre, the entire proceeds going to the Vancouver Sun's March of Dimes for British Columbia sick and crippled children. . . . After 30 years, chief inspector of theatres for Alberta, Phil Barber, retired.

WASHINGTON

"A Place in the Sun" started a seventh big week at the Trans-Lux theatre, where it is breaking records. . . . Fritz Goldschmidt, 20th Century-Fox booker, is leaving to enlist in the U.S. Army. . . . Seven Warner Bros. theatres had late holiday eve showings. . . . Paul Roth, nephew of Sam Roth, president of Valley Enterprises, is now manager of Park theatre. A recent graduate of North Carolina University, he is studying law at George Washington University. . . . Warner Bros. Theatres Home Office representatives who were in town to discuss plans for the "George A. Crouch Showmen's Harvest Drive," were Harry Kalmine, Harry Goldberg and Nat Felman. . . . The Washington Wellesley Club sponsored a premiere of the "Lavender Hill Mob," at Sam Roth's Plaza theatre. . . . John Barrymore, Jr. was a Washington visitor.

Film Future Of Mexico Seen Bleak

by LUIS BECERRA CELIS
in Mexico City

The future of the Mexican film industry was viewed in a bleak light here recently by Ing. Eduardo Vidal Cruz, the new manager of the trade's own bank, the semi-official Banco Nacional Cinematografico, S.A. He replaced Lic. Andres Serra Rojas, who headed the bank since 1948 and is returning to private law practice.

Mr. Cruz asserted the industry was in danger of collapse and gave as reasons:

1. Excessive production and, as a "logical" consequence, the failure of many films to be released for some time, yielding no prompt return on the investment.

2. The inferiority of Mexican pictures, many of which are hurriedly produced and based on stories unacceptable to the American Legion of Decency.

3. A "marked" invasion of foreign pictures, principally American, which offers "unfair competition to Mexican pictures."

Financed 61 Pictures

Mr. Cruz said that in 1949 of the 109 pictures produced, the Bank financed 61 to the amount of $1,953,678; in 1950, of the 124 Mexican pictures made, it backed 39 for $1,975,896, and of the 89 made so far this year, the Bank financed 38 for $1,150,000. He complained that, of the Mexican pictures made so far this year, only 25 have been released because of the predominance of foreign films exhibited.

The temporary injunction which exhibitors here obtained recently against the law which demands from 30 to 50 per cent of playing time for Mexican pictures, was made partially permanent last week and exhibitors hail this as a great victory. The judge held that the enforced Mexican picture playing phase of the law is "contrary to the letter and the spirit of the Mexican Constitution" in that it deprives the public of the privilege of seeing foreign productions and deprives exhibitors of the right to choose the pictures which they think will attract the most patrons.

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The National Cinematographic Workers Union is holding an emergency meeting here December 10 to 12 to adopt means for combating what it calls unfair competition to established theatres by persons showing 16mm films. The union will further discuss competition of television for pictures, monopoly in the Mexican industry and the Supreme Court's recent ruling that production and distribution are not industries but businesses.

STIC will also amend its statutes so that it can endorse measures adopted at the recent national meeting here of the Confederation of Mexican Labor, among them one to campaign for legislation that will establish a uniform minimum daily wage of $1.15 throughout Mexico, a new high for this country.

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Local exhibitors are worried by reports that the Municipal Government will soon increase by two per cent the tax on their gross, which now stands at 16 per cent. Exhibitors complain that the tax increase will work a hardship on them because their operating costs are already too high for profitable operation.

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Four more television stations are scheduled to open in Mexico in 1952, one each in Guanajuato City, to cover the middle west, the port of Vera Cruz for the central southeast, Guadalajara for the far west and Monterrey for the northeast. The stations will be associated with the Emilio Azcarraga Syndicate, operator of one station in Mexico City.

SALUTE AIDS ROGERS HOSPITAL



This is the Will Rogers Memorial Hospital at Saranac Lake, N. Y., as it appears today. In support of this noted institution, the annual Christmas Salute conducted by Variety International, which administers the hospital, this week became an intensive pre-holiday activity as the film industry, from coast to cost, went all out to make the campaign a rousing success. The hospital, for tuberculosis sufferers, is maintained by the Variety Club for the exclusive use of all those affiliated with the industry in any way, and their families. One feature of the institution is that all treatment and accommodation is free, the financial support coming from the Christmas Salute and general contributions. The campaign headquarters in New York has issued an informative brochure, containing the names of the various committees as well as suggestions for promoting the Christmas Salute to the greatest degree.

Acquires 2 Romulus Films

Souvaine Selective pictures has acquired the Western Hemisphere distribution rights to two Romulus Pictures productions, "Treasure Hunt," starring Martita Hunt, for release in January, and "The Innocents Abroad," starring Margaret Rutherford, for release in April.

CBS TV Network to Carry Disney Christmas Show

The entire CBS television network and many affiliated outlets will carry the one-hour "Walt Disney Christmas Show" December 25, insuring for it one of the largest audiences ever reached by television. Sponsored by Johnson & Johnson, manufacturers of surgical dressings and baby products, the program will feature live actors as well as scenes from Disney cartoon productions, chief among which will be a short preview of "Peter Pan," forthcoming all-cartoon feature.

Mary McCall Wins SWG Elections

HOLLYWOOD: Mary McCall this week was named president of the Screen Writers Guild in a hotly contested annual election. She defeated incumbent Karl Tunberg by a vote of 263 to 194. At the same time Richard Murphy was elected first vice-president; Richard Breen, second vice-president; Howard J. Green, secretary; Wells Root, treasurer. Elected to the board for two-year terms were Ivan Goff, Robert Pirosh, Robert Carson, John Monks, Jr., Everett Freeman, Barry Shipman, Dorothy Hughes and Harold Green.

REICH DEBATES SCREEN CRISIS

by VOLKMAR ZUEHLSDORFF
in Berlin

The protracted crisis in German production has brought about another debate in the Federal Diet, with strong criticism directed against Allied occupation policies believed here largely responsible for the plight of this branch of German industry.

Under the label of decartelization, a mushroom growth of many small companies was encouraged, most of them financially too insecure for intelligent planning and none of them a match for powerful foreign competition. The assets of the former UFA company, parts of which might serve as a nucleus for a new company on a sounder basis, are still not released by the Allies. With rare unanimity, speakers of all parties demand their release into German hands.

Several of the UFA properties have been put on the block. A group of former UFA owners reportedly has been trying to regain control of the UFA properties, once the ace propaganda medium of the German Government.

"We simply cannot comprehend why the High Commission refuses to hand back this UFA property to the German economy," stated Dr. Rudolf Vogel, chairman of the Diet's Motion Picture Committee. The demonstration given here by the Allies was apt to discredit the very idea of democracy, he said. He called the grimly unyielding attitude of the Allies "almost a tragedy."

Another German speaker called the Allied's policy "a grave injury to the German motion picture industry." Prospective buyers of UFA facilities already have warned that the legality of such acquisitions may be contested in due time.

FRANCE

by HENRY KAHN
in Paris

Hopes for a French-British agreement, similar to the one in effect between France and Italy, may be arranged and in operation in 1952, Weill Lorac of the French Cinema Confederation has told the Herald's Paris Bureau.

He said that following the breakdown of talks between the Confederation and the Communist-dominated Federation des Spectacles, the Confederation had drawn up a plan which, it hoped, would save the French cinema. He admitted the industry was in a very bad way and that a number of films already started were held up through lack of funds.

The plan was considered by various branches of the industry, including the technicians, and as soon as decisions were taken the plan would be published, he disclosed.

Meanwhile, he said, no country was self-sufficient in motion pictures, and he saw no reason why the arrangement with Italy should not be repeated with Great Britain.

"I cannot imagine such an agreement working with the United States," he said, "but it should not be too difficult to come to some such agreement—or a similar one—with the British."

M. Lorac said he understood there were difficulties in the way of such an agreement. He realized that acts of Parliament may be necessary, but said he knew there was a section of the British industry which was very interested in bringing the two countries closer together. He said he hoped there would be a meeting between the French and British in December.

Referring to statements in the U. S. that the Franco-U. S. talks had proceeded smoothly and that progress had been made toward a settlement, M. Lorac said there had been no real progress and personally he was not sure that a settlement would be easy.

He emphasized that recent talks in France, on the way in which the MPAA Advisory organization could help the French had made no impression whatever. There is little doubt that the French still dream of an arrangement with the U. S. along the same lines as the American-Italian agreement.

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The Americans are accused by some French elements of having caused the closing of France studio. It will be recalled that this studio decided to close because there is not sufficient work. Protest meetings were held as the closures resulted in many studio technicians being thrown out of work.

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Figures issued by the Cinema Center show another nose dive in attendance for the second half of last year. Local houses suffered a drop from 28,707,000 in the first half of 1951 to 25,466,000 for the second six months in the Paris region. First run theatres also had a decline.

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The decision of British producers to make their exteriors in Switzerland and Monaco instead of France, is likely to result in sharp French reaction. French union officials say the British will find production in Switzerland far more expensive than in France and they hinted that the French would take steps to bring Monaco into line.

AUSTRIA

Vienna Bureau

In line with an exchange program concluded between the Austrian and German governments for 1951-52, 13 Austrian motion pictures will be admitted for exhibition in Germany while 93 German films will be shown in Austria. In all, 13 pictures derived from co-production are to be exhibited in both countries. It is expected that this ratio will result in approximately equal returns for the respective producers.

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Turhan Bay and Miss Dickens have founded a new company, called Transglob, in Vienna, and will produce features with Austrian background for the American market. The first project will be based on a story about the famous Hotel Sacher in Vienna.

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The first Austrian color pictures, "Voices of Spring," has been completed. It is a Dillenz Film production in Graevert color. The Vienna Boys Choir has a part in it. Paul Hoerbiger, Hans Jaray and Senta Wengraf are in the cast, with Hans Thimig directing.

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The Vienna critic of the Catholic motion picture review, *Filmschau,* Mrs. Haala, has been sued by a theatre for damages because in her review she said the print was in poor condition. The theatre maintains this has caused a drop in business. The exhibitor is supported by the association of theatres and distributors, who claim that it is not the reviewer's function to criticize technical details. The Austrian press association opposes the suit on the ground that it constitutes a threat to freedom of expression.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

For the first time in many years the monopoly on first run exhibition held here by Lococo and Cinematografica Central circuits was broken recently when three U. S. distributors—RKO Radio, United Artists and Eagle Lion—established a new group of first run and neighborhood houses.

This is the result of the new distributing conditions in Argentina. The market is overflowing with product, now that the ban on Hollywood films has been lifted. Only a short time ago, U. S. distributors could ask and get any rentals from exhibitors. Now, the latter are in a position to pick and choose and pay only minimum rentals.

U. S. companies are faced with the problem of putting a combined number of 450 features into release, all productions which had been kept off Argentine screens since the start of the ban. Local circuits, even though they have increased the number of first runs, still must satisfy the film protection law which guarantees the native production considerable playing time and, too, they must maintain contact with local distributors of European product.

Further to be considered is the fact that business here is bullish right now, with money plentiful and admission prices frozen, a circumstance which encourages holdovers and further diminishes releasing possibilities.

For all these reasons, RKO, UA and Eagle Lion—the latter two haven't merged here yet—took matters into their own hands and created the new circuit which includes about 40 houses in Buenos Aires alone. They are now able to get a quicker turnover and obtain adequate rentals.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

On Prognostications of the Future in the Industry

WHEN Larry Woodin, of the Arcadia and Bache theatres, Wellsboro, Pa., was a Round Table visitor, a year or more ago, he argued for direct, exclusive, closed-circuit, short-wave frequencies for the transmission of television programs to theatres, and told us why. Larry was all for a campaign to demand and obtain these wave-lengths, from the Federal Communications Commission.

Frankly, the idea seemed a long ways around the corner, and perhaps, so indefinitely in the future that it didn't interest or alarm us. But the shape of things to come is growing more apparent in the development of television technique and equipment. Spyros Skouras, president of 20th Century-Fox Film Corporation, says with regard to his investment in the Swiss Eidophor television system, that it may end the future for musical films in theatres, because every motion picture program will consist of half-film, half-television, with the television including musical production direct from Hollywood stages. It might also mean the end of double-bills.

There are others who say that direct theatre television could mean the end of film, and of film exchanges, thus completely changing the present method of distribution. Programs would come to the theatre via the air waves and not by Railway Express. There would be a uniformity of program material, across the board, at the same time, but a great variety of material, for choice. Theatres may have one attraction at 2 p. m. and another at 8 p.m., and all theatres may get the same entertainment programs simultaneously.

Audiences would come to theatres to see the new theatre television, and pay admission prices for reserved seats. Installations may be expensive, and the effect on television in homes, as it is today, would be the difference between 16-millimeter "home movies" and standard theatre projection. But don't try to hold your breath until it happens. It may be quite a while yet. Follow your trade papers for developments of the future.

JUST TO REMIND YOU

Another month to go, in the fourth quarter for the Quigley Awards, and the year will be ended. And on December 31st comes the deadline beyond which no entries can be made for the top honors of the year, the Grand Awards for 1951.

We make this mention so that those who are working hard on "Movietime, U.S.A.," may get their campaigns under the wire—and others who haven't yet made their entries in the last quarter, may do so, with proper credit, for both the quarterly and the annual honors. Some of our busiest bees are busier than ever, but there are some from whom we scarcely hear a buzz.

Showmanship has had a lift, in the past year, with COMPO and Movietime injecting new life into old situations. Some who have been coasting for too long a time are getting out to push, with consequently improved speed and greater profits. Generally, it's an uptrend, and better business proves it. We've always known that if we go out and work, we will get results.

Another trend is more dangerous, and that is too much dependence on help from on high. Only a limited few can get help from home offices or field exploiteers and therefore all the rest of us are on our own. Don't expect the job of "pre-selling" to do your job of selling, at the point of sale.

J. P. Harrison, manager of the Campus theatre in the college town of Denton, Texas, has 100 college boys raising typically Parisian pointed goatees, as promotion for "An American In Paris"—which is dramatizing and personalizing exploitation in his usual vigorous fashion. He offers $10 as a cash prize for the best beard, but every contender who can show a whisker can crash the gate at the opening night, for valuable word-of-mouth advertising. And the stunt will make talk, over the period of time that it takes to raise a beard.

In 1949, the nation experienced its worst polio epidemic in history; we thought it a passing phase, an unusual phenomenon. The year 1950 saw continued polio on an increased scale, but we still labeled the figures "unusual."

However, in 1951, as new polio cases near the 28,500 mark, we realize the "unusual" has become the usual. We seem to be faced with an annual average of 30,000 cases, in contrast to the eleven thousand per year previously considered "normal." So we renew our plea to theatre managers to plan now for the new "March of Dimes."

The National Foundation for Infantile Paralysis will go $5,000,000 in debt this year; as a result it will have to conduct a month-long 1952 drive for funds, instead of the usual two weeks' campaign. The drive dates are January 2nd to 31st, inclusive, and every theatre will observe them. For theatres, particularly, are the victims of infantile paralysis, in that it immediately affects the attendance of children.

Publishers' Weekly, in the trades, conducted an interesting survey of the real value of "special weeks" at the grass roots. We've long been skeptical of these promotions, mostly put on by advertising agencies for clients, or, worse yet, by a freelance press agent in search of a job. The survey confirms our belief that a majority of newspapers pay little mind to such promotions, and that too many are uninspired, or even unethical. The grass roots won't go for it; and some editors are vehement.

Somehow, we don't think this writes "finis" across the list of special weeks and days. It only means the exercise of a little more discretion and common sense in designating these weeks for national attention. Too many of them will kill the whole crop; too many that are too silly will stop progress forward for some that deserve your best attention. Let's face it; a majority of special weeks sell an idea, and we sure can use ideas in this business. —*Walter Brooks*



The Style Is British

For it's style all the while, in Britain. They're good showmen, able to meet problems in all sorts of situations, large and small—and always with good taste and good humor.

E. C. Carter, manager of the Odeon, Dagenham, used this clever ballyhoo for "The Law and the Lady."



Royal premiere of "The Lady and the Lamp" at the Warner theatre thrilled the heart of London.





Sam Springfield paraded an English-style "Show Boat" for the Palace cinema, Eltham.

Frank Spencer, manager of the Regal cinema, Wembley, displayed a colossal figure of "Captain Horatio Hornblower" over his marquee.



R. S. Brand had convincing Roman gladiators and Christion martyr facing a cardboard lion as his ballyhoo for "Fabiola" at the Ritz cinema, Southend-on-Sea, Essex.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SHORT GRASS: Rod Cameron, Cathy Downs—A nice little western that did good box office at a reasonable rental. Played Thursday, Friday, September 13, 14.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Columbia

FLYING MISSILE, THE: Glenn Ford, Viveca Lindfors—A very good picture with a good story. It is different and was well liked. Small town average business. Played Friday, Saturday, November 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colo.

HE'S A COCKEYED WONDER: Mickey Rooney, Terry Moore—A good Rooney picture, but far from his best. Business was fair. Small town and rural patronage. Played Wednesday, Thursday, November 14, 15.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

WOMAN OF DISTINCTION, A: Rosalind Russell, Ray Milland—This was a good comedy and pleased everybody who attended. Columbia's price was too high—consequently we didn't make any big profits. Played Wednesday, Thursday, November 14, 15.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B., Canada.

Metro-Goldwyn-Mayer

DIAL 1119: Marshall Thompson, Virginia Field—Business below normal. No compensation for running this one. Patrons who saw it said it was a better picture than they expected—MGM slipped on their trailer for this one! Played Saturday, November 10.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

GO FOR BROKE: Van Johnson, Walter Anderson—This one brought out better than average crowds on both days. Had some change left after rental and expenses were paid. War pictures do well here as a rule, and this is a good one. Played Monday, Tuesday, September 24, 25.—Adaline H. Gawthrop, Linda Drive-In, Palatka, Fla.

GROUNDS FOR MARRIAGE: Van Johnson, Kathryn Grayson—An excellent motion picture that did far below normal business here and put us far into the red. We were forced to play this picture some six months behind our competition which is only eleven miles away. Played Sunday, November 4.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

HOME TOWN STORY, THE: Donald Crisp, Marjorie Reynolds—This lecture would be excellent in a high school assembly, but for entertainment in a theatre, well, there just isn't any. Business very poor. Played Wednesday, Thursday, Friday, Saturday, October 3, 4, 5, 6.—Dale Lee, Dream Theatre, Coeur d'Alene, Idaho.

MAGNIFICENT YANKEE, THE: Louis Calhern, Ann Harding—One of the best of the best! Louis Calhern and Ann Harding should get special awards for their performances. Metro made a picture I am proud to run here. As with many of the really worthwhile pictures, we did very poor business. Doubled with "I Was a Communist for the FBI," and for some reason I cannot explain, we were very much below average. Incidentally, Metro's sound recording is getting better and better—a pleasure to listen to their music recording. Played Tuesday, Wednesday, November 6, 7.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Monogram

MODERN MARRIAGE, A: Reed Hadley, Margaret Field, Robert Clarke—This is a swell feature with great exploitation possibilities. It's no epic, but it pleased the customers. Used it with a reissue with big stars and the patrons made more comments on this, especially the ladies. Played Wednesday, Thursday, Friday, Saturday, October 17, 18, 19, 20.—Dale Lee, Dream Theatre, Coeur d'Alene, Idaho.

VICIOUS YEARS, THE: Tommy Cook, Gar Moore—Good little picture that seemed to please. Played Sunday, Monday, Tuesday, October 28, 29, 30.—Dale Lee, Dream Theatre, Coeur d'Alene, Idaho.

Paramount

BIG CARNIVAL, THE: Kirk Douglas, Jan Sterling—O. K. picture but did poor business. Have never done much business with a Kirk Douglas picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAST OUTPOST, THE: Ronald Reagan, Rhonda Fleming—Very good. Played on Saturday to below average business. My people are tiring of these Civil War westerns—too many. Played Saturday, November 3.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LEMON DROP KID, THE: Bob Hope, Marilyn Maxwell—Just an average Sunday and dropped off badly Monday. Barely broke even on the two days. Personally I can't stand Bob Hope, and I guess some of the customers must agree with me. Played Monday, Tuesday, September 17, 18.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

SAMSON AND DELILAH: Hedy Lamarr, Victor Mature, George Sanders—Here's excellent entertainment for any situation. No better story material can be found than in the Holy Bible, and I can imagine that many more pictures will be derived from this source. However, I hope no producer misinterprets these sacred writings in motion pictures. Played Sunday, Monday, November 4, 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WARPATH: Edmond O'Brien, Dean Jagger—This seemed to be a pretty good super Technicolor Indian picture. I don't feel so happy about it because it did very poor business and Paramount's terms were fantastic. The picture was not worth percentage in my estimation, nor the high guarantee I paid for it. Worth playing if it can be bought right. Played Sunday, Monday, November 11, 12.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Frankly speaking, this is Walt Disney's poorest movie. Not only did it fail completely at the box office, but it failed to please those who did come. The kids came in great unmbers, but didn't have much to say on the way out. The adults stayed away, and what few came told me in no uncertain terms that they didn't like it. RKO has to do right by me before I buy their new product. Played Sunday, Monday, November 4, 5.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

BLUE VEIL, THE: Jane Wyman, Charles Laughton—One of the best pictures we have ever shown. If Jane Wyman doesn't win the Academy Award for her excellent performance in this picture, it will fool me. It is pictures like this that will keep an exhibitor in business. Exhibitors play it—you can make money with it. Played Saturday, Sunday, Monday, November 17, 18, 19.—O. Fomby, Paula Theatre, Homer, La.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—For thrills and excitement, it was tops. Did good business on it, too. It's bound to be good when you have John Wayne in it. He is very well liked here. Small town and rural patronage. Played Sunday, Monday, Tuesday, November 11, 12, 13.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

LAW OF THE BADLANDS: Tim Holt, Joan Dixon—A little below average Tim Holt western, but it brought in good business. Played Friday, Saturday, November 2, 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

MYSTERIOUS DESPERADO, THE: Tim Holt, Richard Martin—Very good Holt western that I doubled with "Highway 301" to 115% business. The action fans like this series, and personally Tim Holt is one of my favorite action stars. However, in order to get 'em in, I always have to use a strong co-feature. On this one I had a little fellow dress in his cowboy suit, put a mask over his face and tacked a sign on his chest saying, "I'm 'The Mysterious Desperado'." Played Friday, Saturday, November 9, 10.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

WHERE DANGER LIVES: Robert Mitchum, Faith Domergue—I would have been better off if I hadn't bought RKO this year. On this one I lost the $5.00 I made on "Three Secrets." This gal Domergue can act and she's better than Jane Russell, but even with Mitchum as a partner and an interesting, fast-moving story, she didn't bring 'em in. No comments at all and business was a puny 75%. Played Wednesday, Thursday, November 7, 8.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Republic

JUNGLE STAMPEDE: George Breakston, Yorke Coplen—Very good, very real, very interesting, with thrills for the adults and children.—Played Friday, Saturday, November 9, 10.—Francis Gill, Paonia Theatre, Paonia, Colo.

LOST PLANET AIRMEN: Tistram Coffin, Mae Clarke—This was originally released as a serial and was cut down to a sixty minute feature. The thought of this running for 15 chapters is really sickening, as it was definitely the worst thing I've ever seen on the screen. Even the kids walked out. Played Wednesday, Thursday, Friday, Saturday, October 24, 25, 26, 27.—Dale Lee, Dream Theatre, Coeur d'Alene, Idaho.

NORTH OF THE GREAT DIVIDE: Roy Rogers, Penny Edwards—Thanks to Roy for another good western in color. Each of his westerns are slightly different from the rest and it seems that each one of them has some good story material in it. This one deals with the salmon industry. Extra good business. Played Friday, Saturday, November 9, 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

ANNE OF THE INDIES: Jean Peters, Louis Jourdan—My folks seemed to enjoy this picture. Good color, cast, etc. Played Monday, Tuesday, November 5, 6.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CALL ME MISTER: Betty Grable, Dan Dailey—This is just another good picture in Technicolor. The acting is good, but nothing extra. Average business for small town. Played Sunday, Monday, Tuesday, November 11, 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

FOLLOW THE SUN: Anne Baxter, Glenn Ford—Here is a dandy picture! We did above average busi-

(Continued on following page)

(*Continued from preceding page*)
ness on it and ended up slightly in the red. Too many people in our area saw it when it played another house only eleven miles away. Small town situation, rural community. Played Sunday, November 11.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

I'LL GET BY: William Lundigan, June Haver—We played this for a midnight show and really packed them in. It's a very good musical comedy that should do well in any situation. Played Sunday, November 11.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B., Canada.

MAN WHO CHEATED HIMSELF, THE: Lee J. Cobb, Jane Wyatt—National Screen's trailer killed this one here. It is a good mid-week picture if handled right. We did below average business on it and lost money. Played Wednesday, November 7.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—A good musical. Played Saturday, Monday, Tuesday, November 10, 12, 13.—Samuel McBride, State Theatre, Wilkinsburg, Penna.

United Artists

DAVY CROCKETT, INDIAN SCOUT: George Montgomery, Ellen Drew—A top-flight historical western with plenty of action and spectacle. Good for any action house on the weekend. I paid a little too much for this, but it drew average business and pleased the western fans. Lots of Indians and shooting and an interesting story. Played Friday, Saturday, November 16, 17.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

KANGAROO KID: Jock O'Mahoney, Veda Borg—Fair western, made in Australia.—S. T. Jackson, Jackson Theatre, Flomaton, Fla.

Universal International

ABBOTT AND COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—Yes, Universal has the product. I did about 105% on this one and it pleased all. A new angle, and they howled at the little fat guy as much as ever. It seems, though, that this team is losing some of its punch. Last year I did on an average of 30% extra business, and now some of their fans are staying away. Even so, I still say that this is a good money-making series. Played Sunday, Monday, November 11, 12.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

FAMILY HONEYMOON: Claudette Colbert, Fred MacMurray—An "oldie" that did above average business here and showed a mid-week run profit, which is something for this small town situation at this time of the year. It's a picture the whole family will certainly enjoy. Played Wednesday, November 14.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—For a laugh, one of the best. Played Saturday, Monday, Tuesday, October 13, 15, 16.—Samuel McBride, State Theatre, Wilkinsburg, Penna.

LITTLE EGYPT: Mark Stevens, Rhonda Fleming—In Technicolor. I can't say much for this, but it seemed as though Rhonda wiggled quite a few customers inside with her so-called Cafe Fez dance. It couldn't have been the picture that drew them in. Played Wednesday, November 7.—Pat Fleming, Gail Theatre, Round Pond, Ark.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—I did about 150% business on this for the midweek change, but that wasn't enough. Like most theatres, my mid-week doesn't amount to much, and while it was nice to fill some empty seats and to hear the pleased laughter, it would have been nicer to do better business. I'm not complaining though—it did boost my mid-week gross, and there is no doubt that it pleased everyone who came. Flayed Tuesday, Wednesday, Thursday, November 13, 14, 15.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

MEXICAN HAYRIDE: Bud Abbott, Lou Costello—One of the best of Abbott & Costello's that drew nearly full house capacity and showed us a nice profit. The audience really enjoyed it from start to finish. We need more pictures like this for our small town situation in rural areas. By all means play it. It is certainly good for re-run if the time element isn't too short. Played Saturday, November 17th.—Myron E. Kluge, Bainbow Theatre, Platte Center, Nebr.

PRINCE WHO WAS A THIEF, THE: Beautiful, entertaining, well acted—action suspense comedy. We played it a little late. All shows should be played before the public feels they are reissues. Business average. Could be built up. Played Thursday, Friday, October 25, 26.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

TOMAHAWK: Van Heflin, Yvonne De Carlo—Very interesting Indian picture in beautiful Technicolor. I recommend it for any town, large or small. Contains enough action to please any action house. Everyone here was satisfied. Played Sunday, November 11.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

FORT WORTH: Randolph Scott, David Brian—A very good action picture. Played to good business. Randolph Scott means box office to most any small town theatre. Color good, print good. Need business? Then play it. Played Thursday, Friday, November 15, 16.—Howard McGill, Brundidge Theatre, Brundidge, Ala.

HIGHWAY 301: Steven Cochran, Virginia Grey—Warners really came through with a good one this time! The trailer is fine and sells the show, and I did what I could on the side. The result was 115% business for the change, and wonderful comments from the patrons and organizations. I sold it as a "Crime doesn't pay" show, and for me, crime paid off! The first night half of the police force saw it in uniform, and the other half the second night! Played Friday, Saturday, November 9, 10.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

I WAS A COMMUNIST FOR THE F.B.I.: Frank Lovejoy, Dorothy Hart—This is a very good action-suspense picture that pleased both customers and box office. Frank Lovejoy, as an undercover agent, does a splendid job, and when even his own son and family turn on him for his supposed affiliation with the Communists, it really tugs at your heart. Played Tuesday, Wednesday, September 11, 12.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

I WAS A COMMUNIST FOR THE F.B.I.: Frank Lovejoy, Dorothy Hart—While I was counting on this to bring in a crowd, I was sadly disappointed. No fault of the picture—but no business. Well done, and every American should see it. Doubled it with "Magnificent Yankee." Played Tuesday, Wednesday, November 6, 7.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

MONTANA: Errol Flynn, Alexis Smith—A good picture for my territory—lots of action and good color. We always do well on a western in color. Small town and rural patronage. Played Friday, Saturday, November 2, 3.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

ON MOONLIGHT BAY: Doris Day, Gordon MacRae—An excellent color musical. Played it in a blizzard. A great picture for any audience and any community.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—This is an old reissue. Not a bad picture, though a bit dated by the fancy automobiles and styles of some fifteen years ago. Folks seemed to like it, though I wasn't too enthused—but who am I? Good business. Played Friday, Saturday, November 9, 10.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

TEA FOR TWO: Doris Day, Gordon MacRae—We had an outstanding campaign on this and feel it paid off. We had great crowds both days in the face of stiff competition from our local college, which had a drama festival on at the time. Played Monday, Tuesday, November 5, 6.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B., Canada.

THREE SECRETS: Eleanor Parker, Patricia Neal—Very definitely a woman's picture and it pleased all the adults. Nothing for the kids, but good mid-week entertainment. It broke even, plus a $5.00 profit, which was more than I expected from this one-day run, and the women tearfully thanked me for showing it. Played Tuesday, November 6.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

VIRGINIA CITY: Errol Flynn, Humphrey Bogart—Very good reissue. Played Sunday, November 4.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Shorts

Columbia

GRIZZLY GOLFER: Mr. Magoo—This is another "McGoo" cartoon, and for some strange reason they don't get the laughs they deserve. It's a totally different series, and I welcome them. Columbia cartoons have improved greatly, and I suggest you try them out.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

SHE TOOK A POWDER: All Star Comedy—I've said it before and I'll say it again—when you want to book a two-reel comedy to help build up a program, better try Columbia. The shorts in this series are real slapstick, and everyone gets to laugh. This one was as good as any.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

SNITCH IN TIME, A: Stooge Comedy—I believe this one brought out more laughs than any Stooge comedy I've played.—Pat Fleming, Gail Theatre, Round Pond, Ark.

VILLAGE BARN: Calvacade of Broadway—Very good one-reeler. Used on Saturday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO-Radio

BASKETBALL HEADLINES OF 1951: Sports Headliners—This appeals to more than just the basketball fan. The playing is spectacular, winding up with the Harlem Globetrotters, who are real wizards at the game. Well received.—Curtis B. Willard, Victory Thearte, Loxley, Ala.

Twentieth Century-Fox

MAGNETIC TIDE, THE: Documentary—Nice color and well produced, but unfortunately it had little or no interest here. I compliment the fine motives for making this picture, but in the average small town it is of no use, being the story of the new Jewish state of Palestine.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Warner Bros.

BALLOT BOX BUNNY: Bugs Bunny Special—I played this during election week, and what a howl! Several of the local politicians happened to be present, and they laughed the loudest. Warners are my choice for the top cartoon honors, and they have my compliments.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.



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The Hollywood Scene

Technicolor's Price Cut Gives Hollywood a Lift

by WILLIAM R. WEAVER
Hollywood Editor

The announcement of a price-reduction by Technicolor Corporation at this point on a calendar lashed by mounting waves of cost-increases brought more than monetary relief to production executives squeezed between Exhibition's clamor for an all-color screen and Labor's demands for higher wage schedules. It reminded them that Technology is still functioning as always in the interests of an art and industry which it has rescued before and, perhaps quite as unexpectedly, may again.

It was in the nature of a small but real fulfillment of the prevalent trade-wish for some discovery or invention capable of dispelling the economic cloudbank, and it raised the possibility that, if the Technicolor engineers could come up with this surprising achievement, they or others may be on the point of disclosing greater ones.

Tape System Viewed as Sharply Reducing Cost

As a matter of fact, and although it was not on the agenda of the news conference at which Dr. Herbert T. Kalmus, Technicolor president, announced the price reduction, there is food for the trade-wishers in a revelation that came out in response to reportorial questioning. Dr. Kalmus disclosed that his engineers were working on a magnetic-tape process which, if they are successful, will make it possible to record image and sound simultaneously on tape, as readily as sound is now recorded, which, he said, without speculating as to extent, "would greatly reduce costs all along the line."

See Long Period Before Practicable Process

Recent estimates from other quarters have placed the savings in recording costs obtainable by such a process as high as 90 per cent. Half of that would make a tremendous difference in production costs. Dr. Kalmus indicated, however, his belief that it might be five years before a commercially practicable process of this kind were to be perfected.

The Technicolor price reduction, speaking only of release prints for the present purpose, is from 5.48 cents to 5.33 cents per foot. This figures out, on the basis of the 1951 volume, as a saving to the industry of about $775,000 per year. To an industry that's long despaired of seeing the price of anything move in any direction but upward this is a figure to be posted in big black ink numerals.

Eight Pictures Started

During the week in which Dr. Kalmus chose to release his good news three pictures with "Color by Technicolor" were placed in production. And, for what may be a record in its own right, all were credited to one producer, Universal-International's Leonard Goldstein.

"Untamed," directed by Hugo Fregonese, has Shelley Winters, Joseph Cotten and Scott Brady in the cast.

"Claim Jumpers," which Don Siegel is directing, presents Audie Murphy, Faith Domergue and Stephen McNally.

"Scarlet Angel," directed by Sidney Salkow, is headlined by Yvonne DeCarlo and Rock Hudson.

MGM's Nicholas Nayfack started "Glory Alley," directed by Richard Walsh, with Leslie Caron, Gilbert Roland, Ralph Meeker and others.

Andre Hakim launched "Gift of the Magi" for 20th-Fox, to be composed of five O'Henry short stories shot in sequence, with Jeanne Crain, Farley Granger and Richard Hylton.

Chaplin Begins Work on New Film, "Limelight"

Charles Chaplin began producing, directing and acting in "Limelight," with Sydney Chaplin, Jr., and Claire Boom among the principals.

Co-producers Anthony Veiller and Donald Hyde rolled "Red Planet," for United Artists release, with Andrea King, Peter Graves and Orley Lindgren.

Intercontinental Pictures, Inc., started "Stolen Face," with Anthony Hinds producing and Terrence Fisher directing, which co-stars Paul Henried and Lizabeth Scott. It's for Lippert release.

Acquires Foreign Rights

Exclusive foreign representation rights to the new sound version of "Birth of a Nation" have been acquired by David Gould, foreign sales executive, from H. E. Aitken, who controls the world copyright.

THIS WEEK IN PRODUCTION:

STARTED (8)

INDEPENDENT
Red Planet (Melaby Pic. Inc.—U. A. release)
Stolen Face (Intercontinental Pic. Prod.—Lippert release)
Limelight (Chaplin Prod.)

MGM
Glory Alley

20TH CENTURY-FOX
Gift of the Magi

UNIVERSAL-INT'L
Scarlet Angel (Technicolor)
Claim Jumpers (Technicolor)
Untamed (Technicolor)

FINISHED (8)

COLUMBIA
Apache Country (Gene Autry Prod.)

MONOGRAM
Man from Black Hills
Waco (in sepia)

REPUBLIC
Border Saddlemates

RKO RADIO
The Big Sky (Winchester Pic.)
Androcles and the Lion

UNIVERSAL-INT'L
Ma and Pa Kettle Go to Paris
Hear No Evil

SHOOTING (22)

INDEPENDENT
And Now Tomorrow (Westminster Prod.)
Monsoon (Film Group, Inc., Prod.; Bombay—color)

MGM
The Girl in White
Lovely to Look at (Technicolor)
The Merry Widow (Technicolor)
Scaramouche (Technicolor)

PARAMOUNT
Famous (Technicolor)

REPUBLIC
Bal Tabarin (Paris)

RKO RADIO
Clash by Night (Wald-Krasna Prod.)
The Korean Story

20TH CENTURY-FOX
Cry of the Swamp (Technicolor)
Deadline . . . U. S. A.
Outcasts of Poker Flat
Diplomatic Courier
Way of a Gaucho (Technicolor)
The Girl Next Door (Technicolor)

UNIVERSAL-INT'L
Red Ball Express

WARNER BROS.
Mara Maru
She's Working Her Way Through College
This Woman Is Dangerous
You Can't Stop the Marines (United States Pic.)
Crimson Pirate (Technicolor)

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,322 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	6	23	2	–	–
Alice in Wonderland (RKO Radio)	–	12	35	24	17
Along the Great Divide (W.B.)	1	9	31	20	5
†An American in Paris (MGM)	–	4	–	–	–
Angels in the Outfield (MGM)	–	9	31	20	2
Anne of the Indies (20th-Fox)	–	–	2	4	3
Apache Drums (U.I.)	–	13	38	12	2
As Young As You Feel (20th-Fox)	–	–	8	25	17
Bannerline (MGM)	–	–	–	–	5
Behave Yourself (RKO Radio)	–	–	2	2	4
Best of the Badmen (RKO Radio)	–	9	32	30	10
Big Carnival, The (formerly Ace in the Hole) (Para.)	–	3	14	25	35
†Blue Veil, The (RKO Radio)	–	6	–	–	–
Captain Horatio Hornblower (W.B.)	17	23	25	10	4
Cattle Drive (U.I.)	10	5	9	13	7
†Close to My Heart (W.B.)	–	1	–	2	3
Come Fill the Cup (W.B.)	–	–	4	4	7
Comin' Round the Mountain (U.I)	13	7	26	15	–
Crosswinds (Para.)	–	3	4	4	–
Cyrano de Bergerac (U.A.)	16	11	7	6	2
Darling How Could You! (Para.)	–	–	–	2	6
David and Bathsheba (20th-Fox)	39	13	3	1	–
Day the Earth Stood Still, The (20th-Fox)	–	11	16	20	3
Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	3	16	8	2	1
Disc Jockey (A.A.)	–	–	–	1	6
†Drums in the Deep South (RKO Radio)	–	–	–	3	1
*Excuse My Dust (MGM)	1	17	58	22	1
*Fabiola (U.A.)	–	6	6	10	4
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	7	23	14	11	–
Force of Arms (W.B.)	–	3	20	20	5
Fort Worth (W.B.)	10	33	35	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	34	8	6	1
Frogmen, The (20th-Fox)	21	13	59	21	5
Golden Horde, The (U.I.)	–	3	10	9	5
Guy Who Came Back, The (20th-Fox)	–	–	7	31	6
Happy Go Lovely (RKO Radio)	–	1	18	16	3
Hard, Fast and Beautiful (RKO Radio)	–	2	2	17	11
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	12	26	22	5	18
His Kind of Woman (RKO Radio)	4	8	7	13	–
Hollywood Story (U.I.)	–	–	4	2	2
House on Telegraph Hill, The (20th-Fox)	–	–	4	15	6
Hurricane Island (Col.)	–	1	3	5	2
Inside the Walls of Folsom Prison (W.B.)	–	7	8	19	5
Iron Man, The (U.I.)	1	5	3	13	1
Jim Thorpe—All American (W.B.)	–	2	22	26	7
Kind Lady (MGM)	–	–	8	5	12
Lady from Texas, The (U.I.)	–	–	4	2	1
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
†Let's Make It Legal (20th-Fox)	–	–	2	7	1
*Little Big Horn (Lippert)	–	4	9	4	5
Little Egypt (U.I.)	1	4	16	6	1
*Lorna Doone (Col.)	–	6	20	9	3
Lost Continent (Lippert)	–	1	2	1	1
Love Nest (20th-Fox)	–	–	5	5	5
Mark of the Renegade (U.I.)	–	–	5	10	2
Mask of the Avenger (Col.)	–	1	7	1	9
Meet Me After the Show (20th-Fox)	3	23	43	10	1
Millionaire for Christy, A (20th-Fox)	–	4	7	24	9
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	29	29	9
Mr. Imperium (MGM)	–	–	1	5	8
Mob, The (Col.)	–	4	4	12	1
Never Trust a Gambler (Col.)	–	–	–	1	3
Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	–	4	10	13
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	47	66	13	10	1
On the Loose (RKO Radio)	–	3	–	3	–
Painting the Clouds With Sunshine (W.B.)	–	12	20	16	1
Passage West (Para.)	9	2	36	18	16
Peking Express (Para.)	1	4	6	13	16
People Against O'Hara (MGM)	–	3	8	28	13
People Will Talk (20th-Fox)	1	14	26	18	–
Pickup (Col.)	–	12	7	2	7
Place in the Sun, A (Para.)	7	10	2	–	–
Prince Who Was a Thief, The (U.I.)	1	10	31	26	–
Red Badge of Courage, The (MGM)	–	1	2	3	5
Rhubarb (Para.)	–	7	9	12	3
Rich, Young and Pretty (MGM)	2	30	54	26	2
Saturday's Hero (Col.)	–	8	8	10	4
Secret of Convict Lake, The (20th-Fox)	4	16	14	6	1
Showboat (MGM)	115	25	15	–	–
Sirocco (Col.)	–	11	9	10	20
*St. Benny the Dip (U.A.)	–	–	1	4	–
Strangers On a Train (W.B.)	3	38	30	26	7
Streetcar Named Desire, A (W.B.)	4	2	–	–	–
Strictly Dishonorable (MGM)	–	3	2	14	46
Strip, The (MGM)	–	–	10	20	3
†Submarine Command (Para.)	–	–	2	2	–
Sunny Side of the Street (Col.)	–	–	4	–	–
Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	3	5	12
†Tembo (RKO Radio)	4	–	–	–	–
Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	8	28	9	–	–
Texas Rangers (Col.)	1	7	14	4	7
That's My Boy (Para.)	44	31	17	6	–
Thunder On the Hill (U.I.)	–	1	6	3	6
Tomorrow is Another Day (W.B.)	–	–	5	1	4
Two Of a Kind (Col.)	–	–	6	14	5
Warpath (Para.)	–	2	44	15	6
†Well, The (U.A.)	–	3	1	1	1
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	–	2	2	6

QUIGLEY AWARDS CONTENDERS

FRANCIS AIELLO
Manos, Vandergrist, Pa.

L. B. BARRETT
Odeon, Bilston, Eng.

GEORGE BERNARD
Carlton, Norwich, Eng.

WALTER BLANCHARD
California
Pittsburg, Calif.

HUGH S. BORLAND
Louis, Chicago, Ill.

RUSSELL BOVIM
State, St. Louis, Mo.

NOEL BRIGGS
Lyric
Wellingbrough, Eng.

BILL BROWN
Majestic
Evansville, Ind.

JOHN BROWN
New Victoria
Edinburgh, Scotland

CLIFF R. BUECHEL
Mary Anderson
Louisville, Ky.

G. BURTON
Palace, Liverpool, Eng.

A. M. CAMILLO
Uptown
Milwaukee, Wis.

E. C. CARTER
Odeon, Dagenham, Eng.

TIFF COOK
Capitol, Toronto, Can.

TED DAVIDSON
Ohio, Lima, O.

C. A. DAWE
Capitol, Leith, Scotland

ELMER N. DE WITT
Valentine, Defiance, O.

J. DE BENEDETTO
Poli, Worcester, Mass.

WALTER DINGMAN
Warner
Beverly Hills, Cal.

JOHN A. DIXON
Regal
Chesterfield, Eng.

NORMAN DUNCAN
Strand, Vancouver, Can.

COLIN FARMAN
Dominion
Blackpool, Eng.

HENRI FOL
Agara
Brussels, Belgium

WILLIAM FREISE
Rivoli, La Cross, Wis.

ARNOLD GATES
Stillman, Cleveland, O.

FRANCIS GILL
Paonia, Paonia, Colo.

PAUL E. GLASE
Embassy, Reading, Pa.

ADAM G. GOELZ
Hippodrome
Baltimore, Md.

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

A. GRAY
Regal, Oxford, Eng.

SAM H. GREISMAN
Jefferson
Fort Wayne, Ind.

MEL HABER
Miracle
Coral Gables, Fla.

ARTHUR HALLOCK
Paramount
Baltimore, Md.

AL HANSEN
Atlantic, Atlantic, Ia.

FRANK HARPSTER
Ohio, Mansfield, O.

L. H. HOLMAN
Ritz, Hereford, Eng.

F. J. HYLAND
Rialto
Londonderry, N. Ireland

CHARLIE JONES
Dawn, Elma, Ia.

DALE LEE
Wilma
Cour d'Alene, Idaho

TOMMY LEE
Harris, Warren, O.

LARRY R. LEVY
Colonial, Reading, Pa.

FRED LIENHARDT
Glarus, Glarus, Wis.

JOHN P. LOWE
Garden
Greenfield, Mass.

FLO McDONALD
Interstate
Mercedes, Texas

FRANK MANENTE
Esquire, Toledo, O.

D. W. MELLOTT
Naylor
Washington, D. C.

JAMES W. MICHAELS
Mercury, Buffalo, N. Y.

RICHARD MILLER
Genesee, Buffalo, N. Y.

L. MITCHELL
Princess, Barnsley, Eng.

TED MUNSON
Hardee, Wauchula, Fla.

JIM O'LAUGHLIN
Port
Newburyport, Mass.

PEARCE PARKHURST
Drive-In
Lansing, Mich.

J. K. PEASE
Princess
Blackpool, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

KEN PRICKETT
Mid-West Drive-In
La Grange, Ill.

GERTRUDE L. REYNOLDS
Parma, Parma, O.

CARL ROGERS
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

A. J. SADLER
Savoy, Brighton, Eng.

W. S. SAMUELS
Lamar, Beaumont, Tex.

ALBERT SIDI
Regal
Levenshulme, Eng.

KENNETH SNIFFIN
President
Manchester, Ga.

S. L. SORKIN
Keith's, Syracuse, N. Y.

FRANK SPENCER
Regal, Wembly, Eng.

LESLIE STARKEY
Regal
Northampton, Eng.

KARL SUTHERLAND
Voncastle
Greencastle, Ind.

L. J. THOMPSON
State, Menominie, Wis.

BILL TRUDELL
Capitol, London, Can.

FRED TYLER
Palace, Banbury, Eng.

DALE TYSINGER
Shea, Ashtabula, O.

JOHN C. VLACHOS
Flatroc, Flat Rock, Mich.

LILY WATT
Odeon
Coatbridge, Scotland

J. H. WATTS
Watts, Osage, Iowa

DAVID B. WILLIAMS
Gaumont
New Cross, Eng.

G. WILLIAMS
Regent, Chatham, Eng.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

TOM WOLF
Dreamland
Herington, Kan.

T. C. WRIGHT
Paladium, Ripon, Eng.

Round Table

Contenders for the Quigley Awards are asked to note that in the current listing in this issue we have been compelled to omit some who have been previously listed in this quarter. Many Round Table members have several entries, and all are properly in the competition, whether or not there is room for multiple listing. British contenders will have a separate section in the contenders' list at the conclusion of the quarter, since there are too many to list at this time, although all have been acknowledged. . . . Also, numerous Round Table members who are entered in the 20th Century-Fox showmanship contest for "The Day the Earth Stood Still" will have their campaigns entered for the Quigley Awards in the first quarter of 1952, as soon as the judging is completed in the Fox contest. A chance is thus held out for double entry, if as and when desired. . . . PHIL KATZ, with the advertising department of Warner's theatres in Pittsburgh, sends a copy of a mimeographed brochure for the Christmas season, which is going out to 75 Warner's theatres in the Pittsburgh area. Phil is now assistant to Jack Kahn in the divisional management set-up, a nice promotion for an old Quigley Award winner. . . . ANDY SETTLE, manager of Warner's Capitol theatre, Springfield, Mass., sends a photo and tear sheet of newspaper comment on his exceptional ballyhoo for "The Tanks Are Coming." . . . MILTON HARRIS, after years of exploitation, promotional and publicity chores for Loew's theatres in Cleveland, is back in harness as manager and exploiteer for the Cinema theatre in Buffalo. . . . JOHN P. LOWE, manager of the Garden theatre, Greenfield, Mass., arranged a personal broadcast in behalf of "Golden Girl" over a local station.

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LEE THOMPSON, manager of the State theatre, Menomonie, Wisc., with the same management as the Hotel Marion in the same small city, displayed a newspaper advertisement for both situations, on Thanksgiving Day, with Tom Turkey getting top billing at the Marion, and "Crosswinds" at the State. We'll have some of Lee's excellent newspaper advertising in an upcoming Round Table page. . . . R. E. AGLE, SR. reports some changes in North Carolina, with J. V. CAUDILL transferred from the Parkway, West Jefferson, to the Motor Park Drive-In, Pink Hill; and DALE BALDWIN at the Parkway enrolled as a new member of the Round Table. . . . LEW YOUNG, manager of the Norgan theatre, Palmerston, Ontario, is another small town manager to join the Round Table with good evidence of his showmanship. Lew is doing a grand job in a town of 1,600 population. . . . SAMUEL GOLDSTEIN, manager of the Paxtang theatre, Paxtang, Pa., is another new member, co-owner and general nabob, he says, in his small-town theatre. He uses a monthly program just the size and color of your Round Table membership card. . . . JOHN DIBENEDETTO, manager of Loew's Poli, Worcester, Mass., had the town excited about "The Day the Earth Stood Still." . . . FORREST JUSTIS, manager of the Imperial theatre, Long Beach., Cal., created an impressive display with some organ pipes and holiday trim, using an organ recording for sound effects. . . . HUGH S. BORLAND, manager of the friendly Louis theatre, on Chicago's southside, one of many Round Table members who are also entered in the "Better Theatres" competition for "Manager of the Month." . . . MATT SAUNDERS, manager of Loew's Poli theatre, Bridgeport, used an exhibit of German beer steins as lobby display for "The Desert Fox."

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LOU COHEN, manager of Loew's Poli theatre, Hartford, and his assistant, NORM LEVINSON, went into a huddle with FRANK WOODING, editor of the *Sunday Herald,* and hatched out an eight-column feature, "The Movietime Poli Puzzler"—with publicity mats to be identified by eager fans and matched up with coming attractions. . . . HAROLD HELLER, manager of the RKO Midwest theatres in Grand Rapids, Mich., proud of his promotional campaign for "The Blue Veil" which had a round of applause from HARRY MANDEL, in the New York home office. . . . J. E. WILLSON, manager of the Majestic theatre, Clear Lake, S. Dak., is a new member of the Round Table from a small situation, and welcomed for his showmanship. . . . JACK PETROSKI, manager of Warner's Palace theatre, Norwich, Conn., had newspaper comment on his street parade for "The Tanks Are Coming" with cooperation of local veterans. MONTY SALMON sponsoring another art exhibit in his Rivoli theatre lounge, on Broadway, as a supplemental attraction with "Fixed Bayonets." . . . RAY MCNAMARA, manager of the Allyn theatre, Hartford, had a telegram from KIRK DOUGLAS direct to the *Hartford Times,* which they printed with his message, " 'Detective Story' is a great woman's picture, and not just another cops-and-robbers film." . . . EDWARD MCGLOBE, manager of the RKO Palace theatre, Cincinnati, issued a subpoena to impress potential patrons they should see his new attraction, "Detective Story." . . . SID KLEPER, manager of Loew's College theatre, New Haven, putting out "Kiss Permits" as throwaways for "Too Young To Kiss," with a pretty teen-ager passing out lollypops as street ballyhoo. . . . C. R. NICHOLSON, manager of the Palace theatre, Leesburg, Fla., is an ex-service man who joins the Round Table in his new and chosen profession.

Paul Glase Does 'Magic'

Paul E. Glase, manager of Fabian's Embassy theatre, Reading, Pa., submits an extensive campaign on "The Magic Face" as his entry for the Quigley Awards in the fourth quarter. It's a better than usual example, with emphasis on newspaper cooperation. He had the benefit of a visiting Columbia exploiteer, Sid Zins, out of the Washington office, who came loaded with a $10,000 bill (for exploitation purposes. You couldn't cash it in a bar and grill!) The Mayor and other city officials were impressed, however.

Seriously, the $10,000 bill built up Rotary and other club meetings, built newspaper publicity and lobby and street uses that were worth all the trouble and effort. You never can tell what will be "new and different," and this little item is apparently quite a novelty—at least, where we travel. Exploitation is made of even more elusive ingredients. The newspaper and radio campaigns are par excellence, and will obtain careful study on the part of the Quigley Awards judges in this quarter. Ten thousand heralds were distributed, and 175 window cards placed in business section store windows.

Betty Grable Will Also Make a Nice Herald

Mrs. Flo McDonald, manager of the State theatre, Mercedes, Texas, proves it with the attractive herald which she circulated for "Meet Me After the Show"—which had nothing as a front cover, except Betty herself, with trade mark fixtures.

THANKS TO MANAGER



"Ex-Tankers Are Thankers for Film About Outfit" reads the caption in the Louisville Times, marking the occasion, above, when two members of the Third Armored Division, present Cliff Buechel, left, manager of the Mary Anderson theatre, with a citation, commemorating Nazi-smashing activities

Carl Rogers Also Went Thataway In Dayton

Carl Rogers, manager of Loew's theatre, Dayton, had some cute street ballyhoo stuff for "Callaway Went Thataway" which we'd like to take right out of his current entry for the Quigley Awards and use on our picture page. He kidded the kidding cowboy epic with typical sagebrush humor and made the most of the direction signal, indicated by a thumb, pointing "thataway." It isn't easy to put over street ballyhoo in a town as large as Dayton and we can guess that folks there knew there was a gagster, afoot or horseback, somewhere in the vicinity of Loew's.

First Lap, Fall Drive

That's what Al Camillo, manager of the Fox Uptown theatre, Milwaukee, calls his campaign entered for the Quigley Awards, which is also entered in the first lap of the fall drive for the H. J. Fitzgerald sweepstakes in Milwaukee. Fox managers in that neck of the woods know exactly what we mean, and it means a lot to managers on the ball, and striving to get ahead.

Al did some unusual things with "The Frogmen"—notably lobby displays with intriguing and slightly frightening exhibits that you looked into through peepholes. To see what "The Frogmen" see—what do you think? The doorman and members of the theatre staff, personally wrote and mailed 500 postcards in their own handwriting, (it says here) and there is one to prove it, which looks convincing. It must have been read with real interest by the patrons.

Other examples of showmanship and management are also included in the campaign book, and while Al doesn't know it, we are going to detour this for the attention of "Better Theatres" as an exhibit of good theatre housekeeping, in the contest for "Manager of the Month."

Bus Named "Desire"

For Manager Elwood Jones' engagement of "Streetcar Named Desire" at the RKO Grand theatre in Cincinnati, a comprehensive tieup was arranged with the Street Railway Company. 800 posters were used in their vehicles urging travel to the theatre by bus to see "Streetcar." Via trailer, the theatre in turn stressed bus travel.

A New Idea for the Birthday Gimmick





Gertrude L. Tracy, now Reynolds (she's married!) sends a new stunt she is developing at the Parma theatre, Parma, Ohio—a Cleveland suburb—which she has copyrighted and wants to market on a national basis. It offers two revolving wheels which match the months and dates to equal your birthday, if you're lucky. Top prize winners get $50 and runners-up lesser amounts, in cash or gifts, all provided by local sponsors. Ohio laws are very strict about this type of giveaway, and Gert says this passes local inspection and state law. We can see how the double wheel, which gives both the month and the day, could boost attendance and excitement for birthday clubs. She says business is up anywhere from 50 to 70 percent, since she put "Lucky Star" in her stage program, as part of the Parma Theatre Birthday Book. That's Gertrude, looking like an attractive theatre manager, in the photos.

Small Town Hits Stride

"Herington is a small Kansas town of 3,600 people, with a nice 600-seat theatre," says Tom Wolf, manager of the Dreamland, and long time member of the Round Table, who admits he hasn't sent in many examples of his good showmanship in too long a time. The town has a weekly newspaper, no radio opportunity and no sign artist available. But he is in the swing, nevertheless, with good printing and good ideas of exploitation, on a limited budget. He says, "What is spent in a day in some theatres has to do for all week here."

His campaign on "People Will Talk" included at least one 24-sheet, plus good newspaper advertising, and he says he grossed 140% of average. For "Movietime, U.S.A." as a campaign, he had some attractive girls on stage, and some attractive arguments to prove that movies are better than ever. A sneak preview of a new picture helped to make it authentic. His monthly program, mailed to box holders, and his use of heralds, show better printing quality at the press and better use of these facilities than is common.

Spreading a Rumor To Start Talk?

Charles R. Darby, manager of the Avon theatre, Providence, R. I., and recently appointed a district manager for the Lockwood and Gordon chain, put out thousands of 4-page folders, on the front page of which was the question—"The Cameo theatre does not belong to Lockwood and Gordon?????" And on the inside pages, he sold the idea that the theatre really belonged to "You"—meaning the patrons in the immediate trading area who were most interested in the Cameo's policy of family pictures. The stunt took hold, and hundreds of patrons accepted the suggestion to write down their ideas of how the Cameo could be more valuable to them, as their neighborhood theatre.

Now . . . RCA ready

TO STAKE MORE MILLIONS

in your theatre business

Offers bold new plan to help you modernize now on low-cost credit

Effective immediately: For you, the theatre owners, RCA now makes available additional millions of dollars in new credit financing in an all-out effort to give you the theatre equipment you need to modernize right now for better house appeal, bigger grosses!

Get full story.
Call your RCA Dealer . . . today.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPT. CAMDEN, N.J.

Selling Approach

TOO YOUNG TO KISS—Metro-Goldwyn-Mayer. The Year's Romantic Comedy of Young Love. MGM joyfully presents the hilarious answer to the question: "When Is a Miss Too Young to Kiss?" Van Johnson and June Allyson together again, in a typical holiday show. "The things she says! The things she does! Is she a kid . . . or is she kidding?" 24-sheet and other posters have huge portraits of stars, and art work for marquee or lobby displays. Newspaper ad mats mostly feature June Allyson in a pose and costume hat that won't be familiar to her fans because it isn't a good likeness. There are lots of different sizes available but no choice insofar as this picture is concerned. Publicity mats and stories include other pictures of June Allyson that folks will recognize. There are plenty of small ads, and a utility mat and hold-over ads, with some difference in style. Picture lends itself to exploitation along lines of teen-age girls and "kid sister" stuff. You can promote tieups and stage events for the sub-deb set, with pigtail contests and stunts for the smaller fry. Lollypops and candy kisses go well with sponsors for co-operative tieups. Kissing games, kiss permits, pucker-up promotions, will intrigue the younger element. Picture is the pre-Christmas holiday program at the Radio City Music Hall.

COME FILL THE CUP—Warner Brothers. Heel and hero! Jimmy Cagney's role of roles. He had a thirst for trouble, and one woman's love. Powerful—and powerfully different. The man, his story, in that new motion picture that is "something special." No 24-sheet, but the 6-sheet and smaller posters will make cut-outs for lobby display. Tabloid-style herald, or you have a choice of oversized newspaper ad mats and can print your own. There's an abundance of ad mats in smaller sizes, sufficient to provide for every situation. Some of them are strong stuff, with striking poses that will arrest Jimmy Cagney's fans, at your point of sale—notably in the 3-column width. Picture is strong temperance lesson, and will appeal to those who oppose the demon rum. Might be good to run a preview for the W.C.T.U. or other organizations who will have a special interest. It is strong drama and will satisfy as a picture in the class with "The Lost Weekend" which won an Academy Award. Pressbook suggests that college groups may find a theme in this for their journalism classes.

Homer McCallon, manager of Loew's State theatre, Houston, Texas, proud of special window displays promoted for "An American in Paris."

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Harold Lyon, manager of the Paramount theatre, Kansas City, making with big marquee letters to properly display "A Streetcar Named Desire."

GOLDEN GIRL — 20th Century-Fox. In color by Technicolor. America Sings—Dances—To the Love Story of the Girl who set an Era Aglow. The Biggest Entertainment Gold Strike in Years. Out-Singing, Out-Dancing, Out-Shining Them All. The story of Lotta Crabtree, top star of the Gold Rush Days in California, with Mitzi Gaynor, Dennis Day, Dale Robertson and James Barton. 24-sheet and other posters will make good cut-outs for marquee and lobby display. Where can you get so much good art work and color? Herald is mentioned but not illustrated in the pressbook, but it usually contains all the best advertising approach. Newspaper ads are vigorous and will create plenty of interest in the music, color and sex appeal of this lively picture. A set of teasers are okey and will serve in small situations, but mat No. 502 is best in the book, unless you happen to like No. 501 better—both are big. Dennis Day's songs, "Never" and "California Moon," from the picture, have had generous playing by disc jockeys in advance of your playdates. Mitzi Gaynor has grown up to be known as America's New Sweetheart of Musical Films. Dale Robertson is a new young man for the teen-age fans to swoon over. Publicity mats and stories will sell these attractive people in free space.

THE WELL — United Artists. Sooner or later, you must see it! The most talked about picture of the year! Suspense like nothing you've ever experienced before! Drama of suspicion, prejudice, violence. Praised by opinion-makers, a powerful picture of racial conflict, features Negro stars. 24-sheet and other posters have strong display possibilities for marquee and lobby cut-outs. Small herald packs the punch of the selling approach. Newspaper ad mats include many too large for any but the very big theatres, but there are good teasers, mostly designed to sell the two-word title with bold emphasis. The use of the concentric circles in your lobby art will describe the circular, confining feeling of "The Well" and dramatize your advertising style. You can adopt this as sort of a trademark for the picture that will be "something new and different" for a very dramatic attraction. Sell it as serious stuff and don't ballyhoo it with bathing girls on floats! Pressbook suggests cooperation with local organizations, and cites successful local campaigns.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

PROJECTIONIST: MIDWESTERN TOWN SEVEN nights, two matinees--no drinkers or drifters need apply. Give full information, photo, references in first letter—steady job. BOX 2621, MOTION PICTURE HERALD.

OPERATOR WANTED—MUST HAVE EXPERIence, reliable; steady work, A-1 Equipment. Write C. NEITHOLD, care of Orange Inn, Goshen, New York.

THEATRES

FIRST-RUN AIR CONDITIONED 440-SEAT THEatre in Florida town of 15,000 population. Only one other regular theatre in area. County population over 30,000. Will sell lease and equipment. $20,000 cash required. Balance easy terms. A real spot for experienced theatre operator. Write BOX 2620, MOTION PICTURE HERALD.

DRIVE-IN THEATRE FOR SALE, EASTERN South Carolina. JOHN ALLISON, 483 West Palmetto Street, Florence, South Carolina.

600 SEAT, SIX MONTHS OLD. NO COMPETItion. Located in Michigan. BOX 2623, MOTION PICTURE HERALD.

FLORIDA 400 SEAT THEATRE, SMALL DOWN payment. RITZ, Bowling Green.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

POSITION WANTED

THEATRE EXECUTIVE, 34, WITH PRESENT employer 15 years, desires change in New York City. Complete knowledge exploitation, booking, management of all type operations. BOX 2619, MOTION PICTURE HERALD.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

SAVE 25% TO 50% AND MORE! TRADE IN your old, wornout equipment for modern projection and sound. Buy on time—pay out of increased box-office receipts. Send equipment list and seating capacity. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, $850. pair; E-7 mechanisms, $895.; pair Simplex portables, rebuilt and complete, $895.; pair Simplex-Acmes with baby arc lamphouses, rebuilt and complete, $950.; Goldberg automatic rewinder $39.50; wire reels 75c. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

POPULAR, NEW, APPROVED 10C COMIC books. Original publishers package, plus large colored Roy Rogers Photograph, 3c per combination. Roy Rogers Official Deputy Sheriff Badge, individually mounted, plus Rogers' photograph; 4c per combination. SIDNEY ROSS, 346 West 44th Street, New York City 18, N. Y.

NEW EQUIPMENT

GET ECONOMICAL AND GET TEMPERED MAsonite marquee letters. 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100.00 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2 way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., N. Y. 19.

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms $5.50; film cabinets, shopworn, $2.25 section; splicers $5.67; changeovers with foot switches $39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

STUDIO AND PRODUCTION EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

ART REEVES 35MM RECORDER OUTFIT; REbuilt $2,975; shustek 35/16mm picture reduction printer, rebuilt $2,995; sound cameras, single system, complete Belhowell outfit, $3,950; complete Akeley WE outfit, $5,250; Auricon 16mm professional sound camera, $495; 16mm animation stand complete $2,250; Maurer BM recording system, complete $2,495; Moviola soundpix UDS, rebuilt, $1,095; new bridgamatic studio production 16mm automatic developing machines, $995. Cash paid for used studio equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

NOW IS THE TIME TO ORDER DRIVE-IN equipment for Spring 1952 opening. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. All available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GLAD TIDINGS

THIS IS THE TIME OF THE YEAR WHEN ONE not only extends and receives glad tidings of the season, but also takes inventory of his needs—for instance, if after looking around your theatre, you find a few items that are no longer being used, why not offer them for sale, and by the same token, if you find yourself in need of special equipment and service—this is the right place to look for it. Let the classified advertising page carry your glad tidings for the new year.

B & K Buys First Run Theatre in Chicago

Half interest in the United Artists theatre, a first run Chicago house, was purchased last week by the Balaban and Katz Corporation from United Artists Theatre Circuit, Inc., making the Loop theatre a wholly-owned B & K operation. Under a decree of the United States District Court of the southern district of New York, B & K is required to make the theatre available for sale for a period of four months following Nov. 20, 1951, after which, if not sold, the house can be retained as part of B & K.

Aids Detroit Drive

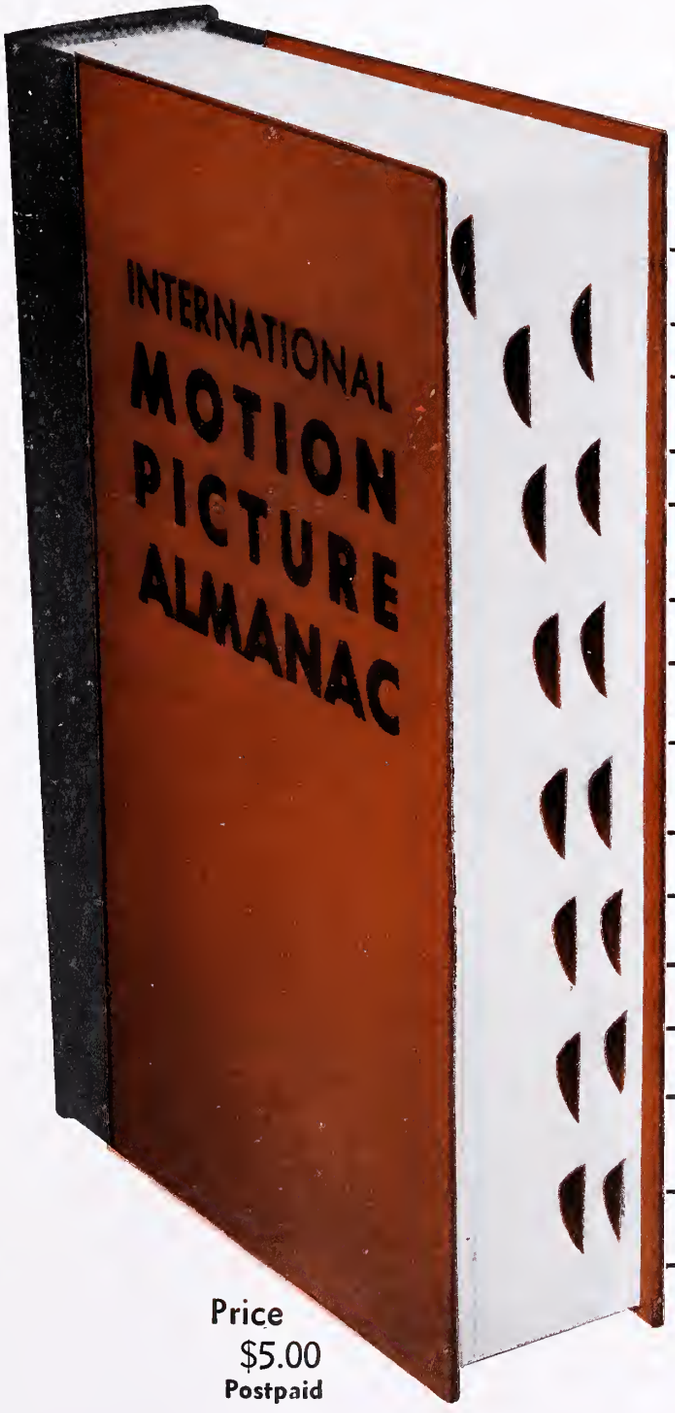
The Detroit *Free Press* is running a series of short biographies on outstanding Detroit showmen to highlight "Movie Time in Michigan."

Dublin Variety Club Elects New Officers

Variety International's new Dublin Tent, Number 41, has elected officers and a crew. They are: Louis Elliman, chief barker; Norman Barfield, first assistant; Brinsley Sheridan, second assistant; Robert Britton, dough guy; T. O'Keefe, property master. Also, A. Elliman, Patrick Farrell, Peter Farrel, Jack Lyons and Maurice Baum.

Now in Distribution . . .

The Industry's Most-Wanted Most-Often-Used Reference Book



Thumb-Indexed . . .

- Who's Who
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- Codes
- Circuits
- Gov. Case
- Drive-Ins
- World Market
- Pictures
- Great Britain
- Services
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Edited by Red Kann

Revised Expanded 1951-52 Edition . .

The unique ***WHO'S WHO*** section is brought up to date and completely re-edited—nearly 12,000 concise biographies of film players, producers, directors, studio writers, executives, home office executives, and many others in or associated with this industry.

PLUS an organized, *easy-to-find, up-to-date,* thorough compilation of complete facts and figures; including corporate structures, film and company records, listings of all kinds; picture stars and release dates from 1944 to now; industry economics, tax data; production code, advertising code; theatre attendance, circuits and non-circuits, drive-in-theatres; picture costs and grosses; radio and television; and a veritable mine of other reliable data . . . *gathered by the industry's most extensive and intensive trade publishing organization,* the Quigley offices in New York, Hollywood, Washington, Chicago and London with correspondents throughout the United States and Canada and the capital cities of the world . . . expertly edited by Red Kann and associate editors at headquarters.

Price
$5.00
Postpaid

There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

The previous edition was a sell-out! Advance orders for the 1951-52 edition have set a new record. To make sure of your copy, order NOW.

QUIGLEY PUBLICATIONS 1270 Sixth Ave., New York, N. Y.



THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA



PICKFORD'S BACK AND KRAMER'S GOT HER! Front page news around the world is Mary Pickford's return to the screen in THE LIBRARY by Kramer for Columbia. Retired since '33, Miss Pickford said: "This is the one and only story which would have induced me again to appear before the cameras."



ALDO TAKES A HOLLIDAY! Judy Holliday succumbs to new star Aldo ("Saturday's Hero") Ray in THE MARRYING KIND. It's Columbia's successor to "Born Yesterday" from the same star, director, writer combination.



SUPERPRODUCER! Sam ("Superman") Katzman sets new production speed record by shooting 224 scenes in one day for KING OF THE CONGO serial. Four units worked simultaneously to break the record for the Buster Crabbe starrer.



WHODUNIT? SHEDUNIT! Jean Simmons scores personal triumph as THE CLOUDED YELLOW wows Park Avenue, N. Y., premiere crowds. "The Big Time!" exclaimed Walter Winchell. "Moves with the velocity of an express train," praised the N. Y. Times.



HAYWORTH TIMES ARE HERE AGAIN as cameras get set to start rolling on Rita's long-awaited new picture. Twenty exciting gown changes — three more than in "Gilda" — promise to make it her most glamorous. Glenn Ford co-stars and Vincent Sherman directs.

DECEMBER 8, 1951

MOTION PICTURE HERALD

WHAT TO SHOW STALLS SPREAD OF THEATRE TV

GRAND JURY ASKS HOW PHONEVISION GOT MAJORS' FILMS

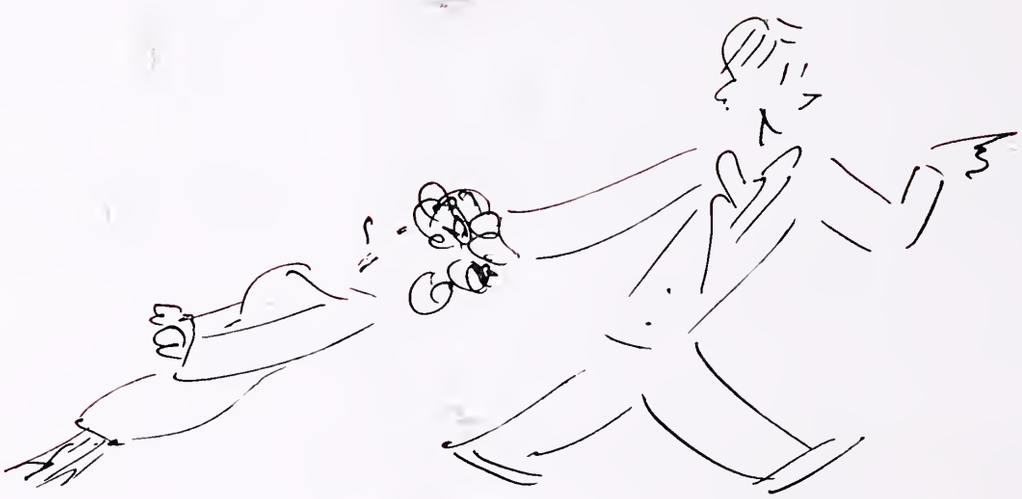
PRODUCT DIGEST SPECIAL

REVIEWS *(In Product Digest)*: I'LL SEE YOU IN MY DREAMS, I'LL NEVER FORGET YOU, THE WILD BLUE YONDER, CHICAGO CALLING, OVERLAND TELEGRAPH

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company.*



Some say that women decide which movie to go to!



Some say that men choose the pictures!



But here's the picture everybody wants to see!

M-G-M's "WESTWARD THE WOMEN"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 10

December 8, 1951

New Sales Chief

MR. NICHOLAS M. SCHENCK, in a characteristically clear and concise announcement, this week made known an important executive realignment in the distribution affairs of Metro-Goldwyn-Mayer.

Mr. Charles M. Reagan, whose ability, personality and experience have long exerted significant impress in the department of motion picture distribution, was named to succeed Mr. William F. Rodgers, an executive who has enjoyed a notable position of confidence and respect in the affairs of the industry.

It has been an open secret that Bill Rodgers, after the many years of shouldering the relentless burden of his office as vice-president in charge of domestic distribution of MGM pictures, was anxious to have the load lightened so that he might address himself leisurely to many industry and personal affairs in which he is interested. Mr. Schenck's announcement revealed that for a minimum of two years Mr. Rodgers will act as advisor and consultant on sales activities and that he will continue to make his business headquarters at the company's home office.

Mr. Rodgers may well regard with abundant satisfaction at this turning point in his career the record he has written in the annals of the industry. He has been an exemplar of warm and friendly cooperation and understanding. He has invariably been forward-looking and forward-moving. His able and experienced counsel has always been readily available on matters pertaining to industry betterment. Bill Rodgers may be well-assured that he will continue to enjoy the hearty best wishes of a legion of admirers in the industry.

His successor, who has long been his friend and for the past three years his co-worker, enters upon his new assignment under auspicious circumstances. Identified with the industry since his early youth, widely known and everywhere respected and admired, Charlie Reagan's new assignment is a well-merited promotion. In succeeding Bill Rodgers he also succeeds the late and beloved Felix Feist. He will rank well in that distinguished company.

■ ■ ■

Sounding Off

EVERY once in a while some personality in Hollywood sounds off in public on the subject of a revision or an "easing" of the moral and social standards prescribed for motion pictures in the industry's Production Code.

Curiously enough this sounding off does not take place privately somewhere in the councils of the industry but publicly in the press. Curiously also the sounding off invariably occurs about the time the personality in question has a picture which is bidding for public attention.

A recent case in point was Mr. William Wyler, who is a distinguished and accomplished director. Mr. Wyler's remarks on "easing the censorship code" suggest that it would be well for him to stick more closely to the directorial megaphone—in the use of which he has high professional skill—and leave to others, who may be better qualified, public discussion of the whys and wherefores of the Production Code.

"There should be a liberalizing of the Code so that adult subjects can be treated as long as they are done in good taste," said Mr. Wyler. He then proceeded to emphasize that "taste" is important in handling "censorable" material.

Someone ought to explain to Mr. Wyler that "good taste" has nothing to do with the scope or purposes of the Production Code. "Good taste" has nothing to do with the use of material in public entertainment which is morally evil in its audience effect. The more artfully an incident of morally evil effect is presented the more harmful it is likely to be because its attractiveness makes it more insidious.

Mr. Wyler refers to members of the Production Code Administration as "censors," bringing to them the public opprobrium which is inevitably associated with the term. Busy as he is, he ought by now, after these many years in Hollywood, to have found time to discover that members of the PCA are not "censors" but employes of a producers' association, charged with the responsibility of offering advice and suggestion intended to keep motion pictures within the bounds of common decency.

Strangely enough Mr. Wyler mentions in the Associated Press story to which we refer two pictures—"Detective Story" which he directed, and "A Place in the Sun" which was directed by George Stevens. In a process of reasoning which is difficult to follow, Mr. Wyler cites these two excellent pictures—both of mature, adult character and both approved by the Production Code Administration—in connection with his blast against the Code and his demand that the Code permit "adult" pictures.

Hollywood personalities ought to call a halt on the cheap device of grabbing publicity at the expense of the Production Code and its representatives which constitute—as every informed person knows—a pillar of the industry's stability and prosperity.

■ ■ ■

¶ Hollywood has responded promptly to exhibitor organization demands made a year ago for more color films. While 69 color pictures were released during the calendar year 1950, 96 have been released or are set for release this year. That is a healthy 22 percent increase. The Government action suspending commercial color television development for the duration of the present emergency removes some of the compelling necessity to step up color release so that theatres showing black and white films would not be competing with free color television programs. However, to the extent available materials permit, it is well for the color processing companies to increase production in order to be ready for the time when most features will need to be in color.

■ ■ ■

¶ Mr. Ernest Emerling has made a worthwhile proposal in a recent Loew's Theatres' Movie News Letter which goes regularly to newspaper film critics throughout the country. He wrote, "We think there's an excellent story to be told of the rise of the motion picture theatre in every city. It would create a degree of nostalgia among older readers and be of keen interest to the youngsters who want to know more about the history of their community." Such a story should make good newspaper copy not only in cities but in towns everywhere. Exhibitors need not wait for their newspaper editor to decide to do such an article. It would be proper to suggest it.

Letters to the Herald

Compulsion

To the Editor:

I was very interested to read, on the editorial page of Motion Picture Herald, dated August 25, about Mr. B. T. Davis' fight against the Government in regard to the compulsory screening of documentaries and newsreels. I am taking up a similar mattter in the High Court of Madras here against the imposition by the Government of India of films which are designated as "approved." These pictures the Government thrusts upon exhibitors, leaving them no choice and compelling them to pay for these unwanted films—all under the guise of promoting educational and sociological policies of the Government. Undoubtedly in constitutional law this appears to be very wrong and it would be very helpful if any of your readers could furnish me with any relevant literature or suggestions in this case. As you will appreciate, the fight for freedom of expression is common to all countries. In fact, if I can establish that freedom of exhibition on the screen is the same as the freedom of the press or as freedom of expression and speech, it will be a great battle won and it will be a great service to the industry. Any material which is forwarded for this purpose will be most welcome.—*R. M. SESHADRI, Secretary, The South Indian Motion Picture Studio Association, Madras, India.*

Rental Terms

To the Editor:

The continued demand of 40 per cent for moving pictures from exhibitors in situations that gross less than $1,000 per week is one of the main sources of disagreement between the small town exhibitor and the distributor. I will be glad to furnish any distributing company with figures from various towns that gross less than $1,000 weekly, giving positive proof that it is an impossibility to show a profit on 40 per cent pictures with the small weekly gross.

The revenue from these situations represent such a small amount of the total amount of rentals that the distributors do not have to sell them; therefore, the small exhibitor is forced to play these pictures at 40 per cent, which is wrong because the small gross that they do per week represents more than 40 per cent as compared with the grosses in the key cities.

Before small comunities can build desirable housing facilities with good equipment with which to exhibit product, the distributors will have to rearrange their terms in order that the exhibitor can show some sort of profit on his 37½ per cent, 40 per cent and above, percentage pictures. To me, it is very vital that every hamlet and village where there is a motion picture theatre be of a modern structure, have comfortable seats, good projection and sound; otherwise, without these facilities the origin of theatre patronage is being destroyed rather than promoted. The reason I say origin of theatre patronage is because of the fact that I feel, and I believe that I am correct, that the neighborhood and small town theatres educate a larger percentage of youth to motion picture entertainment than do the big key cities.

Certainly, the continual flow of theatre patronage has got to build from the youth of today. Grown-ups are seldom ever changed in their ways of living and, if they are, it is an expensive campaign. The minds of youth can be educated at a very minimum cost to become potential theatre customers for tomorrow. Of course, this is a program that cannot be carried on entirely by the exhibitor without the cooperation of the distributor. In Georgia alone there are numerous small town theatres that have been in operation for years that are not financially able to improve their houses and to have the proper facilities to educate the youth of the community to motion picture entertainment. If the percentage terms were right they would be able to construct a theatre that would educate people to like motion picture entertainment.—*J. H. THOMSON, President, Motion Picture Theatre Owners and Operators of Georgia, Hawkinsville, Ga.*

Sabotage

To the Editor:

I wish to deplore deliberate sabotage of Hollywood and Hollywood's inhabitants' glamor by a well intentioned but misguided policy-making segment of the industry. Also, it is not true that any place where drama is concocted is an "ordinary" place, be it Hollywood or my theatre, nor is anyone in this business "normal," be it a producer or you or me.

I wish also that before anyone starts, or causes to be started, a motion picture he would honestly answer this question first: Is it entertainment? "Yes" should be mandatory.

My third wish is that the big film companies who are not spending enough money on national advertising should commence doing so.—*JOE SCHWARTZ, New Court Square Theatre, Newton, New Jersey.*

Too Many Westerns

To the Editor:

It is my humble opinion that the companies like RKO, Columbia, Republic and others who made the smaller type Westerns should cease or cut this department down because they are failing to do business at the box office.

With television showing small Westerns and the majors as well as the above companies making the large scale Westerns in Technicolor and Cinecolor or Super-Cinecolor, the small Western has no chance at all. I believe if Columbia or Republic or Monogram would concentrate on the large scale Western instead of so many small ones, I think they would pay off by getting a greater rental for them. I for one would be in favor of this.

There are just too many Westerns on the market and the public will soon tire of the inferior ones.—*JACK FRUCHTMAN, Fruchtman Theatres, Washington, D. C.*

Titles and Plots

To the Editor:

There is a general trend in the production of pictures to forget titles. A good title on most productions would stimulate word-of-mouth comment as well as box office. All the pictures of today that are decent seem to have titles which have nothing to do with the pictures. My patrons as well as myself are completely dissatisfied.

Another pet gripe of mine is the way all companies choke the exhibitor with similar plots in all pictures. When one company finally does something different, then the other companies in turn make a picture based on the same story. By the time we play these pictures they all come in a row and are completely repetitious.—*LES GOLDBERG, Lindy Theatre, Brooklyn, N. Y.*

Good Stories

To the Editor:

There probably never has been a season in which the value of a good story was more important and showed the effect on the drawing power of the star than today. Compare several big box office hits and you will discover that more than ever the public is buying the story at the box office rather than for star value. Certainly it wasn't the cast that put over "Kon-Tiki" or "Pickup," both of which have been good attractions. — *KANSAS CITY MANAGER.*

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► State Department officials, already worried over restrictions against the U. S. film industry in Brazil, Japan, Germany, Belgium and other foreign areas, look for France to develop into a major trouble spot shortly. They say France's foreign exchange position is worsening steadily, and that new steps to conserve dollars are likely.

► The outlook is very poor for Government approval of an industry appeal for an "essential" rating for manpower deferments. The Commerce and Labor Departments are tightening, rather than relaxing, their regulations. COMPO special counsel Robert Coyne may decide that it would be smarter not to make the appeal now than to make it and get turned down. Later, the outlook may improve.

► MPAA and TOA will shortly ask the Federal Communications Commission to consider including in the coming theatre television hearings the question of whether large screen TV can qualify as an "industrial service" and share channels with other such services if exclusive channels cannot be obtained. Twentieth Century-Fox has filed such a petition already as an individual company.

► Eastman Kodak's new color process will receive a very considerable boost with the release of the Canadian National Film Board's "Royal Journey." The feature length picture, photographed in the new process, is a documentary on the recent visit of Princess Elizabeth and Prince Philip. It will open in 17 Canadian cities during the Christmas season.

► With studio-labor wage-scale adjustments levelling off at a pattern approximating 10% or $.24 an hour, whichever is greater, production budgeting figures to become a relatively exact science again for the next two years, unless the cost-of-living index rises the stipulated 5% and negotiations have to be begun all over from scratch.

► Don't look for any major tax increases from the next session of Congress, no matter what President Truman requests. If any tax bill is passed, the odds are that the tax cuts will outnumber the tax boosts.

► The worm has turned. Station WBZ-TV in Boston will not allow motion picture stars appearing before their cameras to plug films soon to play in the territory. The station considers motion pictures are serious competition.

► If trade history repeats itself as it has on previous occasions in kind, the Technicolor reduction in release-print costs will be reflected shortly in proportionate adjustments by the other color companies.

► Specialized development of preselling and saturation exploitation is going forward and will be watched by distributors and exhibitors alike. Twentieth Century-Fox this week announced expansion of its "project assignment" plan under which an advertising and promotion expert from Charles Einfeld's staff is assigned to the over-all supervision of all phases of the launching of a particular picture—advertising pre-selling, promotion, exploitation and openings.

► Exhibitors should be helped by using National Screen Service's promise to offer to all aid in determining the status or availabilities of advertising aids on current and future pictures. According to George Dembow, NSS vice-president, any exhibitor can query his regional NSS office on the date of shipment of the various aids. If information is requested on a picture not shown on the company's current schedule, the regional office will wire the home office for the data.

► The outlook for some form of arbitration is better now than it has been for many months, with exhibitor leaders differing only in detail and with distributors ready to experiment with different sales policies in different areas and prepared to discuss variations.

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This week in pictures





"OMAHA SALUTES The Strategic Air Command"—three days of celebration ended with the world premiere the evening of November 29 of Republic's "The Wild Blue Yonder" at the Orpheum Theatre. At the left, the 20 block-long parade comes to the theatre. Above, James R. Grainger, right, executive vice-president in charge of sales and distribution, presents a 16 mm print of the picture to General Curtis LeMay, Strategic Air Command commanding general.



"QUO VADIS" in Hollywood. At the right, in the lobby of the Four Star Theatre: stars Robert Taylor and Deborah Kerr, director Mervyn LeRoy, and producer Sam Zimbalist. Above, Mr. LeRoy, at left, and Mr. Zimbalist, receive from Los Angeles Italian Consul Mario Ungaro, at right, scrolls of commendation from the Italian Government and the City of Rome.





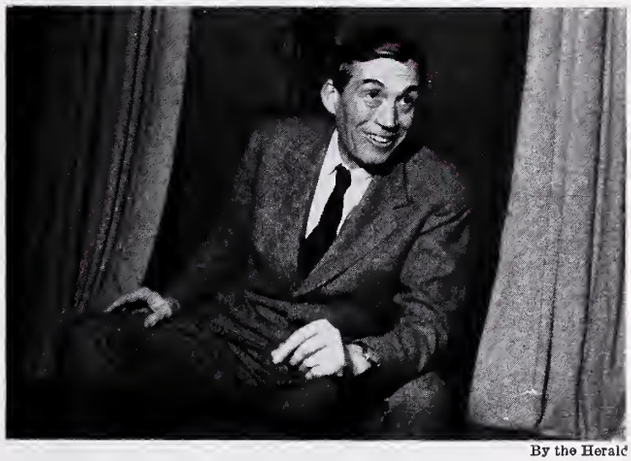
By the Herald

DAVID KATZ on January 1 succeeds A. J. Balaban as executive director of the Roxy Theatre, New York City. He has been managing director for five years. Mr. Balaban may travel for a while before deciding his future course.



By the Herald

RECEPTION AND FAREWELL for Reginald Baker, president of the British Film Producers Association and Sir Henry French, its director general. Their host was the Motion Picture Association of America; the site was the Hampshire House, New York; and guests were film company foreign sales executives. Above, Mr. Baker, left, and Sir Henry, and their wives, chat with John McCarthy, MPAA vice-president, and B. Bernard Kreisler, MPAA Foreign Films Advisory Service.



By the Herald

JOHN HUSTON, left, director of United Artists' "The African Queen," told newsmen in New York last week he probably would make two more for the company and two for MGM. He flew back to Europe this week to work on more projects.





WORLD PREMIERE, at the Odeon, in London, of Renown Pictures' "A Christmas Carol." In the lobby and in usual array are Henry Taggett and Leonard Hope, of the company's sales staff; Richard Gordon, Renown Pictures of America president; and George Minter, the producer.

PRESS CONFERENCE, right, as Samuel Cardinal Stritch, Archbishop of Chicago, and star Danny Thomas announce opening of "I'll See You in My Dreams" at the Chicago Theatre December 27, proceeds going to the St. Jude Hospital Fund. The non-sectarian hospital is a pledge project of Mr. Thomas.



SCREENING, in New York, of Cecil B. DeMille's Paramount picture: "The Greatest Show on Earth." A. W. Schwalberg, right, Paramount sales chief, greets Arthur Concello and John Ringling North, of Ringling Brothers Barnum and Bailey circus.



CHASED across Germany by soldiers of his own country, Oskar Werner eludes capture in this scene from "Decision Before Dawn," featuring Richard Basehart, Gary Merrill, Werner and Hildegarde Neff. Premiering this month in New York, the drama is a January release.





ASTONISHED PARENTS are Margalo Gillmore and Clifton Webb in "Elopement," comedy of eloping lovers and intruding parents, called "perfect family entertainment for the Yuletide season." William Lundigan and Anne Francis essay the lovers-on-the-run.

BEVERLY MICHAELS, right, is the fatal lure of "The Girl on the Bridge," dramatic Hugo Haas production in the vein of "Pickup." The fetching Miss Michaels co-stars with Haas and Robert Dane in this December offering.



TOP COIN-GETTER for December playdates is "I'll Never Forget You," 20th Century-Fox Technicolor romantic drama with Tyrone Power, Ann Blythe, and Michael Rennie in the leads. Right, Rennie (left) and Power engage in a coin-getting game of their own on the set of the picture.



MODEL COUPLE are Scott Brady and Jeanne Crain in "The Model and the Marriage Broker," hilarious story of a marriage broker and the clients in her life. Set to start 1952 with laughs aplenty, the 20th Century-Fox comedy stars Thelma Ritter as the match-maker.

(Advertisement)

PROGRAMS ARE NOW BIG THEATRE TV QUESTION

Installations Proceeding Despite Lack of Strong Material for Showing

Faced with the pressing and immediate problem of obtaining suitable programs, theatre television today finds itself at the crossroads.

Despite the lack of available attractions to show in the theatres, installation of large-screen units is proceeding steadily. It is now thought highly unlikely, however, that the goal of 100 houses equipped by the end of the year will be reached, even though a good many more sets than that are on order.

Exhibitors Often Faced with Time Usage Guarantee

Exhibitors who sometimes are forced into considerable expense by having to guarantee the telephone company minimum time usage of lines prior to the installation of local loops, now are seeking ways to make the new equipment pay off. Besides sporting events, some of which have failed to draw, little else is currently in sight.

In addition, a split in thinking is developing in exhibitor ranks, with one faction sticking to the concept of theatre television as an added entertainment attraction and the other cautiously exploring the application of large-screen video for non-entertainment uses at times when the theatre is not in use.

This approach was strengthened some months back when a group of theatres was tied into a network and presented a Civil Defense program. On December 14, the second such test involving the Federal Civil Defense Administration is scheduled, with houses in Boston, Philadelphia and Richmond participating.

One exhibitor, asked to comment on the present status of theatre television, said he had not lost confidence in its potential but thought it had entered a critical new stage of development.

"It's now pretty much a question of what came first—the hen or the egg," he asserted. "Eventually, when a lot of theatres are equipped, there is no doubt that we can get programs not available to home television because of their cost. Right now, we are in a quandary. Will the sets follow the availability of programs or will the programs turn up when there are enough sets? It's a problem to which all of us are giving a lot of thought."

Estimates of the number of present installations vary. The latest figures compiled by the telephone company put the total number of sets in theatres at 34. Of these, only 23 have permanent loops and another seven have been connected at one time or another. No orders for local loops are on the books at the moment. A. T. & T. spokesmen insist that connections, either via coaxial cable or micro-wave relay, are made as rapidly as possible. They explain that, with such installations running to as much as $25,000, exhibitors in some cases have been asked for guarantees.

RCA says 46 of its direct-projection units are now installed or in the process of installation, the latest theatre to be equipped being Loew's State in New York. This makes the eighth New York house to have large-screen TV facilities.

Latest information at the Paramount Television office is that six of the company's film-recording systems are currently installed and another six on order. It is planned to make 50 sets to satisfy the anticipated demand. With a number of manufacturers of smaller and less expensive sets now on the market, it has been estimated that a total of 275 sets now are on order.

There are no indications at present that the shortage of basic materials is seriously affecting the manufacture of large-screen sets. A spokesman for RCA said this week that the company fully expected to continue to have materials available through 1951 and early 1952. "We are bullish on theatre TV," he said. "We think there's a big future in it."

However, he admitted RCA's concern with the programming problem. It is a worry that is echoed by the exhibitors. There are many reports of negotiations between the theatre interests and promoters of various kinds, but so far nothing has jelled.

Fabian Theatres recently assigned Leo Rosen, general manager of Fabian Theatres' Upstate New York drive-in operations, to make a survey of new sources of program material for large-screen television. It was announced that any resultant opening up of new program sources would be made available to all television-equipped theatres.

Organized on the coast recently was Theatre Television Authority, with headquarters in Los Angeles. Similar in function to Theatre Network Television, Theatre Television Authority has as its goal a nationwide theatre TV network.

Reported Impressed by Fox Eidophor System

To what extent publicity about the Twentieth Century-Fox Eidophor color theatre television system has affected the growth of large-screen video here is difficult to say. A recent demonstration of the Eidophor before 50 of the American industry in Zurich, Switzerland, reportedly showed excellent results and was very impressive. The equipment should be in New York in January. Company lawyers are investigating whether the company can make the Eidophor here despite the NPA ban on anything but experimental development of color television sets.

In a speech delivered in Boston Tuesday, Peter G. Levathes, shorts subjects sales manager for 20th-Fox, stressed that theatre television programs would have to be superior "in every respect" from what is offered free by home television, and he continued: "The greatest artists, the greatest singers, operas, legitimate theatre performances, concerts of all kinds, sports attractions, will be brought to every theatre no matter where it is and no matter what its size. . . . Entertainment of the highest form will be the backbone of any theatre television program system."

He also explored the various possibilities of large-screen TV, such as regional programming, non-entertainment shows and special news shows. "Theatre television is certainly not a cure-all for the many serious problems that face our business. However, it is the most promising innovation since the advent of sound," he declared.

Cites Vital Need for Regular Programming

At United Paramount Theatres, Robert H. O'Brien, secretary-treasurer and television executive, continues to believe in theatre television as an adjunct to a theatre's entertainment fare, but admits that he is intrigued by the many and varied possibilities of non-entertainment offerings. "There is practically no end to the uses to which large-screen TV could be put by exhibitors," he said this week.

"Theatre television needs regular programming and non-entertainment shows can provide that. There are the 4-H Clubs, for instance. And the colleges could get together and use the theatres in the mornings."

ONE OUT OF 3 U. S. FAMILIES HAVE TV

One out of every three families in the U. S. now has a television set, Hugh M. Beville, Jr., director of plans and research for the National Broadcasting Company, said last week in giving the number of installations as 14,558,800 as of November 1, 1951. Mr. Beville said this represented 33 per cent of all U. S. families, compared with 21 per cent last year and only seven per cent in 1949. The November 1 total reflects a gain of 552,300 installations in October, compared with 447,500 in September. Mr. Beville said three of the nation's 64 television markets now have more than 1,000,000 sets and four others have between 500,000 and 1,000,000.

REAGAN TO GET RODGERS' POST

Metro Vice-President Will Remain as Advisor for Minimum of Two Years

William F. Rodgers, Loew's vice-president in charge of domestic distribution and dean of industry sales managers, is giving up his post and on January 1, 1952, will be succeeded by Charles M. Reagan, it was announced last week by Nicholas M. Schenck, president of Loew's, Inc.

Mr. Schenck indicated that the move originated entirely with Mr. Rodgers, who had long been asking to be relieved of his many responsibilities. "Because of his insistence we have acceded to his wishes," Mr. Schenck said.

To Maintain Office

Mr. Rodgers, who joined Metro in 1924 when the Goldwyn Company merged with Metro Pictures, and became general sales manager for MGM in 1936, will continue with Loew's as a vice-president for a minimum of two years as advisor and consultant on sales activities.

He plans to continue active in the sales side of the business which he joined almost 42 years ago, as clerk with the General Film Co. in New York. Mr. Rodgers will maintain his present office and secretary at Loew's, but his schedule will be much less strenuous and his leisure time more ample.

Mr. Reagan joined MGM as a sales executive in July, 1949 and since then has been without a title, but has worked closely with Mr. Rodgers on the various aspects of company policy. Prior to his association with Metro, Mr. Reagan was vice-president in charge of distribution for Paramount Pictures, where he had been a member of the sales organization for 24 years.

Of him, Mr. Schenck's statement said: "I consider Mr. Reagan to be especially qualified to assume his new position and to succeed Mr. Rodgers."

Continues on Board

Mr. Rodgers is a member of the Loew's board of directors and, despite his change to a consultative status will continue on the board, at least for the time being. Now 63 years old, he becomes eligible for benefits from the company's retirement plan in June of 1953, when he will reach 65. On that date he will be entitled to pension fund benefits amounting to an estimated $27,957 annually.

Under his present employment contract, the company has been placing specified amounts in escrow for him, portions of which are paid to him monthly. Last year, the company reported $78,000 was placed in escrow to his credit and payments of $1,739 monthly were made to him out of that fund, in addition to his salary of $114,714 annually.



By the Herald

William F. Rodgers, left, and Charles M. Reagan at a recent sales meeting luncheon.

Even though it had been expected for some time by his associates, Mr. Rodgers' final decision to step down nevertheless came as a shock to all concerned. Known and loved for his kindness and generosity, he is practically idolized by the Metro sales force and particularly by the men and women with whom he is in close contact.

A man of untiring energy whose only real hobbies are motion pictures and a day at the race track, Mr. Rodgers for years has been getting to his office a little after nine in the morning to tackle the mountains of mail and grapple with the numerous problems involved in running the huge Loew's sales organization.

Respected by Exhibitors

Although his day is fully taken up, he insists on personally answering his own mail and often comes down Saturdays from his home at Rye, N. Y., to dispose of this work. "When a man writes to me he has a right to get my answer and not someone else's," he says with conviction, and none of his aides has been able to get him to give up that practice.

As demonstrated at the various conventions and exhibitor meetings, the theatre men hold Bill Rodgers in high esteem, not only for his frank and honest approach in doing business, but also for his personal and understanding interest in their problems and his obvious resolve to make equitable deals that give the theatre a chance at a fair profit.

On numerous occasions he has declared that Metro will never be instrumental or have a hand in closing down a small situation and his associates recall occasions where he ordered pictures to go to a theatre free if that house had suffered disaster.

At the recent Allied convention in New York, after sitting through a gruelling afternoon of questions and answers, Mr. Rodgers was the only one of the sales maagers to brave the exhibitor fire again the next day, and he won new respect for the candid manner in which he defended and explained Metro's sales policies.

Mr. Rodgers, a devoted family man, is the father of two boys and a girl. One son, Thomas, works for Brandt Theatres. The other, William F., Jr., is an executive with Rockefeller Center. His daughter, Myrtle Ann, is 21. A great diplomat and champion of "the little man," Mr. Rodgers enjoys a wide circle of friends all over the country. Because of his intimate knowledge of the business, he is often asked for advice by people with whom he otherwise has no connection. The studio is known to respect his opinions highly.

Worked on Trade Code

His imprint on the motion picture industry is indelible. There has been no major development in the business during the past two decades on which his guidance and cooperation has not been sought. In the 1930s he devoted much time and effort to the formulation of a trade practice code which would bring the various factions of the industry closer together and would adjudicate trade practice complaints.

He was the power behind the drive to establish the United Motion Picture Industry (UMPI) which died because exhibitors and distributors could not agree on a trade practice code. Always an advocate of conciliation and arbitration, Mr. Rodgers took over the part played in industry affairs by the late Sidney R. Kent of Paramount and Fox, and for whom he held a deep admiration.

When Motion Picture Associates was in trouble, he got the organization to its feet by enlisting several hundred members. In his personal relations, too, his door is never closed to those in need of help.

Mr. Rodgers, who never went beyond public school, is completely self-made and proud of his achievement. Born in Camden, N. J., in 1888, he got his first job at an early age. He moved to New York in 1906 and became a clerk with the Havana American (Cigar) Co. Four years later he joined General Film, rising rapidly within industry ranks. In 1917 he became assistant to the vice-president of Goldwyn Film Co., left it to work for a while for Famous Players-Lasky and then rejoined it.

Warners Will Film Cantor Biography

Warner Bros. has concluded negotiations with Eddie Cantor for the filming of his life story, Jack L. Warner, executive producer, has announced. "The Story of Eddie Cantor," to be produced by Sidney Skolsky, will be one of the studio's major productions of the coming year.

"Quo Vadis" Set in London

The first overseas engagement has been set for MGM's "Quo Vadis." The picture will open in London, England, Friday evening, January 25, at the Ritz and Carlton theatres, simultaneously. The Carlton is a West End first-run theatre and the Ritz is an MGM house in Leicester square.



IT'S YOUR BUSINESS TO COME!

M-G-M's "LONE STAR" is Showmanship on a silver platter! It's Big in love and Big in action! It's Big in marquee lights: CLARK GABLE, AVA GARDNER, BRODERICK CRAWFORD. Go to the trade shows and you will start planning a socko campaign for a terrific audience attraction!

ALBANY	20th-Fox Screen Room	1052 Broadway	12/18	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/18	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/18	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/18	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/18	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/18	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/18	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/18	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	12/18	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/18	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	12/18	1:30 P.M.	NEW YORK N.J.	M-G-M Screen Room	630 Ninth Avenue	12/18	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	12/18	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/18	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	12/18	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/18	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/18	2.30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/18	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/18	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/18	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/18	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/18	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	12/18	1:30 A.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/18	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	12/18	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/18	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/18	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/18	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/18	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	12/18	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	12/18	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	12/18	2 P.M.

M-G-M presents CLARK GABLE • AVA GARDNER • BRODERICK CRAWFORD in "LONE STAR with LIONEL BARRYMORE • Beulah Bondi • Screen Play by Borden Chase Directed by Vincent Sherman • Produced by Z. Wayne Griffin • An M-G-M Picture

PHONEVISION AT END OF FINNEGAN'S RAINBOW

Curious Grand Jury Asks How Official Gave Zenith an Assist on Product

During the first week of December, 1950, the Zenith Radio Corp., announced in Chicago that it had obtained feature films to conduct its Phonevision test, and added, "we are indebted to the cooperation of producers who are making it possible for us to obtain a wide selection of full length motion pictures."

Exactly what the Zenith spokesman implied by "indebted" and "cooperation" on the part of the film companies, became a matter of conjecture this week as the latest in a series of scandals involving Federal internal revenue officials, exploded over the national scene.

Paid Official $50,000 To Help Get Pictures

The newest link in the chain reaction of disclosures involved an admission by Eugene F. McDonald, Zenith president, that he had paid James P. Finnegan—former collector of internal revenue at St. Louis who is under indictment on charges of bribery and other misconduct in office—$50,000 "because we believed that he would be able to help us get the films. . . ." Mr. McDonald added that within a few weeks after Mr. Finnegan was retained, in the autumn of 1950, Zenith was assured by several major producers that films would be made available.

Zenith's payment of $50,000 to Mr. Finnegan came as an aftermath of a Federal grand jury investigation of Mr. Finnegan's alleged misconduct as an internal revenue official. This week is was indicated that the grand jury still sitting in St. Louis was investigating the ways and means used by the Zenith interests to obtain films which the companies for a long time refused to supply on the grounds that Phonevision could be considered a threat to the industry as a whole.

FCC, Department of Justice Reported "Interested"

In May, 1950, Wayne Coy, chairman of the Federal Communications Commission, issued a statement which was construed by observers as implying that if the film companies continued to refuse films to Zenith, their attitude might very well prejudice any future applications in such matters as the acquisition of radio and/or television station, and theatre television.

At the time, reports out of Washington also intimated that the Justice Department had, like the FCC, been alerted to possible breaches of the spirit and letter of the anti-trust laws on the part of the film companies.

The chronology of ensuing events:

ZENITH'S BONFIG SAYS PHONEVISION'S GREAT

Addressing the Los Angeles Sales Executives Club this week, H. C. Bonfig, vice-president of the Zenith Radio Corp., said: "The results (of the Phonevision test) astonished our optimists and astounded our skeptics. On the average each picture was purchased by 25 per cent of the possible audience." Later, he repeated Zenith's frequent claim that Phonevision would mean a new prosperity for Hollywood. "With subscription television in national operation, Hollywood will be able to satisfy the demand for quality pictures only by producing three times the number of feature films now being made. Think what that will do for employment."

At the end of April, 1950, Senator Charles W. Tobey, ranking Republican member of the Interstate Commerce Committee urged that the FCC investigate "whether another monopolistic conspiracy with respect to the use of motion pictures is being hatched by persons seeking licenses of the public airways. A refusal by motion picture producers to deal with Zenith . . . would be a significant fact for the commission to consider" if the question of radio and TV licenses came up.

Within a couple of weeks, the FCC issued its statement which hinted at possible reprisals if the distributors continued their policy of refusing to listen to Zenith's pleas.

Say Finnegan Offered Aid to McDonald

In September, according to Mr. McDonald's own admission last week, there were still no films available. Mr. Finnegan was said to have approached Zenith on a number of occasions, claiming he had influence with someone in New York who was close to a producer. (Mr. Finnegan, if his claims were correctly reported, did indeed know someone who was familiar with the film business, but that was years ago, when his brother, Hugh Finnegan, currently residing at Manhasset, N. Y., worked in theatre management for the Skouras brothers).

Mr. McDonald and other Zenith officials elected to believe that Mr. Finnegan would be able to accomplish what undeniable pressure to Government agencies and legislators had failed to do, and in October, 1950, he was hired for $50,000—this sum to be paid over a period of time. The last payment was made in June, 1951.

Within weeks after Mr. Finnegan's joining the Zenith fight film companies, decided to "help" Phonevision with their "cooperation."

This week, the matter rested with a puzzled industry-at-large wondering exactly what were Mr. Finnegan's connections with the producers, if any, and the Federal prosecutors handling the case in St. Louis were determined to find out what services, if any, Mr. Finnegan performed for the fee.

Raibourn Disclaims Any Contact With Finnegan

Appearing before the Federal Grand Jury in St. Louis Wednesday, Paul Raibourn of Paramount insisted that neither he nor anyone in his company had had any contact with Mr. Finnegan in the Zenith matter. He said Zenith and Paramount started negotiations for pictures in the spring of 1950 and a deal was made in December of that year. J. Robert Rubin of Loew's also testified. Earlier, subpoenas had been served on Ned E. Depinet of RKO and Otto Koegel of Twentieth Century-Fox.

Last December, it was widely reported—and never denied—that Zenith had retained former senator Burton K. Wheeler as its Washington attorney, and that he was instrumental in spurring the Justice Department into probing why the distributors were refusing films for the Phonevision test.

Shortly after the Justice Department began a series of communications with the companies on this subject, some of them agreed to make the films available. The companies who fell in line with the efforts of Mr. Finnegan and reportedly Mr. Wheeler were Loew's, RKO, Paramount and Warner Bros.

Mr. McDonald has been unable to shed any light on exactly how Mr. Finnegan was able to make the claims that he did. Said he: "I don't know what, if anything, Mr. Finnegan did in connection with persuading the producers to make their films available to us, but I do know that shortly after we retained him we began to receive assurance from some producers that their films would be made available for the test, and, incidentally, without rental charges."

Nothing Pending at Present Says Head of Zenith

Mr. McDonald said that "at the present time" Zenith had nothing pending before Governmental agencies. He added that as far as he knew no Zenith officer or director had tax difficulties nor was there any matter pending before the Reconstruction Finance Corporation.

In Washington, the Justice Department disclaimed any knowledge of Mr. Finnegan's activities in behalf of Zenith. Like Mr. McDonald, they did not know the exact nature of Mr. Finnegan's services in getting films for Phonevision.

LOOKING FORWARD...GOING FORWARD...WITH WARNER BROS.

LOOKING FORWARD TO

"ROOM FOR ONE MORE"



Happy Picture--Happy People! So much joy and fun and love, it bubbles over—over everyone who watches. It'll make you proud to see the way the screens light up the nation's smiles with this story of the fellow who made room for the girl he loved—and forgot to lock the door! Cary Grant, in his best laugh-as-you-go manner—with Betsy Drake his hug-and-kissmate. And 'Teenie' the meanie—the moppet mobster who 'moves in' on their hearts. Warner Bros. take exceptional delight in presenting as the new year's No. 1 maker of merriment—"Room for One More".

Terry Ramsaye Says

THE ANNOUNCED retirement of William F. Rodgers as vice-president of Loew's, Inc., in charge of distribution, will bring appreciative memories to his career-long contacts in the field of exhibition. He has been the personification of what gave name to "the friendly company" for years beginning much before that felicitous phrase was promulgated. "Bill," now 63, can count back to his beginning with General Film when it was mighty, to service with Mutual Film Corporation which started so bravely independent, to Triangle with its high ambitions, and through the years with "Metro" since 1924.

"Bill" has known everybody since when, with so much of why and what. An impressive pageant of the most imposing product of the American screen for a whole generation—from "The Big Parade" to "Quo Vadis"—has been delivered to the theatres across his desk. Complex and difficult operations, confused by all the storms of controversy, internal and external that have swept the industry have filled his years with work. It is not to be remembered that ever has he lost poise or spilled bitter words. This is amazing too when one reflects upon the decidedly positive nature of his makeup and conduct.

Mr. Rodgers is, one hears, to remain in an order of advisory capacity for a period of some two years at least. That will be appropriate. He has sympathy with problems, because he has met them all, many times. He has known the answers for a long time.

His successor, Charles M. Reagan, up through thirty years of abundant executive experience, inherits a post of tradition.

EVERY NATIONAL election brings a report of write-in votes for Andrew Jackson in the Southland. Now Arthur Cantor, statistically minded press agent for the stage, comes up with a poll of audiences at the Henry Miller theatre in New York, including a vote on preferred dramatic critics. It included some for Louella and Hedda, movie gossip vendors, John Crosby, radio-television pundit, and Bosley Crowther, erudite critic of the cinema, all of these highly irrelevant to the poll.

Apparently more than a few of the customers do not know what a dramatic critic is. Incidentally Brooks Atkinson of the *New York Times* was top dramatic critic with 29.3 per cent of the vote of all the respondents, Woolcott Gibbs of *The New Yorker* second with 9.6 per cent. Both enjoyed a pre-selection through the selective nature of the circulations involved.

There is a significance to all showmen in the finding by Mr. Cantor that the stage suffers decidedly from the erroneous impression that all stage seats are difficult to obtain and at high premium prices. The poll questionnaires reached about 64,000 persons and drew the high response of 7,057, or 11 per cent. It is probably a fair sample of upper-middle bracket buying power.

GAEL SULLIVAN came forth with a ten-point program for exhibitors at the recent annual convention of the Theatre Owners of North and South Carolina. He included winter inspection of the house, visits to film row and screenings, evenings in the lobby talking to patrons, new ways to render public service in the neighborhood, preparation to resist the cynics, studying the philosophy of production, distribution and exhibition, getting on important committees, etc., including "interest yourself in the trade press and industry bulletins." Right sound advice there—it might have been summarized with "read Motion Picture Herald"—it has departments every week about all those elements of the business. It arrives each week on the important desks.

THOSE POIGNANT observations about the state of Great Britain quoted here in a letter of observation from Robert B. Wilby some weeks ago are now being supported with painful precision by an array of other judgments ranging from Winston Churchill to Westbrook Pegler. Mr. Wilby indicated that the British having shared all the wealth were down to sharing the doles. And that labour did not labour. Mr. Churchill's utterances inform that it is very late. Mr. Pegler thinks it is far too late, with debacle at hand. The recent Royal Visitors to Canada liked it very much. They might live there some day. J. Arthur Rank is not selling his American interests.

TAVERN TRADE is falling off because the head of the family would rather sip his beer at home while he watches television, says a report from a Chicago convention of the National Beer Wholesalers Association. Back in the nickelodeon days social workers found that the five-cent motion picture for the family trade cut sharply into the business of the corner saloon, where father lingered over his beer at a nickel a mug. Now he takes it home in a bottle and pays three or four times as much.

Arbitration Unity Urged By Fabian

BOSTON: A basic issue of contention between the two major exhibitor organizations—arbitration—this week was again placed front and center for industry attention with the claim by S. H. Fabian, executive committee chairman of Theatre Owners of America, that Allied States Association refused to form a united exhibitor front on the question.

Mr. Fabian's charge was delivered at the one-day convention here of the Independent Exhibitors of New England, an Allied affiliate, at the Copley Plaza Hotel. Present at the meeting were Trueman Rembusch, Allied president, and Abram F. Myers, chairman and general counsel.

Want No Consultation

Mr. Fabian said bluntly: "Now that national Allied has approved formally the principle of arbitration at their recent convention in New York, we understand that they want no consultation with other exhibitors before they present their program to distribution. They say they want to go it alone. TOA could have done that years ago, if we wanted to close our eyes on industry harmony."

Mr. Fabian warned that TOA would not accept any "tailor-made or spoon-fed" arbitration system. Rather, he added, it was TOA's hope that "officials of production and distribution will afford other exhibitor organizations, particularly national Allied, the same opportunity that we had in discussing the problems of arbitration, but that these same officials will tell other exhibitor organizations that they will not sit down to negotiate any formal system of arbitration until all exhibition is represented."

Other speakers were Mr. Rembusch, Mr. Myers, Max E. Youngstein, United Artists vice-president; Wade Jones of New England Confectioners; Peter Levathes, of Twentieth Century-Fox; Jack Jackson of National Screen Service; Leon Bamberger of RKO Pictures; Henderson M. Richey of MGM, and Norman C. Glassman, president of the Independent Exhibitors, chairman.

Charges Price Fixing

Mr. Rembusch charged that the distributors were engaged in the "illegal fixing of admission prices through the subterfuge of the pre-releasing of pictures." In this regard he mentioned "Samson and Delilah," "David and Bathsheba" and "Quo Vadis," which "will create nationwide bidding . . . which bidding will result in new clearances and zones being created. . . . If MGM is allowed to get away with this policy on 'Quo Vadis' it will wreck exhibition nationally."

Mr. Glassman called for the approval of Allied's arbitration policy, cited TOA for "fast becoming a simon-pure exhibitor organization" and urged support of COMPO.

THE HILARIOUS TALE OF THE KID WHO TODDLED HOME WITH $100,000...

but he couldn't tell where he got it!

There's a fortune in his little red wagon... and half the guns in the underworld on his trail!

"Finder's Keepers"



MOMMY'S gonna leave home...



DADDY'S gonna get in a jam!



GRANNY'S gonna be on the spot!

It's that Wonderful "WILLIE" of "UP FRONT" fame!

STARRING

TOM EWELL
JULIA ADAMS
EVELYN VARDEN

with **"DUSTY" HENLEY**
Small Fry—but oh my, what he does to your laughter!

Story and Screenplay by RICHARD MORRIS
Directed by FREDERICK de CORDOVA • Produced by LEONARD GOLDSTEIN • A Universal-International Picture

Universal International

from U-I...MAKER OF THE MONEY-MAKERS!...

ROTUS HARVEY PROTESTS:

AD "MILLIONS" DOWN DRAIN

Raps Distribution Failure to Properly Ballyhoo Films During Release

SAN FRANCISCO: In the latest bulletin of the Pacific Coast Conference of Independent Theatre Owners, Rotus Harvey, president, again lashes out in protest against distributors and "those millions now spent on some form of advertising . . . being poured down the drain."

In the bulletin, Mr. Harvey enlarges on his oft-expounded theory that the distributors are lacking in vigor when publicizing their pictures.

Blames Distributors

"For years I have been told by my friends in New York that the exhibitor is lying down, not working, not advertising, not trying to get the most out of a picture. Frankly, I am very tired of that old bromide and believe it is about time for my friends in distribution to look around.

"Knowing San Francisco better than any other city, I would like to call their attention to what goes on here, and no doubt goes on all over the country. It is the direct result of the theory that production does such a complete 'pre-selling' job that no further effort on the part of their own theatres and the theatres of their ex-partners is necessary. Recently, we had the spectacle of 'David and Bathsheba,' 'Streetcar Named Desire' and 'An American in Paris' all playing our main stem about the same time and now currently 'Quo Vadis.'

"According to the distributors these pictures are their 'top' and they felt they were so superior they even raised their admission prices. So we have Metro, Warners and Fox presenting their 'best.' Let's take a quick look at their advertising campaigns.

No Outdoor Advertising

" 'David and Bathsheba' played at the Fox, a 4,650-seater. The theatre put on a stepped-up newspaper campaign and spent some money at the theatre itself but so far as I know, that was the campaign. Going about the city I could not find a single 24-sheet, six-sheet or any outdoor advertising.

" 'Streetcar Named Desire' played at the 1,430-seat St. Francis and they too stepped up their newspaper campaign but with the exception of the two 24-sheets pasted on the back of the Paramount theatre I found no other outdoor advertising. 'An American in Paris' played at Loew's Warfield, a 2,670-seater. They had a beautiful art work front and with added newspaper space that, too, was the campaign.

"Now comes 'Quo Vadis' which is playing at Loew's Warfield and again they have a beautiful art work front, large newspaper ads and that's it.

"Let me draw you a contrast . . . Sonja Henie is in town at our Cow Palace with her skating review. The Cow Palace seats 8,000 and is seven miles from our downtown area. Her campaign? Twenty-four-sheets all over town, you can't turn without running into one; newspaper ads, radio and what not. And is she pulling them in!

Reach Only Present Patrons

"We in the industry certainly have lost the art of ballyhoo. Had the managers of the above mentioned theatres been given the go-signal, everyone would have known about the pictures. The campaigns used were and are aimed at and reach only our present theatre goers. House fronts, newspaper advertising are, in the main, only read by present customers. To improve our business we must reach more people. Twenty-four-sheets if used in quantity, reach thousands, to say nothing of the pull of 6-sheets, 3-sheets, street car boards and other available advertising."

Mr. Harvey then cited an instance of a reviewer who had been taken to New York by Metro, with all expenses paid; who had come back and written a poor review on the film. "What are we, men or mice," asked the Harvey bulletin. "Shall we continue to take such beatings from these journalistic scavengers? There are plenty of ways to make them behave and if we want to have a healthy business, we had better start, and soon. When it comes to getting 'tough' with the so-called freedom of the press we act exactly like Mr. Milquetoast. Why?"

Sees Danger in Increases

Mr. Harvey cited raised admissions and said it was too bad "Quo Vadis" had to come right after "Streetcar," "An American in Paris," "David and Bathsheba" etc., "for none of them were good enough for the extra charge. Now the public is angry, disgusted and are not hesitating to say so. The neighborhoods who are trying to get extra money for 'David and Bathsheba' are catching hell, people are walking away from the box offices muttering, 'Guess they want us to stay home and watch television.' "

In connection with the Metro policy for selling "Quo Vadis," Mr. Harvey said MGM's start in San Francisco "is bad, even though they are doing business. I do not agree with their announced policy of playing cities according to population. I believe they should have saturation bookings, territory by territory with terrific advertising campaigns sponsored by MGM. In that way we could wake up the public, get them excited and do a whale of a business. I feel MGM's way will take too long."

10 For MGM In 3 Months

MGM will release 10 features in the three months starting Dec. 1, it was announced this week by William F. Rodgers, vice-president and general sales manager. There will be three pictures released for each of the months of December and January, and four for February, with "Pandora and the Flying Dutchman" the lone Technicolor film for the three-month period.

Leading off the list for December will be "The Light Touch," which is to be followed by "Calling Bulldog Drummond" and "Calloway Went Thataway."

For January the trio will be headed by Dore Schary's production of "It's a Big Country," followed by "Westward the Women," another Schary production. The third and last film to be distributed in January will be "Pandora and the Flying Dutchman," produced in England and Spain by Al Lewin.

The quartet scheduled for February of next year will have "The Sellout" as the initial attraction, followed by "Invitation," "Shadow in the Sky," and finally "Lone Star," which stars Clark Gable with Ava Gardner.

Universal Opens "Week-End" In Milwaukee Dec. 19

"Week-End with Father," Universal-International's new comedy starring Van Heflin, Patricia Neal and Gigi Perreau, will have a gala premiere at the Warner theatre in Milwaukee December 19, launching more than 50 Christmas and New Year's dates across the country. The premiere, which Miss Perreau will attend, concludes more than a month of national promotion on the part of both Miss Perreau and Mr. Heflin. Several Milwaukee papers and radio stations are conducting contests in connection with the occasion.

Reports Marquee Tax Studied for New York

Harry Lamont, temporary chairman of the Theatre Owners of America Albany unit, reported this week that a theatre marquee tax in New York City has been proposed for consideration by the 1952 session of the state legislature. Among the many other bills affecting motion picture theatres due to be introduced, he said, will be a New York City administration-supported measure for an amusement tax in the metropolis.

Merit Award for "Worlds"

Southern California Motion Picture Council, Inc., at a luncheon this week presented a Certificate of Merit to Paramount, producer George Pal and director Rudolph Maté for the production of "When Worlds Collide." The presentation was made by Mrs. William A. Burk, president of the council, and the Certificate was accepted by Pal.

Here's a SHORT STORY with a happy *BEGINNING!*



LOUIS DeROCHEMONT
one of the great names in filmdom joins with
UNIVERSAL-INTERNATIONAL
to bring you

"THE EARTH and ITS PEOPLES"

a timely, important, informative and wonderfully entertaining new series of **13 two-reel masterpieces** bringing to your screen from all the corners of the earth the peoples and places involved in the drama of today's headlines.

WELCOME! to the new series

from these time-tested audience applauded program builders which will still be going strong in '52

2 TWO-REEL SPECIALS. The series that gave you "Fun at the Zoo" now brings you "Danger Under the Sea" and one other thriller.

13 NAME BAND MUSICALS. Kicking off this season with the bands of Tommy Dorsey and Woody Herman.

6 CARTUNES. Featuring WOODY WOODPECKER who's making millions of friends through his new newspaper comic strip.

8 VARIETY VIEWS. Anything entertaining is liable to pop up here.

8 CARTOON MELODIES. The favorite songs of today and yesterday, with special animation to get your patrons in the happy mood.

13 TECHNICOLOR CARTUNES. Bringing back the ones your audiences loved best.



and Bi-weekly issues of UNIVERSAL NEWSREEL... with an enlarged staff to cover all the world's news.

RKO PLANS 21 IN 6 MONTHS



***SALES CABINET** of RKO Radio, as it convened at the Ambassador East Hotel, Chicago, last week. Seated, left to right: Ben Y. Cammack, southwestern district; J. Herbert MacIntyre, western district; David Prince, southeastern district; Charles Boasberg, north-south division; Robert Mochrie, vice-president and general sales manager; Ned E. Depinet, president; Nat Levy, eastern division; Leonard Gruenberg, metropolitan district; Walter Branson, western division; Sidney Kramer, short subjects sales, and Albert Kolitz, Rocky Mountain district. Standing: Carl Peppercorn, Canadian district; Morris E. Lefko, eastern-central district; Herbert Greenblatt, midwestern district; Robert J. Folliard, eastern district; Harry Gittleson, assistant to the western division manager; Frank Mooney, assistant to the north-south division manager; Michael G. Poller, assistant to Mr. Mochrie; Daniel Loventhal, assistant to eastern division manager; Samuel Gorlick, Chicago branch manager; William J. McShea, branch operations, and S. Barret McCormick, director of advertising.*

CHICAGO: RKO Radio will release 21 "A" pictures between January and July, 1952, Ned E. Depinet, president, told home office sales executives and district managers at a two-day meeting at the Ambassador East Hotel here last week. The pictures, to cost an estimated $25,000,000, will be included in the Ned Depinet Sales Drive which gets under way December 21 and ends June 26. In the corresponding period last year the company released 16 productions.

Heading the list are the following films scheduled for early January release: "I Want You," Samuel Goldwyn production starring Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow, and "On Dangerous Ground," co-starring Ida Lupino and Robert Ryan. "Double Dynamite," starring Jane Russell, Groucho Marx and Frank Sinatra, will go into release December 21.

Eight to Be in Color

Eight of the pictures announced are in color. Those with color by Technicolor are: "Sons of the Musketeers," adventure drama co-starring Cornel Wilde and Maureen O'Hara; "Chuck-A-Luck," by Fidelity Productions, a drama starring Marlene Dietrich, Mel Ferrer and Arthur Kennedy; "The Half-Breed," outdoor action drama starring Robert Young, Jack Buetel and Janis Carter; "The Story of Robin Hood," Walt Disney all-live-action drama starring Richard Todd and Joan Rice; re-release of Walt Disney's "Snow White and the Seven Dwarfs," and "Jet Pilot," starring John Wayne and Janet Leigh.

Others in color include "Tembo," in Ansco Color, featuring Howard Hill, hunting wild animals with bow and arrow; and "Montana Belle," in Trucolor, starring Jane Russell and George Brent.

Others listed for release are:

"A Girl in Every Port," comedy produced by Irwin Allen and Irving Cummings, Jr., and starring Groucho Marx, William Bendix and Marie Wilson.

"The Las Vegas Story," a romance drama starring Jane Russell, Victor Mature, Vincent Price and Hoagy Carmichael.

"Tarzan's Savage Fury," produced by Sol Lesser, and starring Lex Barker.

Shaw Play Included

"Androcles and the Lion," the G. B. Shaw play produced by Gabriel Pascal, with Jean Simmons, Victor Mature, Maurice Evans, George Sanders, Alan Young and Robert Newton.

"The Big Sky," an outdoor action drama produced by Howard Hawks for Winchester Productions, and starring Kirk Douglas and newcomer Elizabeth Threatt.

"Macao," a romance melodrama starring Robert Mitchum and Jane Russell.

"Clash By Night," Wald-Krasna drama starring Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe.

"The Korean Story," produced by Edmund Grainger and starring Robert Mitchum and Ann Blyth.

"This Man Is Mine," a Wald-Krasna production starring Susan Hayward.

"The Ragged Edge," a drama with Ida Lupino and Robert Ryan.

Arbitration Support for Allied Asked

DETROIT: The Allied Theatres of Michigan, meeting at the Hotel Book-Cadillac here this week, heard a proposal from Ed Johnson, its president, to support the parent organization Allied States Association on the question of arbitration.

Mr. Johnson also covered distribution problems and said that some theatres wait weeks and months for a picture which a nearby house has shown. "Some form of arbitration will be necessary to give everyone a break," he said.

More than 300 exhibitors, as well as sales and exchange managers, salesmen, bookers and many others, attended. This was the first time in the organization's history that invitations had been extended to exhibitors not members of the Michigan group.

Drive-in managers were scheduled to meet separately during the convention sessions. During the film clinic, Max Gealer urged closer ties between merchants and theatres, and more cooperation was proposed in promotion, window displays and mutual merchandising efforts.

Harold Bernstein, Bay City exhibitor, urged care in booking so that a good film is not weakened by an inferior one on the same bill. Speaking as a booking agent, Floyd Chrysler said, "The best picture in the world for one area can draw a near blank in a different district." Exhibitors, he added, should analyze their requirements.

Office Workers' Increase Totals $1,800,000 in 2 Years

New wage contracts, half of which already have been signed, will provide 2,800 film home office and exchange "white collar" workers with pay increases totaling $1,800,000 for the next two years, Russell M. Moss, executive vice-president of IATSE Motion Picture Home Office Employes Local No. H-63, reports.

The companies which signed new pacts with the union are: Columbia, Universal, Warners, Republic, and a number of smaller units including the Loew's New York exchange. The increase per week for the employes at these and other companies yet to sign will average $6.25 or 11½ per cent, he said.

Grainger Signs 5-Year Agreement With RKO

Edmund Grainger Productions has been signed by RKO Radio to a new five-year deal calling for production of a minimum of 10 top-budgeted feature films, Howard Hughes has announced. Now in various stages of production planning are "Blackbeard the Pirate," "African Intrigue" and "The Day They Gave Babies Away." Current Grainger productions are "The Flying Leathernecks" and "The Racket."

MPAA Shifts Operations To New York

Eric Johnston in New York Wednesday announced the return of the headquarters of the Motion Picture Association of America to New York from Washington. The announcement came after the MPAA president's first meeting with the board of directors following his return to the Association after 11 months as Administrator of the Economic Stabilization Agency.

Mr. Johnston also introduced to the board his new executive assistant, who will head the New York office, Ralph D. Hetzel, Jr., formerly of the ESA and executive assistant to Secretary of Commerce Charles Sawyer. He praised Mr. Hetzel's part in building up the ESA from a mere paper organization to an agency with 17,500 persons on its payroll.

In a press conference following the board meeting Mr. Johnston outlined his plans for activities in the months ahead. He is scheduled to spend much more time in New York and to devote a major part of his attention to the foreign market. He said he plans a four-week trip to South America, starting about January 15. In April he hopes to get to Paris in connection with negotiations on a French film agreement. Also in the spring, he probably will make an extensive swing through the Orient.

Mr. Johnston emphasized that while he would be concentrating on foreign affairs, he did not plan to overlook domestic motion picture operations. He thought the future of the business looked optimistic.

Norman Kuhn, formerly of the ESA press department, was named as an additional staff member of the press department of the MPAA in Washington. Mr. Johnston said he hoped to work out an arrangement under which Manning Claggett also will remain in that department. Kenneth Clark, public relations director, will spend the major part of his time in New York.

As previously reported, George Viether will be Mr. Johnston's assistant in charge of operations at the Washington office. Col. Richard T. McDonnell, who formerly had that post, has been given another assignment. Joyce O'Hara continues as special assistant to Mr. Johnston. Mr. Johnston said Irving Maas had resigned and that the operations of the MPEA would be liquidated by Herbert J. Erlanger under the direction of John McCarthy. The MPEA, however, will be maintained as a legal entity.

Katzman Doubles Color Production Schedule

Sam Katzman will produce eight Technicolor productions for Columbia Pictures in 1952, twice the number he has produced in any one previous year. Also on his schedule are four black and white features and three serials.

TRUST DAMAGE CLAIMS OVER $330,000,000

Damages totaling more than $330,000,000 are being sought in 144 treble damage anti-trust suits, the Supreme Court has been informed. These were the figures as of October 1. The information came to light in a brief filed by six major distributors seeking a review of a Seventh Circuit Court of Appeals decision in the Milwaukee Towne case. The brief said in the north district of Illinois court alone, where the Jackson Park and Milwaukee cases were heard, there were still 31 cases pending against distributors, involving claims of more than $67,000,000.

Court Plea By Sutphen

Sutphen Estates last week in Washington sought to have the Supreme Court reconsider its decision of November 5 which upheld a New York Statutory Court ruling preventing Sutphen from intervening in the Warner consent decree proceedings.

The Sutphen plea has to do with the Warner theatre on Broadway in New York. Sutphen, which owns the property where the theatre is located, has claimed that its 98-year lease with the Warner Mark Strand Theatre Co., should be guaranteed by both companies—production-distribution and exhibition, that will emerge from divorcement, rather than just the theatre company.

The lower court rejected the plea and the Supreme Court upheld that ruling in its earlier decision on the ground that Sutphen had not exhausted all legal means and had not proved it would be injured by a guarantee from the theatre company only.

Ask Further Reduction In Towne Damages

Further reduction of damages assessed in the Milwaukee Towne anti-trust case was urged this week by the six distributors involved, in an appeal to the Supreme Court. The distributors—Loew's, RKO, Columbia, Paramount, Twentieth Century-Fox and Warner Bros.—have asked the Supreme Court to review a decision by the Seventh Circuit Court of Appeals, which approved the District Court ruling, but cut down the damage assessment from $1,295,878 plus costs and $225,000 counsel fees, to $941,574 in damages and $75,000 for the attorney, Thomas C. McConnell.

Now the defendant companies seek a further reduction of damage, costs, and counsel fee assessment to about $50,000 on the ground that the appeals court, relying on the Jackson Park case, "permitted speculation to run riot in the assessment of plaintiff's damages, while disregarding the evidence, which is reality."

U.S. Backs Plaintiff on Trust Appeal

In what is considered an unusual action, the Justice Department last week came to the support of a plaintiff in a private anti-trust case, and asked the Supreme Court to review a New York Circuit Court of Appeals ruling which threw out the Dipson Theatres suit against the Shea circuit and six major distributors.

The Government claimed that the appeals and District Court, in rejecting the Dipson complaint, on one point had acted in conflict with the Supreme Court ruling in the Paramount, et al, case, and that the high court should rectify the matter for future guidance.

The point at issue, said the Justice Department, was that the Supreme Court clearly held that any joint ownership of theatres by distributor defendants was in itself illegal. However, the Justice Department continued, the lower courts ruled in the Dipson case that this was illegal only if the distributors conspired to favor the theatres they owned.

Named in the suit, besides the Shea circuit, were Warner Bros., RKO, Loew's, Paramount, Twentieth Century-Fox and United Artists, all charged with conspiring to deprive four of the Dipson houses in Buffalo of proper runs and clearances. Both Loew's and Paramount owned part of the Shea circuit during the period Dipson claimed it was damaged.

In a memorandum, the Government said clarification was required because there were similar circumstances in the following trust cases still to be acted upon: Cinema Amusements vs. Loew's, Denver; Edelman vs. Paramount, Wilmington; Essaness Theatres Corp. vs. Balaban and Katz Corp., Chicago; Lea vs. Columbia, Washington, D. C.; Meiselman vs. Paramount, Charlotte; Tivoli vs. Paramount, Wilmington; Eagle Lion Classics vs. Loew's, New York City.

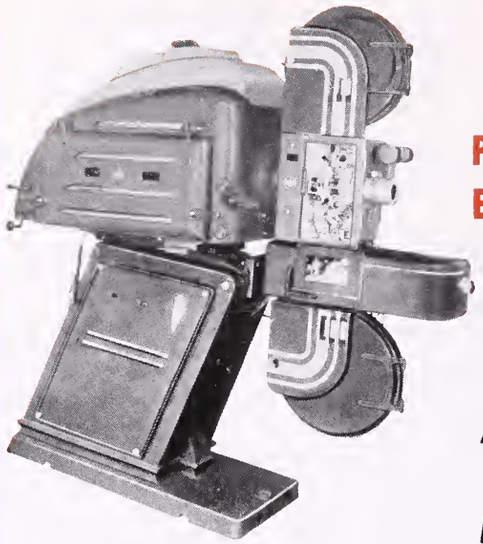
Closed Chicago Theatre Files $90,000 Trust Suit

CHICAGO: Suit for $90,000 ($30,000 tripled) was filed in Federal District Court here Tuesday by attorney Seymour Simon against Schoenstadt Theatres and all the major film companies except Universal on behalf of Bernard Malitz who formerly operated the Midtown theatre which is now closed. Damages are being sought for an alleged conspiracy among the defendants to prevent the Midtown from playing pictures day-and-date with the Schoenstadt circuit's Radio theatre between September 1947 and April 1950.

"Henry V" Returns

Laurence Olivier's screen production of Shakespeare's "Henry V" will return to New York City Christmas Day to begin a limited four-week engagement at the Bijou.

MODERNIZE *now*



RCA PROJECTION EQUIPMENT

A guarantee of superb performance

If you are still using low-intensity projection lamps, or obsolete projector mechanisms, screen images cannot be viewed at their brilliant best. Good projection is a must in any modernization and showmanship plan. With RCA Projectors and RCA Projection Lamps, you can be sure your movie projection is better than ever.

RCA SOUND

The best in listening pleasure



If your sound equipment is more than 10 years old, you are not giving your patrons the best in sound reproduction that is now available in Hollywood's "better than ever" productions.

Present-day design incorporates many improvements in RCA Soundheads, Amplifiers and Stage Loudspeakers. RCA Sound units are perfectly matched to reproduce voices, music and sound effects that are dramatic, realistic and true.

RCA offers SCREENS for every purpose



Modern movie-goers demand brilliant screen lighting without eye strain and accurate sound transmission. Patrons return again and again to theatres that offer these important features.

RCA has screens for every type and size of theatres for motion pictures and for theatre television.

INTERNATIONAL *Chairs*

Pay high dividends in seating comfort



Nothing is more conducive to pleasant relaxation in your theatre than the glorious feeling of sitting in an INTERNATIONAL CHAIR. Theatre comfort is one of the first essentials of modernization and good showmanship. For seating comfort, luxury, smart styling and long-lived economy, your best buy in chairs is INTERNATIONAL.





RCA *Custom Loomed* THEATRE CARPET

A modern beauty treatment for theatres

Do the floor coverings in your lobby, foyer and auditorium provide an eye-appealing atmosphere of welcome that invites patrons to step into your theatre again and again?

Specifying RCA Custom-Loomed Carpet is a step in the right direction in any modernization program. RCA Custom-Loomed Theatre Carpets are really sensational for rich colors, enchanting patterns and long-lasting wear. They are available in four grades. You can have carpet loomed to order in a design of your own selection.

with RCA Equipment...

NOW IS THE TIME TO MODERNIZE your theatre. Replace old projection and sound equipment with new RCA projectors, lamps, screens, high fidelity amplifiers and speakers.

In addition to giving "better than ever" picture entertainment, you must offer patrons the best in comfort and relaxation. Furthermore, the atmosphere of your theatre should be such that it provides a pleasant change.

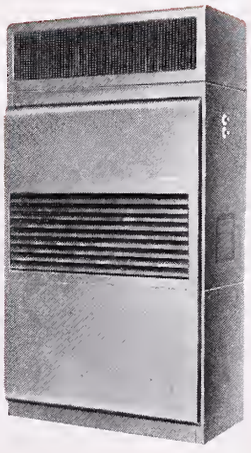
Use every device of SHOWMANSHIP to sell your theatre to your patrons, and increase your attendance. RCA is the logical source of everything you need in theatre equipment for your modernization and showmanship plans.

Your Independent RCA Equipment Dealer can help you choose the best type of equipment for modernizing your house. See him for all your theatre equipment needs from marquee to screen, without delay.

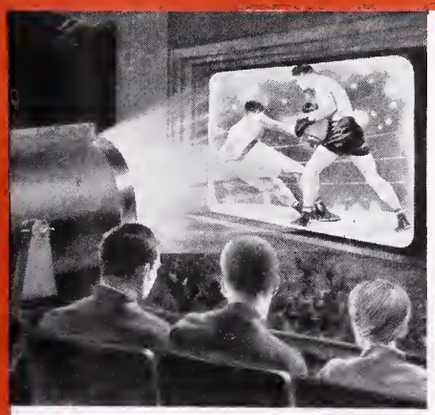
TYPHOON

Air Conditioning "PACKAGED" UNITS

Brings your patrons an "Open-Air Theatre"— Indoors



It is easy to provide modern theatre air-conditioning at a lower dollar first cost, low operating and maintenance costs — when you buy TYPHOON "PACKAGED" Units. TYPHOON air-conditioning offers the same results obtained with central plant systems, plus additional advantages such as flexibility in application, easy to install, thermostatic zone control. TYPHOON will keep your regular patrons coming back and attract new patrons to your theatre.



RCA Theatre TELEVISION

A sound and practical investment

Theatre Television is the engineer's gift to exhibitors for showmanship in entertainment as a supplement to their "better than ever" film attractions.

The day is not too far off when a movie theatre will not be considered truly modern unless it provides theatre TV entertainment along with its other attractions.

RCA Theatre Television is being installed now, in many leading theatres throughout the nation. Be sure to get all the details about the RCA Theatre Television System.

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RCA

THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

Snaper Hits At Current Sales Policy

The business of selling film is turning into a take-it-or-leave-it proposition, Wilbur Snaper, president of Allied of New Jersey, charged this week in a bulletin to members.

"Home offices," he contended, "are gradually making the local branches nothing more than a place to converse Like a subway, you pay your fare or you don't ride. Our business has always been based upon the right of two people to negotiate. Unless the exhibitor battles these practices, he must go to the wall."

The bulletin further said, "there is no doubt that the policy on 'David and Bathsheba' through subterfuge, forced exhibitors to increase their prices at the box office," and Mr. Snaper added: "It is a recognized fact that an exhibitor cannot pay the terms demanded on these pictures and show an equitable profit, unless he does raise his admission prices." The bulletin also scored picture "tie-ins" and "ruthless pricing of pictures."

Mr. Snaper reported that Paramount had apprised national Allied of its sales policy. He said Paramount's intention is "to price their pictures in relation to gross and not in relation to overhead. They intend using certain key pictures for the basis of arriving at split figures so they may obtain increased revenue on higher grosses.

"Theatres are to be sold on an individual basis. They will reduce a picture if necessary, to a price that is equitable for exhibitor and distributor alike. Deals are subject to home office approval." Mr. Snaper, who is also coordinator of the national Allied film committee, reported that "a number of territories have complained that higher and new minimums have been demanded by Paramount."

Begin Drive-in Code Hearings in Wisconsin

Two hearings already have been held and two more are scheduled on the proposed drive-in code, suggested by Wisconsin Allied and circulated to all drive-in owners in the state with suggested alterations made by the AITO of Wisconsin. A hearing attended by Ben Marcus, president of AITO, was held in Milwaukee November 26, another in Green Bay November 27, while two more are set for Superior, December 11, and Eau Claire, December 26. A meeting of the entire code committee will take place in Madison, December 18.

WB to Make Moore Life

Jack L. Warner has completed arrangements with Valentine Parera, husband of the late Grace Moore, for Warner Bros. to film the life story of the singing star. Henry Blanke will produce from a script by John Monks, Jr.

IN NEWSREELS

MOVIETONE NEWS, No. 97—New York atom bomb drill. Rail crackup in Alabama. Eisenhower in Rome. Farouk says British must go. Barkley at front in Korea. GIs bring home Jap war brides. Chemical war. Blood bank. The perfect man.

MOVIETONE NEWS, No. 98—Korea. Ten years after Pearl Harbor. Italian floods reach crest. Korean vets see U.N. in action. GIs, Reds guard Nazis. Hollywood greets Santa Claus. Army-Navy football classic.

NEWS OF THE DAY, No. 227—Atom drill in New York. Egyptian crisis. Japan ratifies peace treaty. GIs bring home Jap war brides. Barkley in Korea. Popularity award for June Allyson.

NEWS OF THE DAY, No. 228—Winter comes to Korea. U.N. hails Korean heroes. Thailand king back on throne. Drama at Berlin prison. Truman lectures press. Army-Navy game.

PARAMOUNT NEWS, No. 30—Football thrillers. Denmark's worst peacetime disaster. Barkley marks birthday in Korea. Novel news. New York atom drill.

PARAMOUNT NEWS, No. 31—Berchtesgaden today. Busy hours in Key West. Operation Electric at Niagara. Big Four tackle arms issue in Paris. Army-Navy football.

TELENEWS DIGEST, No. 48B—Steel talks begin. Economic Stabilizer Roger Putnam. Talk by DiSalle. Enemy pounded in Korea. Arms for Tito. Japan celebrates peace treaty. "Light writing" in sky.

TELENEWS DIGEST, No. 49A—Korean peace talks proceed. Aliens join U. S. forces. "Old Soldiers Never Die." Nazi prisoners. Canada harnesses Niagara. German ads beamed in sky. California fairyland. Army-Navy.

UNIVERSAL NEWS, No. 513—Korean report. Air raid test in New York. Oil fire in Austria. Berlin catacombs. Jap peace treaty ratified. Tropical fashions. Hirohito visits pearl farm.

UNIVERSAL NEWS, No. 514—Buffer zone set in Korea. Pearl Harbor day. Oldest marine retires. Santa in Hollywood. Football: Notre Dame-USC; Army-Navy.

WARNER PATHE NEWS, No. 32—Air raid drill in New York. Nazi leaders' bomb hideout discovered. Barkley in Korea. Crochet championship. Travis air base "Starlift" premiere. Football. Blood donors.

WARNER PATHE NEWS, No. 33—Korea. Top Nazis' homes demolished. Wonder drug works miracles in barnyard. Truman and Wilson confer at Key West on production. Big Four talk disarmament. Niagara power plant. Army-Navy classic.

NPA Clears Paramount Color Tube, But Not Sets

WASHINGTON: The National Production Authority this week made it clear that Paramount can produce its tri-color television tube if it can get the necessary materials, but that the tube cannot be used in the production or assembly of sets "capable of receiving in color any television broadcasts." The NPA said the Government had no objection whatever to the use of the tube in receivers geared for black-and-white reception only. The tube is out if the set has a color circuit. Paramount, through its subsidiary, Chromatic Television Productions, Inc., will shortly file a memorandum with the NPA asking for an official statement on what it can do with the tri-color tube. It contends that it should be allowed to use the material it gets for any purpose it wants.

Reelect Hone Chief of ITO of Washington

James Hone has been reelected executive secretary of the Independent Theatre Owners of Washington for his 29th term in as many years. Named to the board were Mildred Wall, Lewiston, Idaho; L. A. Gillespie, Okanogan; W. B. McDonald, Olympia; Erwin Fey, Renton; Chester Nilsson, Tacoma; Walter Coy, White Center; Mike Barovic, Puyallup; Fred Mercy, Jr., Yakima, and B. F. Shearer, Jack Neville, F. M. Higgins, L. O. Lukan and Joe Danz, Seattle. Mr. Neville was reelected treasurer and auditor.

Meetings on Grievances Set by TOA

Theatre Owners of America will continue its series of regional exhibitor grievance meetings with three gatherings in upstate New York during the middle of December, it was announced last week by Gael Sullivan, TOA executive director.

In conjunction with these meetings, Mr. Sullivan said, steps will be taken to reactivate the TOA unit in Albany, which has been dormant for some time. On December 17, the grievance panel consisting of S. H. Fabian, chairman of the TOA executive committee; Harry Lamont, upstate exhibitor leader, and Mr. Sullivan, will be in Albany. On December 18 there will be a luncheon meeting at Utica, and in the afternoon, the panel will hear exhibitor complaints in Watertown. Also on the panel is Lewis Sumberg, Albany attorney.

Mr. Sullivan said that the Schine, Hallett and Smalley circuits have been invited to join the organization. There were 285 theatres in the Albany area, he added, and the organizing drive would be considered successful if 200 commit themselves to affiliate with TOA.

Mr. Lamont has been working with Sol Ullman, of the Fabian circuit, Jules Perlmutter, Albany; William Benton, Saratoga, and Sid Dwore, Schenectady, in the organizational effort.

Legion Approves Eight Of 11 New Pictures

The National Legion of Decency this week reviewed 11 films, putting one in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned.

In Section I is "Fixed Bayonets." In Section II are: "Calling Bulldog Drummond," "The Dark Page," "Diamond City," "The Lisbon Story," "Sing Wth Me" and "Ten Commandments."

In Class B are: "The Lady Says No," because of "suggestive dialogue and sequences"; "Maniacs on Wheels," because "it reflects the acceptability of divorce," and "White Hell of Pitz-Palu," because of "suicide sympathetically portrayed." In Class C is "Scarred," because "this picture in the story it tells condones immoral actions; contains material offensive to religion; suggestive sequence."

Allied Unit Approves Arbitration System

Unanimous approval was voted this week by Allied Theatre Owners of Western Pennsylvania of the resolution calling for establishment of an all-inclusive industry arbitration system, adopted at the recent Allied States national convention.

Paramount announces the
World Pre-release Engagement of

CECIL B. DEMILLE'S

THE GREATEST SHOW ON EARTH

Color by TECHNICOLOR

at Radio City Music Hall
New York City



People in The News

DORE SCHARY, MGM vice-president in charge of production, was to be honored this week in Los Angeles by the Los Angeles Women's Division of the National Jewish Hospital of Denver. The "One in a Million" award is made annually, and Mr. Schary will be paid tribute for his services as community leader, humanitarian and citizen.

CHARLES F. SIMONELLI, manager of Universal's eastern advertising and publicity department, has been elected chairman for the next six months of the Advertising and Publicity Directors Committee of the Motion Picture Association of America. He succeeds S. Barret McCormick, RKO advertising director.

CLAYTON G. EASTMAN, sales manager of Warner Bros. Boston exchange, this week assumed the post of Buffalo branch manager. He was previously with Eagle Lion Classics and United Artists.

HERBERT O. HORN, formerly RKO general manager in Germany, has been named special United Artists representative there replacing JOHN SWANINK, who resigned.

HARRY W. PETERSON has been appointed sales manager of the Public Seating Division of Kroehler Manufacturing Company, Naperville, Ill. He succeeds HOWARD V. WILLIAMS, who has been appointed sales manager of the company's Case Goods Division.

EARL J. HUDSON, president of United Detroit Theatres, has been named commissioner for the new Detroit Department of Streets and Traffic.

EDWARD HOLLAND has taken over as city manager for the Malco Theatres in North Little Rock, Ark., succeeding MAX PRUNISKI, who goes to the Malco home office.

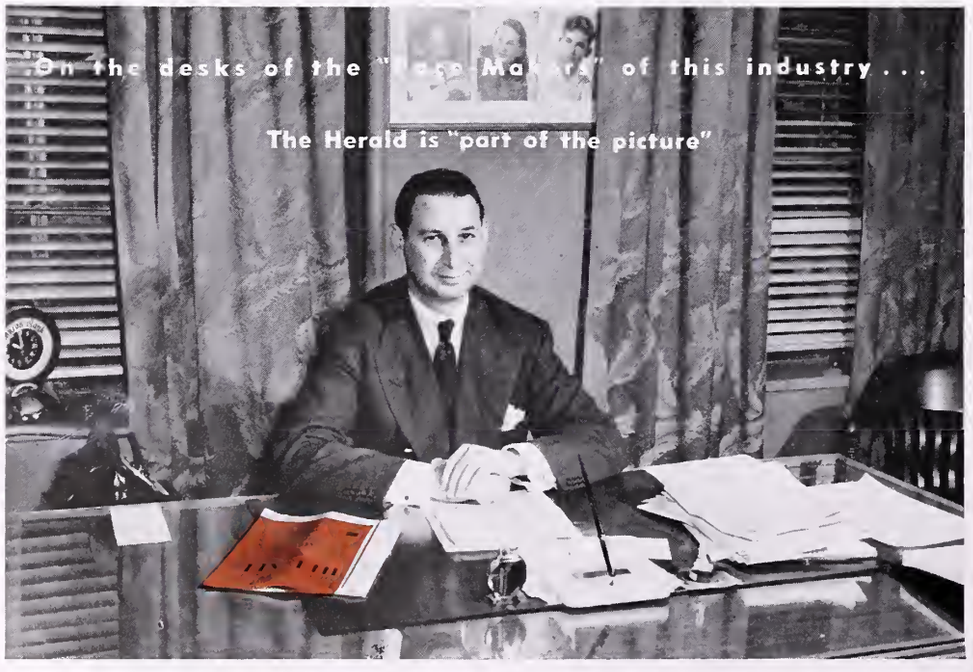
KEITH GOLDSMITH has been appointed United Artists Far Eastern supervisor for India, Indonesia, Siam, Japan, Philippines, Formosa and Hong Kong. His headquarters will be in Singapore.

MGM Sets Trade Screenings In 25 Areas for "Quo Vadis"

MGM has set 25 theatre trade showings of "Quo Vadis" starting December 10, and these showings will preclude any projection room screenings. Special invitations for the theatre screenings are being sent by branch managers to leading exhibitors in their territories. Admission will be by ticket only.

In Memphis, Atlanta, St. Louis, Cleveland, San Francisco and Pittsburgh, Loew theatres which are now showing the picture will be used as the trade showing grounds. Exhibitors, also, in those areas will be invited to attend special screenings which will take the place of any regularly scheduled screenings.

Although seven more Loew theatres in six towns, namely, New Orleans, Buffalo, Indianapolis, Kansas City, Boston, and Washington, are scheduled to open the picture on Christmas Day, MGM is not waiting to hold trade showings until that time, but instead is scheduling exhibitor showings in advance of the Loew dates.



Myron Blank, president of Central States Theatres, Des Moines.

Cannot Play Percentage: Ben Marcus

MILWAUKEE: With a few exceptions, small town theatres cannot afford to play pictures on a percentage basis and make a profit, Ben Marcus, president of Wisconsin Allied, said here last week.

He also asserted that "no policy should be enacted by any film company that cannot be deviated from where economic conditions warrant a change. Distributors and exhibitors must approach the common problem of buying and selling in a realistic manner."

Commenting on the current controversy over increased admission prices, Mr. Marcus said that most sales managers had expressed themselves in sympathy with a flexible sales policy. "We are convinced," he said, "that the presidents, or policy makers, of the different distributing companies have not yet seen fit to put it into effect on a nationwide basis.

"Proper merchandising of special attractions by the distributors may merit the consideration of every exhibitor. However, these policies must be tailored categorically so the small town exhibitor can handle these attractions from the economic standpoint of his patrons. Where the large city first run theatre may increase his admission prices 10 to 25 cents in order to charge $1.20 or $1.50, a small town exhibitor must increase his admission prices from 40 to 50 cents in order to charge the same admission.

"The net result of such a boost in a small town many times brings a lot of antagonism from patrons and very bad public relations for the entire industry," he concluded.

The entire situation will be discussed December 12 at the annual state convention of the Allied of Wisconsin.

Ask More Information on Trade Essential Rating

Government officials last week told Robert Coyne, special counsel of the Council of Motion Picture Organizations, that a new petition would have to be filed in the industry's request for an "essential industry" rating, designed to get its workers deferred from draft or reserve calls. Dewey Coates, in charge of the Labor-Commerce departments' essential rating program, and Alton Porter, special assistant to Secretary of Commerce Sawyer, said the situation had changed completely since the first petition had been filed and that additional information was required.

Republic Dividend 25 Cents

A dividend of 25 cents per share on preferred stock payable January 2, 1952, to stockholders of record December 14, 1951, was declared November 29th by the board of directors of Republic Pictures Corporation at a meeting held at the company's offices in New York City.

The Hollywood Scene

Briskin's Satire Goes Behind Iron Curtain

by WILLIAM R. WEAVER
Hollywood Editor

Although everybody in the free world has come to know in a general way that life in an Iron Curtain country is about the unfunniest existence the liveliest imagination can envision, detailed knowledge of the ways in which it differs from existence elsewhere has spread less widely than the generality for a number of reasons, including the iron-curtaining itself and the circumstance that the information has been disseminated chiefly via stodgy books and tracts, thinly attended platform lectures and message-movies nobody goes to see.


Mort Briskin

So Mort Briskin, believing the subject too interesting and important to let stand thus relatively untouched, and believing also that nothing is deader in the box office sense than a message-movie, chose satire, the rarest and trickiest dramatic form, as a means of imparting the information in terms of unweighted entertainment. The reaction of preview audiences to his "No Time for Flowers," produced in Vienna and located in Czechoslovakia, forecasts, in a small mountain of preview-cards received, an impressive and profitable public approval of his choice. The consensus of the previewees is that the picture provides plenty of laughs while it's on the screen and much to think about afterward.

Was Legal Counsel for Independent Producers

Mr. Briskin came to the indicated undertaking enviably prepared. Born and grade-schooled in Oak Park, Illinois, where the family unit is about as typically American as a family unit can be, he completed his education at the University of Southern California Law School and set up shop as legal counsel for independent producers in Hollywood, who need a lot of it. But this exposure to the problems of production whetted his appetite for the risks and rewards of film-making and, being of thoughtful and methodical bent, he took down his shingle and got a job at the bottom of the production ladder.

He worked on sets, props, lights, in the cutting room, the administrative department, until, in 1949 at the age of 35, he felt sufficiently prepared to tackle production itself and produced "The Big Wheel." "Second Woman," "The Jackie Robinson Story" and "Magic Face" followed in rapid sequence and now "No Time for Flowers" is ready for release. It depicts, in plain essentials, the contrast between Czech family life and family life as lived in, say, Oak Park.

Producing conditions abroad, a subject contradictorily covered by other recent returnees from overseas expeditions, are good or bad, depending on what you are producing, he says. If your subject happens to be, as his was, something antagonistic to Communism, you can expect to have sections of negative vanish mysteriously, to find necessary permits hard to come by without costly delay, and to have obstacles thrown into your path whichever way you turn. Unofficial resistance, to be sure, but sturdy.

The off-setting reward is authenticity on the screen, plus a certain amount of financial saving. The next Briskin film to be produced in Vienna will be a musical with color by Technicolor in the grand old manner, and he anticipates smoother sailing for that one.

Seven Films Started

Seven features were started during the week.

An Abbott & Costello feature and a Francis job, two of the studio's most consistent lines of product, got started at Universal-International.

Columbia launched a big-scale Western starring Broderick Crawford, who's just back from a three-month tour of eastern and middle-western cities and towns in behalf of Movietime U. S. A. and his current release, and a series of lesser Westerns.

Republic, RKO Radio and Howco Productions, the latter releasing through Lippert, started one picture each. Titles are listed below.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA
The Saber and the Arrow
Rough, Tough West

INDEPENDENT
Outlaw Women (Cinecolor) (Howco Prod. — Lippert release)

REPUBLIC
Gobs and Gals

RKO RADIO
Desert Passage

UNIVERSAL-INT'L
Francis Goes to West Point
The Sourdoughs

FINISHED (6)

INDEPENDENT
And Now Tomorrow (Westminster Prod.)
Monsoon (Film Group, Inc., Prod.) (color)

20TH CENTURY-FOX
Gift of the Magi
The Girl Next Door (Technicolor)

WARNER BROS.
Retreat, Hell (United States Pic.)
Crimson Pirate (Technicolor)

SHOOTING (24)

INDEPENDENT
Red Planet (Melaby Pic., Inc. — U. A. release)
Stolen Face (Intercontinental Pic., Prod. — Lippert release)
Limelight (Chaplin Prod.)

MGM
Glory Alley
The Girl in White
Lovely to Look at (Technicolor)
The Merry Widow (Technicolor)
Scaramouche (Technicolor)

PARAMOUNT
Famous (Technicolor)

REPUBLIC
Bal Tabarin (Paris)

RKO RADIO
Clash By Night (Wald-Krasna Prod.)
The Korean Story

20TH CENTURY-FOX
Cry of the Swamp (Technicolor)
Deadline . . . U. S. A.
Outcasts of Poker Flat
Diplomatic Courier
Way of a Gaucho (Technicolor)

UNIVERSAL-INT'L
Scarlet Angel (Technicolor)
Claim Jumpers (Technicolor)
Untamed (Technicolor)
Red Ball Express

WARNER BROS.
Mara Maru
She's Working Her Way Through College
This Woman Is Dangerous

Movietime Tour Starts In South

A new tour of prominent Hollywood personalities, for Movietime U. S. A., was scheduled to take place this week in the South, with three units visiting the grass roots territories. The current tour was organized by the Movietime in Dixie unit with headquarters at New Orleans, La.

In upstate New York, it was decided to defer a star caravan to a later date. According to Harry Lamont in Albany, one of the Movietime co-chairmen, it has now been decided to have the caravan come through probably next week as soon as arrangements could be made with William Dipson, co-chairman in Buffalo.

It was the Buffalo group who felt there was insufficient time to conduct the tour immediately. The later time was suggested by Robert W. Coyne, executive assistant to Robert J. O'Donnell, Movietime director.

Another Movietime development was the organization of a speakers' bureau in Wisconsin. According to Ed. J. Weisfeldt, executive director of Movietime activities in Wisconsin, a list of speakers have been lined up, and speaking engagements will be accepted by the Wisconsin office of the Council of Motion Picture Organizations which has been sponsoring Movietime.

Meanwhile, enthusiastic reports were coming in of the star tours last week in Western Pennsylvania and the Salt Lake City territory. And Movietime U. S. A. was being kept before the public through the continuing series of Liberty network broadcasts being heard across the country.

Short Product in First Run Houses

NEW YORK—Week of Dec. 3

CRITERION: Recording Session.....RKO
Feature: The Blue Veil.....RKO

GLOBE: Guardian Angel.....Marathon
Pastry Panic 20th-Fox
Feature: Warpath Paramount

MAYFAIR: Slip Us Some Redskin..Paramount
Feature: Detective Story.....Paramount

PARAMOUNT: Party Smarty.....Paramount
Feature: Two Tickets to Broadway.....RKO

RIVOLI: Harvest Time.....20th-Fox
Belgium Republic
Feature: Fixed Bayonets.....20th-Fox

ROXY: Beaver Trouble.....20th-Fox
Feature: Golden Girl.....20th-Fox

WARNER: So You Want to Be a Bachelor
Warner Bros.
Ride Cowboy Ride.....Warner Bros.
Big Top Bunny.....Warner Bros.
Feature: The Tanks Are Coming.....Warner Bros.

CHICAGO—Week of Dec. 3

CARNEGIE: Big Top Bunny.....Warner Bros.
Florida Cowhand RKO
Feature: Laughter in Paradise.....Monogram

ROOSEVELT: Hollywood at Play...Columbia
Feature: The Tanks Are Coming.....Warner Bros.
Feature: Slaughter Trail.....RKO

STATE LAKE: Catnapping MGM
Feature: An American in Paris.....MGM

SURF: Japan, Island Empire.....Universal
Feature: The Lavender Hill Mob.....Universal

WOODS: City Slicker 20th-Fox
Feature: Fixed Bayonets 20th-Fox

ZIEGFELD: Christmas in All Lands...20th-Fox
Feature: The River United Artists

Decca Paid $3,773,914

WASHINGTON: Decca Records paid $3,773,914 for the 234,900 shares of Universal Pictures common stock it bought during October and the warrants it holds to purchase 32,500 additional shares, Milton R. Rackmil, Decca president, has reported to the Securities and Exchange Commission.

Mr. Rackmil reported that of these shares, 78,000 were purchased on the New York Stock Exchange, while the balance, most of which formerly was owned by the Paul G. Brown estate, was bought from Gertrude Bergman, Maurice A. Bergman, Lewis Fox Blumberg, N. J. Blumberg, Vera F. Blumberg, Alfred E. Daff, Edith Mayer Goetz, William Goetz, Doris Jean Mayer and Leo Spitz.

The warrants were purchased from N. J. Blumberg and Doris Jean Mayer, at a reported price of $5 each. The purchases on the New York Stock Exchange were made at current market prices; the purchases from the individuals named were made at prices reached as a result of negotiations with them or their representatives and reportedly averaged about $15 per share.

These purchases, Mr. Rackmil reported, were in addition to 2,600 shares of Universal common purchased in September.

Mr. Rackmil certified in his report to the SEC there was no relationship whatsoever between any of the sellers of the stock and Decca, any of its affiliates, any director or officer of the registrant, or any associate of any such director or officer.

Need Proof of Material Purchases, Says NPA

WASHINGTON: Exhibitors who are seeking Government permission to build or remodel and who claim they have the materials for the project on hand must submit evidence that the materials were bought before October 1, according to the National Production Authority.

An NPA spokesman said that many applications for theatre building in the first quarter of next year had been turned down because the applicant did not submit any evidence as to when the materials were purchased or merely made the flat statement that the materials had been on hand before October 1. "That won't do," he declared. "We must have evidence—invoices, photostats of invoices, or some other tangible proof."

A few theatre building projects are still getting Government approval, but these are becoming fewer and fewer. NPA officials say there are very few firms that bought materials before October 1 and haven't yet used them. If proof cannot be made that the materials were bought before that date, it must be assumed that they were obtained illegally, according to NPA.

Benjamin W. Green Dies

Benjamin W. Green, owner of the Towne theatre, Philadelphia, died November 28 in Jewish Hospital in Philadelphia.

Armando Massimelli

Armando Massimelli, 61, manager of Metro-Goldwyn-Mayer in Italy, died of a heart attack in Rome November 26.

October Tax Revenue Hits 3-Year Peak

WASHINGTON: U. S. Treasury general admission tax collections in October, reflecting September box-office business, took a big jump to $37,302,260, the highest figure recorded for any month since December 1948, and the highest October since 1947, the Bureau of Internal Revenue has reported.

The October figure compared with $31,021,105 in September and $35,036,535 in October, 1950. Government officials figure that film admissions account for the great bulk of the general admisions category.

The jump in October helped boost the totals for the nine months from February through October, reflecting actual business in the first nine months of 1951, and for the three months August through October, reflecting box-office receipts in the third quarter of this year.

The total for the February-October period this year was $260,660,462, less than three per cent below the $267,821,460 in the like period last year. The total for the August-October period was about $4,470,000 above the total for the like 1950 period. While August collections this year were well above August 1950, collections this year were slightly below last year's.

Wile Named Secretary Of ITO of Ohio

The appointment of Robert Wile as secretary of the Independent Theatre Owners of Ohio was announced yesterday by Martin G. Smith, president of the organization. Mr. Wile will assume his post January 7, making his office at the organization's headquarters in Columbus. Mr. Wile has been associated with Universal Pictures Company for the past nine years in various advertising, publicity and promotion posts. In his new post he succeeds the late P. J. (Pete) Wood.

Exhibitors:

WHY NOT GO TO FLORIDA A LITTLE EARLIER THIS YEAR?...

...in time for the 75-theatre, state-wide, day-and-date whoop-'em-up world premiere of Columbia's



THE BAREFOOT MAILMAN

in SUPER CINE COLOR

COLUMBIA PICTURES presents ROBERT CUMMINGS · TERRY MOORE · JEROME COURTLAND in
THE BAREFOOT MAILMAN with JOHN RUSSELL · Will Geer · Screen Play by JAMES GUNN and FRANCIS SWANN
Based upon the novel by Theodore Pratt · Produced by ROBERT COHN · Directed by EARL McEVOY

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

DELIGHTFULLY DANGEROUS: Ralph Bellamy, Jane Powell—Another older picture from Astor that made money for me. Jane Powell is the kid sister off at boarding school, with Connie Moore trying to hide her career in burlesque. Quite a few amusing situations when Janie turns up in New York and gets into the usual batch of complications. The customers must have liked it, for more same the second night than the first. Played Thursday, Friday, September 20, 21.—Adaline H. Gawthorp, Linda Drive-In Theatre, Palatka, Fla.

Columbia

AL JENNINGS OF OKLAHOMA: Dan Duryea, Gale Storm—This was a very good picture. Played it on Saturday to many nice comments.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake—This is too old. It was a reissue, and after playing Blondie pictures with the family growing up and then go back to this was not so good. Business was O.K., but I think many went home disappointed to see the Bumstead boy small again. Small town and rural patronage. Played Wednesday, Thursday, November 7, 8.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

MILITARY ACADEMY: Stanley Clements, Myron Welton—A picture that surprised us and did better than 125% mid-week business for us. We received many favorable comments on the show. Small town and rural community. Played Wednesday, November 21.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

MULE TRAIN: Gene Autry, Pat Buttram—Gene can always be counted on to make a bang-up western. For once we had a western with an honest to goodness pretty girl in it. Good story, good music, good production work and a pretty villain—what else could you ask for? Played Friday, Saturday, November 16, 17.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

SATURDAY'S HERO: John Derek, Donna Reed—Better than average gross. Played double bill with "Let's Go Navy" (Mono.). Played Sunday, Monday, November 18, 19.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—This picture really drew crowds, but they seemed a little disappointed and I was, too. I thought they had another "Northwest Passage," but it was just another western with a great cast playing bit parts. If anyone knows why Metro got together a cast like the one in this Technicolor picture to go out on location with a director like William Wellman, and then when they got it all put together whacked it to pieces, I wish they would let me know. The pressbook contained the original version and it sounds like an awful lot of good entertainment wound up in the garbage. Our local newspaper critic is also trying to find out why they did this. But even though it did disappoint a lot of people, it did good business. Played Wednesday, Thursday, Friday, Saturday, November 7, 8, 9, 10.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Theme was clever, but very poor at the box office. Played Tuesday, Wednesday, Thursday, November 13, 14, 15.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

CAUSE FOR ALARM: Loretta Young, Barry Sullivan—Play this and you won't regret it. Even the tough hearted commented on the suspense of the picture. Wednesday evening advertised itself for Thursday. Played Wednesday, Thursday, November 7, 8.—Glenn E. Jensen, Gateway Theatre, Westhope, N. Dak.

GREAT CARUSO, THE: Mario Lanza, Ann Blyth—Everybody who loves music should see this picture. Truly a wonderful one and the people loved it. But our business was cut down well over half. From now on this type of picture will be used in the mid-week. If it weren't for some out of towners Monday evening, we would have closed the doors—we played to nineteen adults! Played Sunday, Monday, November 18, 19.—Glenn E. Jensen, Gateway Theatre, Westhope, N. Dak.

JOHNNY EAGER: Robert Taylor, Lana Turner—Just the average gangster picture. Good for a double bill, with names to hold it up. Did regular business in this small town. Played Friday, November 9.—Francis Gill, Paonia Theatre, Paonia, Colo.

MRS. O'MALLEY AND MR. MALONE: Marjorie Main, James Whitmore—This was good. Played it alone with a couple of shorts and did average business in this small town. Played Wednesday, November 14. —Francis Gill, Paonia Theatre, Paonia, Colo.

PEOPLE AGAINST O'HARA: Spencer Tracy, Diana Lynn—Good show, business average. Customers liked it, especially the Tracy fans—and there are a lot of them here. Played Sunday, Monday, November 18, 19.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

SHOW BOAT: Kathryn Grayson, Howard Keel—Excellent! Played Tuesday, Wednesday, Thursday, October 9, 10, 11.—Samuel McBride, State Theatre, Wilkinsburg, Penna.

TEXAS CARNIVAL: Esther Williams, Howard Keel—Very good Technicolor musical. Should do above average in any situation. Played Tuesday, Wednesday, Thursday, November 20, 21, 22.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Monogram

ACCORDING TO MRS. HOYLE: Spring Byington, Brett King—An excellent little program picture. Played it on a double bill on Sunday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LION HUNTERS, THE: Johnny Sheffield, Ann Todd—We got behind this picture and it really went over. Used a stuffed animal display in the lobby, and the kids really ate it up. Our Saturday business broke the record for one day's attendance, established with Abbott & Costello, and that's really something. What would we do without Monogram? Played Wednesday, Thursday, Friday, Saturday, October 10, 11, 12, 13.—Dale Lee, Dream Theatre, Coeur d'Alene, Idaho.

Paramount

CROSSWINDS: John Payne, Rhonda Fleming—A very good picture in beautiful color—something different. All favorable comments. Business above average. Played Saturday, Sunday, Monday, November 10, 11, 12.—O. Fomby, Paul Theatre, Homer, La.

FORCE OF ARMS: William Holden, Nancy Olson—Very good war drama using some authentic Italian backgrounds. Just fair at the box office when doubled with "The Lady and the Bandit" (Col.). Played Sunday, Monday, November 11, 12.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—We had full houses every day and every show. Not since "Show Boat" have we had such business. Very good picture. Played Sunday, Monday, Tuesday, Wednesday, November 11, 12, 13, 14.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

LEMON DROP KID, THE: Bob Hope, Marilyn Maxwell—Very good. Played Saturday, Monday, Tuesday, October 6, 8, 9.—Samuel McBride, State Theatre, Wilkinsburg, Penna.

PASSAGE WEST: John Payne, Arleen Whelan—A very well done show in color that should do fairly well anywhere. The fact that a minister leads one of the wagon trains is very intriguing and should be utilized in your advertising. For some reason there are still some people left who either believe in God or like to hear about Him, or both. Played Thursday, Friday, November 15, 16.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Very good picture that drew the ladies, and they in turn brought the men. Business and comments excellent. Played Sunday, Monday, Tuesday, November 4, 5, 6.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

WARPATH: Edmond O'Brien, Dean Jagger—Very good—but business wasn't. Played it on Wednesday and Thursday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—A good kid picture, but adults stayed away. With each succeeding Walt Disney cartoon feature our adult trade has dropped off. Next time I'll book for the children and save the preferred playdate for an adult picture. Played Sunday, Monday, November 18, 19.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

KON-TIKI: Adventure—Documentary—If one had read the story and also knew what he was in for with poor photography and bad sound, it was O. K. But to the unsuspecting it was poison—we had lots of walkouts, and one family told me they wouldn't be back as they thought our equipment was about shot. Played Sunday, Monday, October 14, 15.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Republic

BELLE LA GRANDE: John Carroll, Vera Ralston—I personally thought this very good, but I'm afraid that many of my patrons did not agree. The opera singing did not set well with my Saturday night crowd. If you want a good entertaining picture with action and good production work, this fills the bill very well. The new singer is very good, but somehow high "C" scares my patrons away, no matter who does it. Played Friday, Saturday, November 16, 17.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

CUBAN FIREBALL: Estelita Rodriguez, Warren Douglas—This turned out to be a very cute bit of entertainment. Everyone seemed to get a big laugh out of it. Swell double bill material. Played Tuesday, Wednesday, November 13, 14.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

FIGHTING COAST GUARD: Brian Donlevy, Ella Raines, Forrest Tucker—An excellent action picture for our small town patrons. Forrest Tucker is very good. Business average. Played Tuesday, Wednesday, November 13, 14.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

OH, MY DARLING CLEMENTINE: Roy Acuff, Pappy Cheshire—Just the type of picture that pleases most here. A corny story, corny acting, corny music

(*Continued on page* 34)

FBI BULLETS BLAST THE MOST VICIOUS RACKET OF ALL!



Only a woman can find the answer... a woman who can play a man's game!

ROBERT L. LIPPERT presents

CESAR ROMERO

and

GEORGE BRENT

AUDREY TOTTER

in RUPERT HUGHES'

FBI GIRL

with

TOM DRAKE

RAYMOND BURR

Raymond Greenleaf • Margia Dean

Richard Monohan and introducing

NOONAN and MARSHALL

Produced and Directed by

WILLIAM BERKE

Screenplay by RICHARD H. LANDAU and DWIGHT BABCOCK

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TOP PLAYOFF EVERYWHERE!

SOLD to LOEW'S

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(Continued from page 32)

and corny comedy. My customers like being corn fed, and if they can stand pictures like this, I'll love 'em, too. No fooling, though, Republic is plenty fair about this series, and I'm going to use all they've got. Played Friday, Saturday, November 16, 17.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

TRAIL OF ROBIN HOOD: Roy Rogers, Penny Edwards—As usual with Rogers, this is a very entertaining western. Good music, good story, good photography, good business. The entire brigade of Republic's western stars helps Roy in this one. The added names also help the drawing power very much. Played Friday, Saturday, November 9, 10.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Everything about this picture is big. Don't hesitate on the advanced admission—it adds prestige. The folding money is not hard to take and they'll thank you on the way out. Many said it was the best dollar's worth they ever got. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, November 16, 17, 18, 19, 20, 21, 22.—Walter W. Wehr, Park Theatre, Pleasantville, N. J.

United Artists

MAN FROM PLANET X, THE: Robert Clark, Margaret Field—This seemed to please and helped business on a Sunday double bill.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal International

CATTLE DRIVE: Joel McCrea, Dean Stockwell—A picture for the whole family. It pleases the western fans, but more especially, it pleases the ones who don't go for westerns. The children love it and it does everyone a lot of good with its happy ending. Played Sunday, Monday, November 11, 12.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

DESERT HAWK: Yvonne De Carlo, Richard Greene—In our opinion this is a top picture. We certainly recommend it. It did slightly better than average Saturday night business for us. It would have done much better but the weather here was unfavorable. Small town and rural community. Played Saturday, November 24.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—This is made to order for small towns—a laugh a minute. 100% box office for us. Played Thursday, Friday, Saturday, November 22, 23, 24.—Walter W. Wehr, Park Theatre, Pleasantville, N. J.

GROOM WORE SPURS, THE: Ginger Rogers, Jack Carson—An excellent comedy that did above average Sunday business for us and was very well received. Played Sunday, November 18.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—This went over fine here—did better than average business. This series seems to hold its own.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MILKMAN, THE: Donald O'Connor, Jimmy Durante—Good clean comedy—great picture to make everybody forget their aches and sorrows. Could be used any day of the week and go over big. Played Sunday, Monday, November 4, 5.—Glenn E. Jensen, Gateway Theatre, Westhope, N. Dak.

PRINCE WHO WAS A THIEF, THE: Beautiful, entertaining, well acted—action suspense comedy. We played it a little late. All shows should be played before the public feels they are reissues. Business average. Could be built up. Played Thursday, Friday, October 25, 26.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Warner Bros.

ALONG THE GREAT DIVIDE: Kirk Douglas, Virginia Mayo, Walter Brennan—Virginia must be really beautiful. She is the only actress who can be placed in a dirty, unkempt part with bedraggled clothes and still look well. The cast is great, the drama and action exciting and well sustained. This has what "Gunfighters" lacked. I doubled it with "Inside Straight" (MGM) for a Thanksgiving special, and I am really thankful. Both good shows, but should be doubled in late run. Played Thursday, Friday, November 22, 23.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—Very good Technicolor adventure yarn. Should have been better than average at box office, but it wasn't. Played Tuesday, Wednesday, Thursday, November 6, 7, 8.—Elstun Theatre, Cincinnati, Ohio.

FORCE OF ARMS: William Holden, Nancy Olson—This is a magnificent romantic drama with more comedy than pathos in it. It is based on a war incident, but is really not a war picture. It failed to sustain me financially, even if it did regale us personally. If you can make people believe this is not a war picture, it rates awards. Played Saturday, Monday, November 17, 19.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

VIRGINIA CITY: Errol Flynn, Humphrey Bogart—I ran this reissue on a Sunday and Monday and am very glad I did. Really top entertainment with an unusual cast. We did very well with it, and everyone was happy. Couldn't focus the print, however. Looked as though we were showing it through a gold fish bowl—with fish in it. Played Sunday, Monday, November 18, 19.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Shorts

Columbia

DON'T THROW THAT KNIFE: Stooge Comedy—The Stooges always go over well here. This seemed to be a little better than average.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

BOWLERS' FAIR: Sports Review—The title is all it claims it is. This one is for women, with the men on the sidelines—and an idea for tots.—Francis Gill, Paonia Theatre, Paonia, Colo.

Warner Bros.

GRANDFATHER'S FOLLIES: Featurette—O.K. short. Would have been better as a one-reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Fla.

ITCH IN TIME, AN: Blue Ribbon Cartoon—O.K. cartoon, but lately I have received bad prints on Warner cartoons.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Serial

Columbia

MYSTERIOUS ISLAND: Serial—This looks like it's O. K., but have only played two chapters.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TWO M-G-M TRADE SHOWS!

"THE SELLOUT"—DEC. 14th (Except Kansas City which is Dec. 13th)

ALBANY	20th-Fox Screen Room	1052 Broadway	12/14	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/14	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/14	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/14	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/14	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/14	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/14	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/14	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	12/14	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	12/14	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	12/14	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	12/14	2:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	12/14	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	12/14	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	12/14	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/14	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/14	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/14	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/14	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/14	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/14	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/14	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	12/14	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/14	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	12/14	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/14	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/14	2:30 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/14	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/13	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	12/14	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	12/14	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	12/14	2 P.M.

M-G-M presents "THE SELLOUT" starring WALTER PIDGEON • JOHN HODIAK • AUDREY TOTTER • PAULA RAYMOND • Screen Play by Charles Palmer • Story by Matthew Rapf
Directed by Gerald Mayer • Produced by Nicholas Nayfack • An M-G-M Picture

"SHADOW IN THE SKY"—DEC. 17th

ALBANY	20th-Fox Screen Room	1052 Broadway	12/17	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12/17	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	12/17	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	12/17	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	12/17	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	12/17	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	12/17	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	12/17	2 P.M.
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CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	12/17	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	12/17	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	12/17	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	12/17	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	12/17	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	12/17	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	12/17	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	12/17	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	12/17	10:30 A.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	12/17	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	12/17	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	12/17	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	12/17	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	12/17	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	12/17	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	12/17	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	12/17	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	12/17	2 P.M.

M-G-M presents "SHADOW IN THE SKY" starring RALPH MEEKER • NANCY DAVIS JAMES WHITMORE • JEAN HAGEN • Screen Play by Ben Maddow • Based on a Story by Edward Newhouse • Directed by Fred M. Wilcox • Produced by William H. Wright • An M-G-M Picture

The National Spotlight

ALBANY

The Variety Club dispensed with a special kickoff dinner and held a Tent meeting (after the regular weekly dinner) to launch the Big Brother Drive for $20,000 to finance free summer vacations for 500 boys at Camp Thacher. Harold Gabrilove is campaign chairman. Charles A. Smakwitz, chairman of the Heart Fund, and Nate Winig, new chief barker, also spoke. . . . There were many out-of-town visitors to the farewell dinner which the Variety Club tendered Eugene Vogel, who retired as branch manager for Universal-International. . . . J. Meyer and Louis W. Schine visited the Ten Eyck Hotel, which the Schine interests operate. . . . A Supreme Court jury in Schenectady heard testimony in the action for $25,000 damages for injuries to Simon Ullman, son of Saul J. Ullman, upstate general manager for Fabian, which the father brought as the result of an automobile accident in Pleasant Valley. . . . Attorney Louis Sunberg went to New York with Harry Lamont in connection with the reactivation of the Albany TOA unit.

ATLANTA

Loew's Grand opened its second week with "Quo Vadis." Another holdover is "Blue Veil," Rialto. . . . On the row booking and visiting were: Charlie King, Exhibitor's Service, Jacksonville, Fla.; Mose Lebowitz, Grand Amusement Co., Chattanooga, Tenn.; Jay Soloman, Independent Theatres, Chattanooga, Tenn.; Al Allen, Danbee drive-in, Columbia, Tenn.; John Radney, Bama, Alexander City, Ala.; Leon Robbins, Rose, Gainesville, Fla.; Jimmie Biddle, Jasper, Fla.; Horald Popel, Riviera and Palace theatres, West Palm Beach, Fla.; Jimmy Jerrell, Roxy and Ritz, Commerce, Ga.; C. A. Drake, Drake, Pearson, Ga.; and Bob Dunn, Camilla, Ga. . . . Thomas Patrick appointed manager of the Circle drive-in, Savannah, Ga. . . . L. C. Hank, former manager of Martin Theatres in Dalton, Ga., appointed city manager of Martin theatre in Etowah, Tenn. . . . Harold Hall, owner of the Boulevard drive-in, Lake Worth, Fla., has appointed Malcolm Estes as manager. . . . The Beach drive-in, Jacksonville, Fla., has closed for the winter months. . . . Hugh L. Burger appointed manager of the Montgomery drive-in, Savannah, Ga.

BOSTON

The Waldorf theatre, Lynn, a Warner Theatres house, has closed with manager Ben Gruber transferred to the Broadway, Lawrence, another Warner house. The Olympia, Lynn, operated by New England Theatres, which has been closed all summer, is now open on weekends, with John Flaherty, manager. . . . The Cinema Club, made up of exchange bookers, is to hold its annual election of officers December 10. . . . Interstate Theatres has closed the Boulevard Revere with expectations of reopening it later on. . . . The Strong theatre, Burlington, Vt., has been sold to William Cody of Montpelier. The deal includes the property and stores. . . . When Lippert Films opens its New England exchange at 12 Piedmont street on January 2, under Irving Mendelson, branch manager, Jack Hill, formerly with Eagle-Lion, will be part of its personnel. The New Haven office will be headed by Irving Shiffman, also an ex-Eagle-Lion salesman.

BUFFALO

Clayton Eastman, for 20 years with Paramount in the Albany area and more recently with Eagle-Lion Classics as a sales representative, has succeeded Matt Sullivan as manager of the local Warner exchange. . . . Election of the 1952 Variety crew will be held December 10. . . . George Miller, salesman for Republic in the Syracuse area, died at Homer, N. H., following a heart attack. . . . Murray Whiteman, chief barker, Variety Club, is making arrangements with the Jacob Brothers to have the receipts of a forthcoming hockey match in the Memorial Auditorium donated to the Variety Club. . . . "Quo Vadis" will open Christmas Day at Shea's Buffalo. . . . Dave Miller, distributor chairman for the Will Rogers Memorial Hospital Christmas drive, urged exhibitors throughout the territory to get in their scrolls and contributions to him as soon as possible. In many cases salesmen will pick these up. Elmer Lux and Myron Gross are exhibitor chairmen of the drive. . . . Josephine Baker is heading the stage show starting Sunday in the Paramount. . . . R. T. Babcock, Batavia drive-in owner, is loaning his powerful searchlights to the Buffalo District Corps of Engineers who have been using them to compute water elevations at the Falls. Mr. Babcock uses the lights in summer to attract attention to his drive-in.

WHEN AND WHERE

December 10-12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

December 11, 12: Annual convention, Allied Theatre Owners of the Gulf States, Roosevelt Hotel, New Orleans.

December 12: State of Israel dinner, Spyros P. Skouras honor guest, Hotel Astor, New York.

December 17: Theatre Owners of America regional grievance meeting, Albany, N. Y.

December 18: Theatre Owners of America regional grievance meeting, Utica, N. Y.

December 18: Theatre Owners of America regional grievance meeting, Watertown, N. Y.

CHICAGO

The long Thanksgiving weekend pepped up business here, with "The Mob" turning in a good opening week at the Chicago, while "A Streetcar Named Desire" (at the Grand) and "An American in Paris" (at the State Lake) continued to do well above average. In the neighborhoods, "Across the Wide Missouri" and "Red Badge of Courage," the combo that did so well in its first Chicago run at the State Lake, still is racking up good grosses. . . . Harold Zeltner, MGM salesman here for the past five years and recently-elected head of the local independent film salesman's organization, was feted at a luncheon. . . . Milt Officer's kiddie shows at the B. & K. Nortown have been attracting an average of 1,700 children to the Saturday matinees (at 20 cents each, with a series ticket good for all six shows selling for a dollar). . . . The *Sun-Times* has added three editions daily, restoring it to the 'round-the-clock basis. . . . Charles H. Percy, president of Bell and Howell, was to be co-chairman of the American Brotherhood Banquet held here Thursday, December 6. . . . Tom Gilliam, Fox exchange head, is recuperating from surgery at St. Mary's Hospital, Rochester, Minn. . . . The Symphony, which had been operating weekends only, has shuttered.

CINCINNATI

Preparations are in progress by the Cincinnati Variety Club, Tent No. 3, for the annual children's Christmas party, which has been an outstanding feature of the club's activities since it was founded. Parties are given at the suburban Orpheum or other theatre and heretofore some 1,500 children have attended. The club provides transportation. . . . Maurice White, president of Tri-State Theatres, is convalescing at his home following an appendectomy performed at the Jewish Hospital. . . . H. J. Wessel, head of the Film Service Co., and chairman of the Heart committee of the Cincinnati Variety Club, is ill. . . . A reduction to 25 cents in admissions to all five Chakeres theatres, in Springfield, Ohio, effective from noon until 1 P.M., is said to have greatly increased attendance, and will be continued, according to Mike Chakeres, general manager of the chain. . . . The Town theatre, formerly known as the Gallatin, dark for the past several months, has been purchased and reopened at Warsaw, Ky., by Gilbert L. Ogden. The house formerly was operated by Roy Prill.

CLEVELAND

Provision for parking space on the basis of one space for every six seats will be contingent upon issuing either a building permit for a new theatre or an addition to a present structure, if an ordinance drafted by the City Planning Commission to make off-street parking compulsory, is passed by the

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city council. The ordinance covers practically every type of building where people gather. . . . Two Cleveland dailies, Plain Dealer and News, have notified exhibitors of a two cents a line boost in advertising rates effective February 1. The Press is expected to follow buit. The last price boost was in April, 1951. . . . Sam Barck, who took over the Ambassador theatre two months ago, has closed it. . . . Edward Raab did not renew his lease on the Liberty theatre, Akron. . . . Rufus Young sold his Maumee Theatre, Maumee, Toledo suburb, to Carl Schwyn, owner of a 13-theatre circuit, retaining the Shoreway theatre, Point Place, and the Palace theatre, Perrysburg. . . . Hudson Theatre, Hudson, O., has doubled its average Tuesday-Wednesday gross with an art policy on those days, Manager Dave Solether reports. . . . RKO Palace had a full house Saturday morning for a live show presentation of "Snow White."

COLUMBUS

Cancellation of the three-day stage date of "Kiss Me Kate" December 20-22 at RKO Palace was announced by Manager Harry Schreiber. If routes can be rearranged, the attraction may play here early in 1952. . . . James Hughes, advance representative of the Metropolitan Opera production of "Fledermaus" due at Loew's Ohio December 17, was in town. . . . "The Red Shoes" is playing a return date at the World. . . . Six additional theatres have booked the 25-minute Ohio Bell Telephone Co. civil defense subject, "Modern Minute Men." These houses are: Hollywood, Drexel, Grandview, Clinton, and Bexley.

DENVER

"Across the Wide Missouri" packed the Broadway to a record figure and started on a long run. . . . *Life* magazine gave "Movie Sweepstakes," a theatre attendance booster, a page layout and description. Game invented by Robert Patrick, of Lakewood, Lakewood, Colo. . . . Realart distributing "Uncle Tom's Cabin" here and Salt Lake City. . . . C. U Yaeger, president Atlas Theatres, back from long New York, Chicago visit, to stay until first of year. . . . Roxy, Glasgow, Mont., slightly damaged by fire which started in nearby restaurant. . . . Because of practically no advance ticket sales the Broadway cancelled their scheduled telescreening of the Army-Navy football game. Two weeks earlier the house was sold out for a game involving the University of Colorado.

DES MOINES

Sidney Hale, 60, owner and operator of the Nashua theatre, Nashua, Ia., for the last four years, has died in Cedar Valley hospital, Charles City, of a stroke. The theatre will continue to operate under arrangements made by Mr. Hale's son, Pvt. Harvey Hale, and the late owner's brother, Dr. Joseph Helman of New York City. . . . Math F. Wuebben, manager of the Canton theatre in Inwood for the last seven years, has purchased the business from Dean Nash of Sioux Falls, S. D. The building will remain the property of Mr. Nash, who also owns theatre properties in Beresford, S. D., and Jackson and Fairmount, Minn. Mr. Wuebben has been in the theatre business for 21 years. . . . Stanley Duddelson, new United Artists salesman, has taken over the Iowa territory formerly served by Herman Coffman. . . . A photo of Mark Miller, son of Cheri Jones Miller, former Warner employee, has won first prize in the annual contest sponsored by the Professional Photographers of Iowa. The winning picture was worth a $500 defense bond.

DETROIT

"A Streetcar Named Desire" is in its last week at the Madison. Top grosser is "An American in Paris," going into its third smash week at the Adams. . . . Child star Gigi Pereau is due in town December 4 for appearances before the press and public. . . . James G. Kennedy, exhibitor, is establishing Kennedy Motion Picture Service in suburban Highland Park. He will specialize in commercial and educational films. . . . The Perrien theatre, small east side house operated by Mr. and Mrs. Thomas Gibbons, has remained closed after being shut down a few months ago. . . . Sam Carver, independent circuiteer, is vacationing out of town with his wife. . . . H. Owen Blough, owner of the Telenews, is spending the winter in his Ft. Lauderdale home. . . . Harris Dudelson, Lippert Pictures district manager, has moved his offices to Chicago. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan, reports all preparations made for the annual convention at the Book-Cadillac Hotel.

HARTFORD

B. E. Hoffman, formerly assistant zone manager, Warner Bros. Theatres, New Haven, has returned to that city, following a trip to Europe and Israel. . . . Sal Adorno, Sr., general manager of the Adorno-Middletown Theatres, Middletown, Conn., and Mrs. Adorno are marking their 51st wedding anniversary. Their son and daughter-in-law, Mr. and Mrs. Sal Adorno, Jr., are observing their 15th wedding anniversary. The younger Adorno assists his father in supervision of the three theatres in Middletown. . . . Frank B. Ramsey, formerly with the Warner Bros. Theatres, Hartford, has been named manager of the Fox West Coast's Stadium theatre, Los Angeles. . . . Sgt. Pat Bucheri, formerly manager of the Rialto Theatre, Hartford, is now staging entertainment shows for the 43rd Infantry Division in Germany. . . . Henry L. Needles, formerly Hartford district manager for Warner Bros. Theatres, now managing director of the Art theatre, Hartford, has returned here, following a New York business trip. The 700-seat first-run foreign film house will open December 26 with "The River." . . . Visitors: Burt Jacocks, Daytz Bros. Theatre Enterprises, New Haven; Sam Schechter, Court Square theatre, Springfield, Mass.; Harry Green, Las Weigold, Alexander Film Company, New York; Ben Rosenberg, New England Theatres, Boston.

INDIANAPOLIS

Dal Schuder, formerly manager of Keith's, has been named manager of the Lyric, succeeding Weldon Parsons. Jess Castenias has been promoted to the Keith post. He was assistant manager at the Circle. Carl Scott, assistant manager at the Indiana, has resigned. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana and state exhibitor chairman of the Movietime U.S.A. drive, was to address the Rotary Club at Sillivan Monday. . . . Branch managers here will call on local managers of the Gregory circuit in connection with the circuit's United Showmanship Week. . . . Monogram moved over the weekend to its new location at 440 North Illinois street. . . . Foster Gawker, MGM branch manager, is a grandfather. It's a boy, born November 29 to Mr. and Mrs. Foster Gawker, Jr.

KANSAS CITY

Elmer C. Rhoden, president of Fox Midwest, addressed the South Central Business Association on his trip to Europe. He spoke of seeing a demonstration there of the Eidophor television system for theatres, and forecast that eventually all territories would have groups of some 200 theatres receiving specially produced attractions. . . . The Ashland (Commonwealth circuit) offered, without admission charge, screen television of the Notre Dame-Southern California football game. This was the third Saturday for screening (no admission) a game that WDAF-TV also telecast. . . . Senn Lawler, publicity director, Fox Midwest, was elected a member of the Board of Directors of the Chamber of Commerce of Kansas City, Mo. . . . Sol Frank, operating regular theatres at Sedan, Coldwater and three Kansas towns, and drive-ins at Oratt and Wellington, Kansas, has added the drive-in at McPherson, which had its first season in 1951. He bought it from V. Anderson. . . . Ralph Winship, owner of the Majestic at Phillipburg, has recovered from illness.

LOUISVILLE

The Dixie drive-in theatre, located near Shively, Ky., on the Dixie highway, which has closed for the season, is putting its marquee to good use by inserting the slogan "Whatever the Need It's Foolish to Speed." . . . There appears to be a good possibility the balance of the closed drive-in theatres in the state may be contacted for similar use of their marquees in a safety program drive. . . . Seen on the row for the first time in several months was M. H. Sparks, Tompkinsville, Ky. Other visitors included: Tom Givehan, Shepherd, Shepherdsville, Ky.; Shirley Chism, New Ace, Brandenburg, Ky.; Mr. and Mrs. Clyde Marshall, Columbian, Columbia, Ky.; A. O. Perkins, Lynn, Woodbine, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; Erwin W. Rau, Alice, Leitchfield, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; C. K. Arnold, Arco and Melody, Bardstown, Ky.; J. E. Elliott, Jr., Cardinal, Hodgenville, Ky. . . . According to the KATO-GRAM, official bulletin of the Kentucky Association of Theatre Owners, the annual KATO convention which had been set for Dec. 5 and 6 in Louisville, but which was postponed, has been tentatively re-set for the Spring of 1952.

MEMPHIS

A midnight stage show and film showing will be held at Loew's State theatre December 23 to raise funds for Christmas baskets

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of food for needy families. Arthur Groom, State manager, and Col. Cecil Vogel, Loew's Palace manager, has joined forces with Louis Ingram, MGM branch manager, in staging the show. Baskets will be distributed by the American Legion-Commercial Appeal Christmas Basket Fund. . . . Blood day on Film Row brought nearly 100 pints of blood for the fighting forces in Korea. Film exchange employees turned out in large numbers for the Red Cross Bloodmobile unit when it went to Film Row for a day. . . . Mrs. H. L. Love, Jonesboro, Ark., bought the Star theatre, Cash, Ark., from Mrs. J. H. Stevens. . . . Paul S. Wilson, Atlanta, assistant division manager, was a visitor at Twentieth Century-Fox exchange. . . . R. C. Settoon, branch manager, Universal, is on vacation. . . . N. B. Blount, manager, Monarch, was in Nashville on business. . . . "Quo Vadis," now going into its third week at Loew's State, was setting the attendance place at Memphis first runs. . . . Exhibitors shopping on Film Row included Walter Lee, Heber Springs; Louise Mask, Bolivar; Whyte Bedford, Hamilton; Gordon Hutchings, Corning; Mrs. Henley Smith, Pocahontas; Leon Roundtree, Water Valley.

MIAMI

Ray Toemmes, one of the managers at the Miracle, was a very capable substitute at the Carib when Tom Rayfield was incapacitated. . . . Mark Chartrand, public relations director for Wometco, reports machinery is being made ready for a special student price policy to be effective at all circuit theatres. Policy has been in use at several of the theatres including the Mayfair Art and Capitol and permits all students of local colleges and senior and junior high schools to take advantage of substantial reductions. . . . James Barnett, manager of the Florida, made interesting use of the almost billboard size posters of "When Worlds Collide," by pasting them across the lobby doors. . . . At a November 26 luncheon Wometco co-owner Mitchell Wolfson was feted for his recent election to TOA presidency. . . . As the aftermath of a fall at the Olympia Theatre, Nadea Loftus, manager of Jessica Dragonette, filed suit in Federal District court for $250,000 against the Paramount Enterprises, Inc. . . . Bill Goller, manager of the Tower, was very enthusiastic in his praise of assistant Douglas Jernigan's exploitation for the showing of "The Mob." . . . The premiere of "The Barefoot Mailman" also had many stunts.

MILWAUKEE

The Variety Club, Tent No. 14, will hold open house for AITO of Wisconsin December 11, during their convention, in their club room at the Wisconsin Hotel. . . . Oliver and Ray Trampe are treating the ladies who attend the AITO convention to a luncheon at the Milwaukee Athletic Club on December 11. . . . Standard's Bay theatre here, which closed last Sunday, will resume operations on Friday, Saturday and Sundays only. . . . Sal Gordon invited some soldiers and Red Cross personnel to a screening of "Fixed Bayonets" in Twentieth Century-Fox's projection room. . . . Estelle Steinbach, manager of the Fox-Downer theatre here, made arrangements for some 70 girls from Girls Tech High School to go through Twentieth Century-Fox's exchange office.

80 YEARS YOUNG, STILL ACTIVE AS A CANADIAN EXHIBITOR

J. S. Liscombe, at 80, is now devoting all his time and attention to his Royal theatre, after 41 years of mixing film exhibition with being a top executive of the soft coal mining town of Dominion, N. S. He had been town clerk, registrar of births, magistrate and treasurer of the town. He had been town clerk for about 30 years, retiring recently. Before concentrating on his theatre operations, Mr. Liscombe went to Boston for a physical examination at a clinic there. The verdict was that he was in excellent condition for his years. This is indicated amply in his appearance. He looks much younger than his age. He'll pass for at least 15 years younger.

Since devoting all his time to his theatre, he has improved his sound and projection equipment, including a new screen, curtain track, sound adjustments, curtain and projection equipment.

This veteran is half of one of the comparatively few instances of a father-and-daughter theatre operating team in Canada. His daughter, Miss Olive Liscombe, is his partner. She has been assisting her dad for some years.

The Royal's owner has been planning improvements for his theatre, which will likely be completed during 1952. There is a possibility the seating capacity will be expanded from the prevailing 300 to 400 or 500, Miss Liscombe being assigned to arrange for changes in decorations inside and outside.



J. S. LISCOMBE

Her chief interest outside the theatre and her home is music. She plays several instruments, and also does some vocalizing.

J. S., as he is known about his theatre by many patrons, has occupied more town offices than anybody in the history of the town. His civic service also has been longer. However retirement, at the present time, is far from his thoughts.

MINNEAPOLIS

Ray Lehrman, booker for Columbia, has resigned that position to become a partner with James Gotlieb in the operation of the Northtown theatre, Minneapolis. . . . E. D. Perkins, former executive of Warner's, has returned to that exchange after a two-year absence, to assume the duties of office manager. . . John Rohr, owner of the Marlow theatre at Pine River, stopped in on film row in Minneapolis, enroute to his home following a trailer house tour of the southern and western states. . . . Regal Johnson, manager of the World theatre, Minneapolis, has learned that sometimes requests get results. Recently Mr. Johnson wired Merle Potter, columnist for *The Minneapolis News,* requesting him to say a few words about "An American in Paris," playing at the World. Mr. Potter responded by giving the picture a lot of praise and gave MGM a pat on the back for making such an outstanding hit. . . . One hundred members of the local film industry, including the trade press, were guests of honor at a party sponsored by the employees of the Columbia and Universal exchanges, November 30, at the Variety Club, in the Nicollet hotel.

NEW ORLEANS

Mr. Henry Lazarus and son, Isadore, visited with Mrs. Schulman, associate owner in their Bryan, Texas, theatre. . . . Dixie Theatres Corp. closed the Yazoo, a subsequent run in Yazoo City, Miss., and Mrs. B. Theriot closed the Iberia drive-in, New Iberia, La., for the winter. . . . Exhibitors buying and booking were J. P. Guitreau, Gonzales, La.; Charles Phillips, Jonesville; Ira Olroyd, manager of Tanos Joseph's theatres, Franklin, La.; Roy Pfeiffer, Baton Rouge, La.; F. W. Corbitt, Columbia, Miss.; J. M. Gauthier, White Castle, La.; Fred Houck, Shreveport, La.; Robert Molzon, Norco, La.; C. H. Crossley, Laurel, Miss.; Floyd Murphy, Vicksburg, Miss.; J. A. Parker, Westwego, La.; F. G. Pratt, Vacherie, La.; Ed Orte, Clermont Harbor, Miss.; M. A. Berenson, Bogaluso, La.; Harold Dacey, Raceland, La.; G. R. Moody, Meridian, Miss.; Mr. and Mrs. Claude Darcey, Morgan City, La.; Mrs. O. J. Barre, Luling, La.; John Elzey and Mayor Lew Langlois, New Roads, La.; and Milton Guidry, Lafayette, La. . . . The Athens in Athens, La., reopened. The new owner is Louis Wilson. . . . Mrs. H. A. Everett has closed 49 drive-in for the winter. . . . Leo Bolden, Wisner, La., leased the Harvard in Winnsboro, La., from B. T. Lanier.

OKLAHOMA CITY

Ray drive-in theatre, Marshall, Texas, has changed its name to the Fox. . . . Castle Theatre Corp., Wichita Falls, Texas, has been granted a charter for 50 years. The incorporators are Henry B. Penix, Dorothy P. Penix and Ben E. Hausler. . . . The

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Texas Newsreel Theatres, Inc., Dallas, has been dissolved. . . . Houston's Alley theatre, has suspended activities, though president Robert Altfield has said the little theatre currently is solvent. . . . Skyview drive-in theatre, has closed for the season and will reopen sometime in March. Twilight Gardens drive-in theatre, also closed for the season. . . . Harold Fetter, president of the State and Center Theatres, says business has been good. "Two Tickets to Broadway" was outstanding, playing at the Center for eight days. "Golden Girl" was held over for the second week at the Tower. "Detective Story" was in its second week at the Harber. At the Midwest, "An American in Paris" was held over for the second week.

OMAHA

Don Lee, Columbia office manager, has been transferred to the Chicago office as salesman and has been replaced by Eleanor Horwich. . . . Variety Club members paid tribute to Ed Rostermundt, veteran of the industry in this territory who retired after 18 years as United Artist salesman, with a testimonial luncheon. . . . Henry E. (Red) Erwin of Hueytown, Ala., Congressional Medal of Honor winner, was flown to Omaha for the world premiere of "The Wild Blue Yonder" and "Salute to the Strategic Air Command." . . . Harold Wirthwein of Los Angeles, Monogram western sales manager, visited the Omaha exchange. . . . Herman Fields, Clarinda, Ia., exhibitor, is reported in good condition following an emergency operation. . . . Mrs. Georgia Rasley, veteran O'Neill exhibitor, is ill at her home. . . . "The Blue Veil" had a whopping week at the Brandeis and was held for a second week. . . . The Orpheum looked like old times with crowds pushing in for "Across the Wide Missouri." . . . Dr. Leo Jacks, head of the Creighton University Department of Classical Languages at Omaha, told a 25th anniversary banquet gathering of the Graduate School that films more typical of America are needed.

PHILADELPHIA

Allied Independent Theatre Owners of Eastern Pennsylvania, Inc., is sending out a bulletin to all members on the changes in the admissions tax laws, warning exhibitors to protect themselves against any tax free shows that might be given by an organization that does not qualify under the act. . . . Proposals for the imposition of a three per cent "luxury tax," including amusement admissions, similar to the levy in force in Atlantic City, N. J., was rejected by Ocean City, N. J. . . . Managers in Reading, Pa., look for some relief from tax burdens next year, since three Republicans were elected to City Council, a majority of the five members in Council, and all on record as favoring tax relief in the amusement field. . . . William Hopkins, MGM salesman, back after a spell on the sick list. . . . Film salesman Richard Katz marked his 25th wedding anniversary last week. . . . Warners' Warner and Arcadia in Wilmington, Del., making it a Thursday instead of Friday opening. . . . Jack Jaslow, independent distributor, handling the area release of "Native Son," "Blue Angel" and "Hurley Burley" . . . Edgar Wolf, Warner theatres manager for more than 30 years, left the industry. . . . Larry Levy, manager of Loew's Colonial, Reading, Pa., buys space in the "Sunday Eagle" newspaper for a by-lined film chatter column. . . . Abraham M. Ellis, head of the Ellis Theatres, Inc., purchased a freeze-drying unit in memory of his parents for shipment to the Red Cross of Israel, the unit used for freezing and preserving blood plasma, serums and anti-biotics. . . . Harry Blumberg announced that Herman Margles is no longer connected with the New Mayfair and that the neighborhood house will remain open. . . . Drive-ins in the Wilmington, Del., area closed down for the season.

PITTSBURGH

The 31st annual convention of the Allied Motion Picture Theatre Owners Association of Western Pennsylvania held in the William Penn Hotel was an outstanding success mainly due to the efforts of Dave Hadburg, who was chairman of the convention. . . . At the banquet winding up the two-day event were Mel Ferrer, Jody Lawrence, James Craig and Frank Lovejoy, who were in this district appearing as a Movietime U. S. A. unit. . . . The sensational opening of "Quo Vadis" is the talk of Film Row. . . . Manager Bill Elder did a swell job and all previous records were broken as more than $48,000 was grossed in the opening week. . . . It will run longer than "An American in Paris," now in its seventh week in the Ritz following a run in Loew's Penn. . . . Bill Serrano, local theater owner, is recuperating from a serious operation.

PORTLAND

Jack Matlack, J. J. Parker theatre executive, was selected for the role of Santa Claus for the annual Fairyland parade sponsored by the Retail Merchants of Portland. He succeeds Tommy Luke, who held the spot for about 20 years. . . . Mr. Matlack and Keith Petzold, Broadway theatre manager, went to Astoria to look over the Parker houses there. . . . Herb Royster, manager of the Mayfair, has announced some top legit plays for his house. . . . Virgil Faulkner, of the Hamrick Chain, has a big publicity campaign on for "The Magic Face," due soon at the Music Box. . . . Gene Nelson doing a big job with his "Queen for a Night" show on the stage of Hamrick's Liberty theatre. . . . The Playhouse and Century are still dark.

SAN FRANCISCO

Top grosser in town the past week was "Quo Vadis," at Loew's Warfield. . . . Foster Blake, U-I western division manager, has been here from New York. He visited Los Angeles enroute to his eastern office. . . . "Christmas Carol" has been booked solid into the area's art houses and will

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CABLE: HENARIAS, N. Y.

(*Continued from opposite page*)

open at the Clay December 9 for an extended run. . . . People of the industry were saddened by the death of 2-months-old Ronald Fratto, son of Ugo Fratto, office manager of Twentieth Century-Fox, here. . . . James Pierson, booker at Paramount, resigned to go into exhibition as a booker for the Westland circuit. He was replaced by John E. Martinez, head shipper in the San Francisco exchange. . . . Paramount's annual Christmas party was scheduled for December 7. . . . Neal East, Paramount manager and Northern California chairman of Will Rogers Memorial fund drive, has enlisted all theatres and exchanges throughout the territory. . . . "LaRonde" continues to impress Irving Levin with its record run at the Vogue. . . . The San Francisco Theatres Inc. yearly scrip-book drive has been launched by Divisional Director Levin (for the first time since pre-World War II days) with managers going all out for lobby displays, box-office tieups and trailers.

ST. LOUIS

Realart Pictures of St. Louis has been formed as a successor to the Screen Guild Productions. Announcement came from George Phillips and Herman Gorelick, owners of the independent film distribution organization. . . . Trade men are talking about the possibility of more taxes against the industry here in St. Louis due to the defeat in the Missouri legislature of a city earnings tax. . . . Wally Heim, exploiteer out of Chicago and a former St. Louisian, here plugging "The Well." . . . Edward Arthur, president of St. Louis Amusement Company, plans to be back in this city December 15. . . . Katherin Mary Phillips born to Mrs. George Phillips, wife of George Phillips, coowner of Realart Pictures of St. Louis Inc.

TORONTO

Josephine Baker appearing in person at the Uptown Theatre this week headlines another intermittent stage show at advanced prices. . . . Pacing the holdovers in town is a British film, "Laughter in Paradise," in its ninth week at the International Cinema. "An American in Paris" at Loew's, "Detective Story" at Shea's and Eglinton, "The Blue Veil" at the University and Nortown, and "The Lavender Hill Mob" at the Hyland, are all holding up well in their fourth week. . . . Victoria theatre returned to popular prices with an Italian picture, "The Girl from the Marshes," after extended road show engagements of "David and Bathsheba" and "A Streetcar Named Desire." . . . Clare Appel, Ralph Dale, Gordon Lightstone and Bill Summerville, Jr., are new faces on the recently-elected executive of Toronto's Variety Club. Returned to office at the November 27 elections were Herb Allen, Jack Arthur, Rube Bolstad, Lorne Greene, Dan Krendel, Ernie Rawley and Doug Rosen. The new crew, including past chief barkers Jack Chisholm, John Fitzgibbons and Morris Stein, will elect officers of the club for 1952 from among their number. . . . Twinex Century Theatres now operating the 620-seat Elmwood, London, having traded the operation of the 552-seat Century, Ottawa, with National Theatre Services. . . . Harold Pfaff and Bruce McLeod have opened their 500-seat Reo theatre in Hamilton. . . . Odeon Theatres announce the termination of its lease to operate the 593-seat Rexy, Ottawa, effective November 24. . . . Delegates from all over Canada expected to attend the annual meeting of the Association of Motion Picture Producers and Laboratories of Canada being held December 7 at the King Edward Hotel, Toronto, with J. J. Fitzgibbons, president of the Motion Picture Industry Council of Canada, as guest speaker. . . . Twentieth Century Theatres Managers Club of Toronto staged a Sunday evening revue at the Victory theatre November 25 which netted Toronto's Variety Village over $1,000.

VANCOUVER

The Bethel theatre, Bethel, Alaska, was destroyed by fire of unknown origin, with a loss exceeding $50,000, as was the Cordova theatre at Cordova. . . . Steve Hryniuk recently opened his new $40,000 350-seat Gem in the farming town of Wakaw, Saskatchewan. . . . Trail B. C. will have an outdoor 300-car theatre next summer if George Donish can obtain the consent of the Trail City Council. . . . George Radowitz has purchased the 300-seat Echo theatre from Ernest Jackson in the town of Eckville, Alberta, the town's only theatre. . . . Strike threat against Famous Players and five independent theatres in British Columbia was dissolved when projectionists voted to accept a 35-cent hourly boost in pay. The increase is retroactive to September 1. . . . The Famous Players Theatre Managers Association sixth annual film ball was attended by 750 persons. All proceeds in aid of summer vacations for needy children. . . . Topping the town current week are "The Lavender Hill Mob," a British picture at the Vogue, and "Red Badge of Courage" at the Cinema.

WASHINGTON

A. H. Levy, United Artists branch manager, has transferred from Variety Club of Cincinnati, Tent No. 3, to local Tent No. 11. . . . Nathan Shor, Equity Films, is back at his desk after a stint with the Army. . . . The armed robbery of the Airport drive-in theatre has been solved, with the confession of a young man from Hoboken, New Jersey. More than $700 was stolen from a girl cashier at the theatre. . . . Little Gigi Perreau was a Washington visitor, to plug "Weekend With Father," due at RKO Keith's. . . . Ralph Binns, Highway Express Lines, is back at work after his illness. . . . The Variety Club had a December dance. . . . A Julian Brylawski, president of the MPTO, celebrated his birthday.

Columbia Will Open "Salesman" Dec. 20

Columbia will hold the New York premiere of "Death of a Salesman," Stanley Kramer's screen production of Arthur Miller's Pulitzer Prize play, December 20 at the Victoria theatre. Starring Fredric March, the film was directed by Laslo Benedek from a screenplay written by Stanley Roberts.

Technicolor Puts 9-Month Profit at $1,497,140

The consolidated net profit after taxes on income and other charges of Technicolor, Inc., for the nine months ended September 30, 1951, is estimated to be $1,497,140.36, equivalent to $1.62 a share, as compared with $1,464,146.92, equivalent to $1.59 a share for the coresponding nine months of 1950, according to Dr. Herbert T. Kalmus, president and general manager of Technicolor.

ATTENTION!
Producers • Laboratories
Banks • Angels
who have
TV PILOT FILMS
Cash in now on your efforts
and investments
Write or Wire
BOX 472
MOTION PICTURE HERALD
1270 Sixth Ave., New York 20

Mr. Exhibitor:

We've been friends for years

—how ya been?

SMILEY BURNETTE

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 4,305 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	10	27	2	–	–
Alice in Wonderland (RKO Radio)	–	12	35	24	17
Along the Great Divide (W.B.)	1	9	31	20	5
An American in Paris (MGM)	5	4	1	–	–
Angels in the Outfield (MGM)	–	10	35	25	2
Anne of the Indies (20th-Fox)	–	4	3	9	3
*Apache Drums (U.I.)	–	13	40	12	2
As Young As You Feel (20th-Fox)	–	–	8	25	17
Bannerline (MGM)	–	–	–	–	5
Behave Yourself (RKO Radio)	–	2	2	2	4
*Best of the Badmen (RKO Radio)	–	9	34	32	10
Big Carnival, The (formerly Ace in the Hole) (Para.)	–	3	14	25	35
Blue Veil, The (RKO Radio)	1	8	–	–	–
Captain Horatio Hornblower (W.B.)	17	24	25	12	4
Cattle Drive (U.I.)	10	5	10	13	7
Close to My Heart (W.B.)	–	1	–	3	3
Come Fill the Cup (W.B.)	–	–	4	4	7
Comin' Round the Mountain (U.I.)	13	9	27	15	–
Crosswinds (Para.)	–	5	5	5	1
Cyrano de Bergerac (U.A.)	16	11	7	6	2
Darling, How Could You! (Para.)	–	1	–	2	6
David and Bathsheba (20th-Fox)	40	14	3	1	–
Day the Earth Stood Still, The (20th-Fox)	–	12	21	20	3
Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	3	20	8	3	1
†Detective Story (Para.)	–	4	1	–	–
Disc Jockey (A.A.)	–	–	–	1	6
Drums in the Deep South (RKO Radio)	–	–	–	3	1
Five (Col.)	–	1	3	–	–
Flying Leathernecks (RKO Radio)	7	24	14	11	–
Force of Arms (W.B.)	–	3	23	20	5
Fort Worth (W.B.)	10	33	35	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	34	8	6	1
Frogmen, The (20th-Fox)	21	13	59	21	5
Golden Horde, The (U.I.)	–	3	12	10	5
Guy Who Came Back, The (20th-Fox)	–	–	8	31	6
Happy Go Lovely (RKO Radio)	–	1	18	16	3
Hard, Fast and Beautiful (RKO Radio)	–	2	2	17	11
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	12	27	23	6	18
His Kind of Woman (RKO Radio)	4	9	7	14	–
Hollywood Story (U.I.)	–	–	5	2	2
Hurricance Island (Col.)	–	1	3	5	2
Inside the Walls of Folsom Prison (W.B.)	–	7	9	19	5
Iron Man, The (U.I.)	1	5	4	15	1
Jim Thorpe—All American (W.B.)	–	5	22	26	7
*Kind Lady (MGM)	–	–	8	5	12
Lady from Texas, The (U.I.)	–	–	7	2	1
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Let's Make It Legal (20th-Fox)	–	–	3	7	3
Little Egypt (U.I.)	1	4	16	6	1
Lost Continent (Lippert)	–	1	3	1	1
Love Nest (20th-Fox)	–	–	5	6	5
Mark of the Renegade (U.I.)	–	–	5	10	2
Mask of the Avenger (Col.)	–	1	7	1	9
Meet Me After the Show (20th-Fox)	3	23	45	10	1
Millionaire for Christy, A (20th-Fox)	–	4	9	25	13
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	30	29	10
Mr. Imperium (MGM)	–	–	1	5	8
Mob, The (Col.)	–	4	6	13	1
Never Trust a Gambler (Col.)	–	–	–	1	3
Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	–	4	10	15
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	47	67	13	10	1
On the Loose (RKO Radio)	–	3	–	3	–
Painting the Clouds With Sunshine (W.B.)	–	12	21	16	1
Passage West (Para.)	9	2	37	19	16
Peking Express (Para.)	1	4	7	13	16
People Against O'Hara (MGM)	–	3	9	29	13
People Will Talk (20th-Fox)	1	15	27	18	1
Pickup (Col.)	–	12	7	2	7
Place in the Sun, A (Para.)	7	13	3	–	–
Prince Who Was a Thief, The (U.I.)	1	10	32	26	–
Red Badge of Courage, The (MGM)	–	1	3	3	5
Rhubarb (Para.)	–	7	10	19	4
Rich, Young and Pretty (MGM)	2	30	54	26	2
Saturday's Hero (Col.)	–	9	13	11	5
Secret of Convict Lake, The (20th-Fox)	4	19	15	6	1
Showboat (MGM)	115	25	15	–	–
Sirocco (Col.)	–	11	9	10	21
Strangers On a Train (W.B.)	3	38	30	26	7
Streetcar Named Desire, A (W.B.)	4	2	–	–	–
Strictly Dishonorable (MGM)	–	3	2	14	46
Strip, The (MGM)	–	–	10	20	3
Submarine Command (Para.)	–	–	3	2	–
Sunny Side of the Street (Col.)	–	–	7	–	–
Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	3	6	12
†Tanks Are Coming, The (W.B.)	–	4	4	1	–
Tembo (RKO Radio)	4	–	–	–	–
Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	9	37	9	–	–
Texas Rangers (Col.)	1	9	14	4	7
That's My Boy (Para.)	44	33	18	6	–
This Is Korea (Rep.)	–	–	3	–	1
Thunder On the Hill (U.I.)	–	1	6	3	6
Tomorrow Is Another Day (W.B.)	–	–	5	1	4
Two of a Kind (Col.)	–	–	7	14	5
Warpath (Para.)	–	2	44	15	6
Well, The (U.A.)	–	3	1	1	1
†When Worlds Collide (Para.)	1	–	–	1	4
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	–	2	2	6

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Now Video Says the Movies Are Competitive

PRETTY conclusive evidence that the movies are better than ever is contained in the news that a Boston television station has decided to prohibit motion picture stars from appearing before its TV cameras, unless in behalf of charity. MOTION PICTURE DAILY, in printing the story, says the basic reason is to prohibit the promotion of motion pictures in opposition to telecasts.

This seems like a most encouraging sign, and one that will be accepted as proof that families with television in their living room are still willing to be sold the idea of going out to the movies and paying their way—instead of staying home and getting their entertainment "for free." It means that great big 20-inch screen can't properly compete with the professional presentation of motion pictures in theatres.

The DAILY says further: "This is believed to be the first case of its kind in contemporary telecasting and is in direct contrast to the present wide practice of film star telecasts, which have brought many complaints from exhibitors who consider television to be competition to theatres." The HERALD, last week, quoted editorially such opposition, summed up in these words: "We can't sell in our theatres what is given away free over the air." It's an interesting variation of theme.

And there is exhibitor opposition to the basic theory that television is "for free" with an offer by Fred J. Schwartz, of the Century circuit in New York, to sell annual admission for an entire family, to any of his theatres, for a flat sum of $100 per year, that being what he and many others consider the actual cost of television in the home, after the original cost of installation. Too many people forget what that electric meter in the basement is charging for the necessary current to operate a television set, and other costs of operation and maintenance are equally high.

Many people bought television as a novelty and the novelty is wearing off. Others bought expensive sets on time payments, which tied up their amusement dollars for a long period. Now the honeymoon is over and it will take quality on both sides to hold that audience. A survey in the advertising trades reveals that "the public is tiring of 'old' TV faces and unimaginative formats, particularly old movies. If fresh program ideas are not initiated soon, television will find itself going downhill as rapidly as it rose."



Salute to Famous Players-Canadian Corporation, and thanks to James R. Nairn, director of public relations and advertising, for the loan of the above art work, to illustrate the grand job that FPCC does, year after year, in selling coupon ticket books, as a holiday gesture. It's a great good-will and patronage builder.

We think that COMPO should get behind a movement to offer coupon ticket books, on a national basis, (possibly supported by national advertising) good for admission in any theatre across the board. It would help to cultivate that desire to go to the movies, and the inclination to prove it, with action.

It's so successful in Canada, Jimmy says, they are planning four other seasonal issues per year, with appropriate reason, and advertising accessories to match.

Delmar Sherrill is one of the youngest members of the Round Table, and one most likely to succeed in his chosen field. We think that A. F. Sams, Jr., president of Statesville Theatres Corporation, will agree with us that Delmar is the stuff future executives are made of. He's only 21, but he has a fine experience record, and a consuming ambition to get ahead.

In the mail is his "personal data sheet"—and not one in a thousand theatre managers have the gumption to prepare a summary in such good style. He tells his complete story, in mimeographed form, and it will speak for him, in many places, in the future. He started as assistant manager at the Playhouse in Statesville, was promoted to manager of the Crescent and is now manager of the Statesville Drive-In. And he drives 55 miles a day to attend Catawba College, where he is majoring in business administration, and will graduate in June with a "BA" degree.

Delmar knows that he will soon be in service, and he's planning ahead to be fully prepared for this eventuality. He wants foreign service, to round out his good experience, and he intends to utilize his good knowledge of theatre and advertising.

Both the Roxy and the Music Hall, on Broadway, made a stage number of the popular song that's going around, "Movies Are Better Than Ever"—which is a cute and musical way of putting over an industry slogan. We hope others have discovered the value of this song.

In fact, if this were a song which could be plugged in behalf of just one picture instead of for the industry as a whole, some aggressive company such as 20th Century-Fox would have supplied all the disc jockeys in the country with free pressings. The individual companies know this pays off, so why can't COMPO do it for the industry? Or, why isn't this a cue for such dual-identity corporations as MGM-Records or Universal-Decca? —*Walter Brooks*

Exploitation—With a Smile



Matt Saunders, manager of Loew's Poli theatre, Bridgeport, in a tieup with the Little Art Gallery, had artists sketching in the lobby for "An American In Paris," — while Lester Pollock stopped 'em with the colossal cut-out of Denise Darcel, at right, illustrating the Saturday Night Tub for "Westward the Women" as lobby display at Loew's theatre, Rochester.





Ed Miller, manager of the Paramount theatre in Buffalo, had this eye-catching display for the world premiere of "When Worlds Collide," and caught the interest of the little lad on crutches.





Warner's West Coast theatres awarded the 200,000th customer for "Street Car Named Desire" in a tieup with Pacific Electric Co., and the pretty winner was named "motorman" and given a uniform cap.

Nes Auth, manager of the Palace theatre, Akron, pasted posters for "When Worlds Collide" on the barbershop ceiling, where all who were shaved could read. They have pretty nice barbers, in Akron!

Loew's Push "American" First Runs

Loew's Theatres are putting all the combined force of their skill and experience in the exploitation behind first runs of "American in Paris" in the obvious belief that the picture pays off with the benefit of special effort. Half a dozen of our best Round Table members have submitted their campaigns for the Quigley Awards in the fourth quarter, with this gay musical film showing their best efforts. It is a comparison of individual energies and ideas.

Sam Gilman, up from Harrisburg, Pa., uses all the best of the stunts that have been registered. The Regent had all staff members, ushers and concession girls in real Frenchy costumes and that gigantic lobby display particularly well painted from the outstanding ad copy. Artists on the streets and advertising kiosks, completed the Parisian atmosphere. Larry Levy, at Loew's Colonial, Reading, had the same attractive staff people, plus good teaser newspaper ads, and a traveling 24-sheet billboard as street ballyhoo.

Matt Saunders files an impressive exhibit from Loew's Poli, Bridgeport, with pages of tear sheets and photographs to show his style. He used coloring contests to great advantage, and co-op ads that tied in with the Parisian background. George Peters, at Loew's Richmond, had two books to show his build-up for Pat Smith, on tour for the picture, and Leslie Caron, the popular young star. His staff and stunts with MGM records were colorful. John DiBenedetto, manager of Loew's Poli, Worcester, Mass., shows good displays and excellent examples of newspaper advertising for the picture.

A Clever Co-Op Contest For Movietime, U.S.A.

William Wallos, manager of the Kenosha theatre, Kenosha, Wisc., sends a tear sheet of his excellent co-operative newspaper page, in which twenty-six advertisers ask a question about themselves in each of their separate ads, with prizes given to those who fill in and return the entire page to the theatre. Sample questions: How many years have we been in business? What is our slogan? Where are we located? What is our phone number? Who is our next door neighbor? Where is it you always save money? The theatre, Movietime, and underwriting sponsors all get a good ride for their money, and the patrons have something interesting to do to win holiday dinners.

Friendly Film Salesman

Lawrence Landers, manager of the Landers theatre in Batesville, Ark., promoted a full page ad in the *Batesville Daily Guard* telling of a month of Movietime attractions, with the probable cooperation of a friendly Fox film salesman.

MOVIETIME, U.S.A.

We've changed our standing head this week, on the grounds that "Movietime, U. S. A." *means* "Showmen in Action"—you can't have one without the other! Just a way of emphasizing this basic fact, so all parties concerned may know that showmen make Movietime, and Movietime means better business for motion pictures.

▼

Harland Rankin, ubiquitous exhibitor-manager and friend of the motion picture, extending circularized cheers to fellow citizens of the West Kent Progressive Conservative Association of Chatham, Ontario, for their many good works.

▼

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, really does a great job with his broadside heralds in offset printing, so big we can't reproduce them here!

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, has a campaign in a nutshell sponsored by a local newspaper: "Find *Mr. Post-Standard* on the street and win a television set" as advertising for "Detective Story."

▼

John H. Havens, manager of the Capitol theatre, Pittsfield, Mass., sends a photograph of his cashier's cage made up as a streetcar with the cashier wearing a uniform cap, for "Streetcar Named Desire."

Bill Brown, manager of Loew's Majestic theatre, Evansville, Ind., had the Evansville Traffic Squad tied in with his exploitation for "Angels in the Outfield."

▼

Frank Manente, manager of Loew's Esquire theatre, Toledo, had quite convincing Frenchmen with beards and mustachios, making like artists, as ballyhoo for "An American in Paris."

▼

Sid Kleper, manager of Loew's College theatre, New Haven, another who has discovered that a herald with a front page picture of Yvonne DeCarlo makes a perfect selling approach.

▼

The Mayor of Alexandria, Louisiana, being a Southern gentleman, issued a proclamation: "Whereas, we have as our guest, one of the most beautiful women in America"—so he designated Joan Caulfield Day, in honor of "The Lady Says NO."

▼

Larry Caplane, manager of the RKO Brandeis theatre, Omaha, Nebr., winning home office approbation for his campaign on "Streetcar Named Desire" with plenty of oomph!

▼

United Artists Television selling a new Ilka Chase program with motion picture techniques and selling approach, from UA headquarters, aimed for the feminine angle.



Now it can be told! Here is the closely-integrated, highly-cooperative group of competitive but constructive showmen who put over the Movietime U.S.A. campaign in Hartford, Conn. Left to right, seated: Fred Greenway of Loew's Palace, James F. McCarthy of Warner's Strand, Lou Cohen, of Loew's-Poli, and standing: Vincent B. Campuano, of the Elm-Elmwood, John Parakos, of Connecticut Theatres, Barney Tarantul, of the Burnside, Raymond McNamara of the Allyn, Norm Levinson, of Loew's Poli, and Joseph P. Bornstein, of the Strand, New Britain. There are a lot of similar groups who might be pictured.

Campaign Catalog

BELLAIRE, OHIO, HAS HOPE

Bob Hope and a bevy of Hollywood beauties descended on Bellaire, Ohio, last week, and found the town fully prepared for visitors. Miss Anna Kuchinka, wife of a local dentist, had been declared the winner in a contest conducted for five weeks over Bob's Chesterfield program via the NBC network, and hers was the winning letter, chosen from over 250,000 entries, explaining in twenty-five words just why she would like to have the world premiere of Bob's new picture, "My Favorite Spy," in her modest living room.

Club Ladies Put On a Show

What she said in the letter, we never learned, but we were in Bellaire to see the excitement, and there's no doubt but that Bellaire, and neighboring Wheeling, across the Ohio River, turned out to see the stars. It was Movietime all over again, and although Movietime wasn't mentioned, the result was the same. The ladies of Mrs. Kuchinka's Pilot Club, a local organization for community and civic affairs, put on the show, and they did a wonderful job. The parade had sixty-four units, mostly floats or bands, but there wasn't any representing the motion picture theatres of either city.

After the parade, the crowds pushed on to the Muncipal Stadium, a somewhat drafty though spacious area, nearly filled with bobby-soxers, students and cadets. Bob introduced his stars while they and the audience shivered, but shouted approval. Later, Bob was supposed to press his nose in imperishable concrete at the City Park, but reneged, account of the prevailing temperature and fear that his nose would freeze fast. But the bobby-soxers had fun.

The Radio Show Was Good

Then, Hope and his Chesterfield radio show adjourned to rehearse their program, scheduled for 6 o'clock, and at that hour 1,270 lucky people who held coveted tickets witnessed a perfect broadcast at the High School Auditorium, as professional and fine as anything they'll ever see in Radio City or any of the theatres taken over by radio and television for free performances. On December 4th, that same program will be on the air, and we predict the highest Hooper rating for any radio program in history, in the Bellaire-Wheeling area, where there are thousands of people waiting to know what happened.

At 8 o'clock, Mrs. Kuchinka had guests for dinner at home, glamorous guests from Hollywood, and at 10 P. M., she and all who could crowd into her living room saw the picture that had been mentioned several times during the day. The representatives of the press didn't see this event, for there wasn't room. But photographers from *Life* and *Look* and the wire services covered the assignment. All the furniture was removed from Mrs. Kuchinka's house to make it possible to install 16-millimeter projection for those who could be present.

Based on an original response of 250,000 letters in the contest, it is estimated that 10,000,000 favorable "impressions" of the picture were made on the total radio audience. More of these impressions will be piled up when the taped broadcast reaches the air waves. The Scripps-Howard newspapers, closely represented in nearby Ohio cities, gave the affair a splurge and a by-line writer or two covered the story for UP and *Collier's* magazine. Nobody questions the accumulative value of the pre-selling for Chesterfield, Bob Hope, his radio and television shows, and "My Favorite Spy"—in the order named.

Theatres Deserve a Break

Bellaire is a river town of about 15,000 people, across the Ohio from Wheeling, with a population of 100,000. Films are not very new in Bellaire; a current attraction playing last week was "Letter to Three Wives"—which gives you an idea of protection. It may be some time in 1953 before the wildly enthusiastic folks in Bellaire can see "My Favorite Spy" in their favorite neighborhood theatre, and nobody even suggested that eventuality in our hearing. Bellaire goes for action films, but the theatres are well conducted and important people in town told us that the manager of the Capitol theatre was a fine public spirited citizen.

The essence of this report, properly placed as part of "Campaign Catalog" and with accent on pre-selling values, is to say that Paramount had a good ride at the expense of Chesterfield, or vice versa, but that there wasn't much pressure to sell motion pictures, either past, present or future. You can't deny that the public likes movie stars in person, and they responded wonderfully to a typical "Movietime" visitation, without Movietime. For that matter, you can't deny that the public likes movies, period.—*W. B*


Wheeling News-Register

Welcome, Bob Hope

Government Invited Invasion of Korea By Withholding Aid

3,000 Greet Hollywood Stars En Route to Bellaire Premiere

Wheeling Steel Union Presents Wage Packet

U. S. Steel Opens Talk With Union

New Deadlock Threatens Korean Truce Negotiations

Front poge of the Wheeling News-Register, on early edition on the streets obout the time the Hollywood plone was orriving at Wheeling airport ond downtown streets were jammed with a welcoming throng.


The Times-Leader

Bellaire Welcomes Hope, Stars For World Premiere

Bellaire Pilot Club Completes Task As Hope Day Sponsor

City Gives Him All-Out Welcome

Expect Thousands To Witness Parade And Outdoor Show At Bellaire High School Stadium

BOB HOPE ... Picks Bellaire For World Premiere

It's A Big Day For Both

Special Traffic Arrangements Prepared By Cooperating Law Agencies For Hope Event

Hope Tapes Dec. 4 Program Today In Local Auditorium

Kuchinkas Have Furniture Problem On Premiere Day

Front poge of the special souvenir edition of the Bellaire Times-Leoder, o fine newspoper gesture of good will for both Hollywood ond local sponsors. The ladies of the Pilot Club sold this edition on the streets ot 25c per copy "to defroy expenses".

The Industry's Own—The Variety Clubs-Will Rogers Hospital—Depends Entirely on Contributions from the Amusement Industry. Sign the 'Christmas Salute' today!

National Pre-Selling

Film industry is talking about the Lana Turner story in the current *Woman's Home Companion.* "My Private Life" as told by Miss Turner to Cameron Shipp, of the Companion staff, is frank and earnest, honest and exciting. It will make friends and influence people to like Lana Turner, and will help to dispel the fog that hangs low over Hollywood. The article extends over nine pages, and has many illustrations, including a full-color, full-page portrait of the star.

The current issue of *Time* gives top-billing in its "Cinema" section to the Lana Turner story—unusual coverage when one magazine goes all out in praise of another. Walter Winchell said in his column, "Lana Turner's personal confessions in *Woman's Home Companion* offer the most remarkable candor this side of a psychiatrist's couch. She has everything, except happiness."

•

The phenomenal box office performance of Universal International's "Ma and Pa Kettle" stories receives national magazine attention in the current issue of *Collier's,* now on the stand, in a top-feature article written by Liza Wilson and David McClure, in which the film series is described as a "Hollywood Gold Mine." The magazine says, "Audiences flock to enjoy the latest escapades of this droll pair of adventurers (Percy Kilbride and Marjorie Main). Their first three low-budget films, shown mostly at rural and neighborhood theatres, have grossed a whopping $8,000,000." The piece, fully illustrated in both black and white and color, runs over five pages and is heralded on the front cover with feature billing.

•

TIDE, *the newsmagazine of advertising and sales, had a "cover story" on McGregor Sports Wear, with the sub-title, "How To Pre-Sell" in which this promotion-minded manufacturer was praised for his agility in latching-on to a deal with 20th Century-Fox and* Look *magazine, to merchandise an "out of this world" sports jacket for "The Day the Earth Stood Still" which* Look's *men's-wear editor introduced to the public. It goes to prove that the retail trades are just as much on their toes as any other showmen.*

•

A two page spread in the current *Mademoiselle* reproduces in full color "The Adoration of the Magi," from the projected series of short films by 20th Century-Fox. The magazine says, "For the first time in movie history, a major film company has taken the position that art films can be commercially successful, with the release of ten-minute films of the work of six great artists in the best Technicolor available, the three-strip process with British color." The first issue, devoted to the art of Botticelli, which the magazine illustrated in color, will be released in January. "Most of the picture was filmed in Florence where the great 15th Century painter lived and worked. It is a film of art experienced, rather than taught."

•

An unusual piece of promotional material has been put behind the presentation of "Westward the Women" by M-G-M. The company has created a one-reel short subject entitled "Challenge to the Wilderness" which reveals the behind-the-camera story of this picture in the making. A glimpse of the publicity pictures thus far released, showing the production of the film, is sufficient to convince anybody that the filming of this story of pioneer women on the early frontiers provides interesting material for a short film, and will accomplish a double purpose in pre-selling both audience and critics.

Field Men In Action

Paramount's field men around the country are on assignment as follows, according to bulletins received from the front lines. Leonard Allen is in Atlanta on "Detective Story" while James Castle in St. Louis, and E. G. Fitzgibbons, in Chicago, are working on the same attraction. Robert Bixler goes to Los Angeles on "Submarine Command" and Ralph Buring has that picture in Indianapolis. Robert Blair stays in San Francisco and Walter Hoffman is in Portland on "When Worlds Collide." Arthur Leazenby is in Detroit on "Silver City" while Everett Olsen in Charlotte, Pete Bayes in Salt Lake City and Mike Weiss, in Pottsville, Pa., have the same assignment. Arnold Van Leer in Providence, R. I., has "My Favorite Spy" as a pre-release stint, with Ed Wall in Buffalo doing likewise. Gabe Sumner, in New York, gets "Greatest Show on Earth" as his award, and Win Barron is the lucky one in Canada.

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Phil Engel of 20th Century-Fox field exploitation force, is in Boston for the opening of "Fixed Bayonets" while Ted Tod, in Chicago, has the midwest premiere with eight bands, five Congressional Medal of Honor winners and a military contingent. Eddie Yarborough, out of San Francisco, is in Montana setting the 200-theatre saturation opening of "Red Skies of Montana." James Gillespie, in Dallas, has the southern openings of "Golden Girl" and "Fixed Bayonets." Lee Siegel, Cleveland, is working on the same two pictures, while Joe Lebworth in Albany, and Hal Marshall, in Philadelphia, have "Fixed Bayonets" as their assignment. Sam Glazier continues extensive exploitation for "The Desert Fox" in Toronto with other openings scheduled in Canada.

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Universal-International report the following schedule of assignments for their field representatives for the current week: John McGrail is in Boston in connection with "The Strange Door." Julian Bowes is in Dallas for "Weekend With Father." Ralph Ober is covering Pittsburgh, Cleveland and Detroit in advance of Gigi Perreau, on her personal appearance tour for "Weekend With Father." Ben Katz is in Milwaukee with advance publicity for the same picture, and A. Mike Vogel is between Denver and Seattle, on a similar errand of exploitation.

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Three of Terry Turner's RKO exploitation staff will be doing "one night stands" over the next three weeks, preparing for the reissue of Walt Disney's "Snow White and the Seven Dwarfs." They will cover a total of 55 cities in New England, averaging a day in each situation. They are screening the picture, meeting members of local school boards, the editors of newspapers, staffs of radio stations and similar promotional duties, between trains.

Ralph Banghart will cover Boston, New Bedford, Fall River, Newport, Providence, Taunton, Plymouth, Lowell, Lawrence, Haverhill, Newburyport, Gloucester, Portsmouth, Portland, Biddleford, Auburn, Lewiston, Augusta, Waterville, Bangor, Presque Isle and Houlton. Hal Oliver will go to Stamford, Bridgeport, New Haven, Hartford, Waterbury, Meriden, Torrington, Middleton, Bristol, Danbury, Norwalk, Norwich and New London. Dave Cantor will visit Springfield, Worcester, Fitchburg, Leominster, Gardner, Maynard, Athol, Laconia, Concord, Keene, Claremont, Brattleboro, Greenfield, Pittsfield, North Adams, Burlington, Berlin, Waterbury, St. Albans and Rutland.

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Dan Terrell of MGM reports Coleman in New Orleans, Bernstein in Buffalo, Watson in Indianapolis, Baldridge in Washington, Evans in Kansas City and Fitzsimmons in Boston, at work on the Christmas openings for "Quo Vadis." Pearson in Toledo and Austin in Nashville have test engagement of "It's a Big Country." Orlove in Milwaukee and Fauldauer in Omaha are plugging "An American in Paris," while Prass in Denver, Beck in Phoenix, Foreman in New York, Galanter in San Francisco, Dietz in Detroit, Gallner in Philadelphia, Golin in Illinois territory, Pyle in Chicago and Bloom in Toronto have routine assignments.



Action photo of Metro's special publicity office in Atlanta, where "Quo Vadis" had special handling equal only to G.W.T.W. Caught by the ultra high-speed camera, left to right, are Boyd Fry, manager of Loew's Grand theatre, Atlanta; Lou Weiner, special promotion man from Hollywood, touring the country, and Emery Austin, MGM field exploitation man with headquarters in Atlanta.

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OPERATOR WANTED—MUST HAVE EXPERIence, reliable; steady work, A-1 Equipment. Write C. NEITHOLD, care of Orange Inn, Goshen, New York.

A LARGE INDEPENDENT THEATRE ORGANIzation has an immediate opportunity for a manager with proven successful background in operating central city deluxe first run theatres. We will only consider a man who can handle an important assignment, knows pressure operation and all other phases of good theatre management. State experience, present connection, and all information about your qualifications, with photo of yourself in letter addressed to E. L. TRENCHARD, general manager, William Goldman Theatres, Inc., 15th & Chestnut Sts., Philadelphia 2, Pa. All replies will be held strictly confidential.

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MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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THEATRE EXECUTIVE, 34, WITH PRESENT employer 15 years, desires change in New York City. Complete knowledge exploitation, booking, management of all type operations. BOX 6219, MOTION PICTURE HERALD.

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DRIVE-IN THEATRE FOR SALE, EASTERN South Carolina. JOHN ALLISON, 483 West Palmetto Street, Florence, South Carolina.

600 SEAT, SIX MONTHS OLD. NO COMPETItion. Located in Michigan. BOX 2623, MOTION PICTURE HERALD.

FLORIDA 400 SEAT THEATRE. SMALL DOWN payment. RITZ, Bowling Green.

DRIVE-IN, 225-CAR CAPACITY. 2 YEARS OLD, located within city limits, having 35,000 drawing population. Buildings in good condition. Well equipped snackbar. Priced reasonably. Call or write. DRIVE-IN THEATRE, 2613 Chestnut St., Everett, Washington.

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SAVE 25% TO 50% AND MORE! TRADE IN your old, wornout equipment for modern projection and sound. Buy on time—pay out of increased box-office receipts. Send equipment list and seating capacity. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, $850. pair; E-7 mechanisms, $895.; pair Simplex portables, rebuilt and complete, $895.; pair Simplex Acmes with baby arc lamphouses, rebuilt and complete, $950.; Goldberg automatic rewinder $39.50; wire reels 75c. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

NEW EQUIPMENT

GET ECONOMICAL AND GET TEMPERED MAsonite marquee letters. 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off, coated lenses $100.00 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2 way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., N. Y. 19.

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms $5.50; film cabinets, shopworn, $2.25 section; splicers $5.67; changeovers with foot switches $39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

STUDIO AND PRODUCTION EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

ART REEVES 35MM RECORDER OUTFIT; REbuilt $2,975; shustek 35/16mm picture reduction printer, rebuilt $2,995; sound cameras, single system, complete Bellhowell outfit, $3,950; complete Akeley WE outfit, $5,250; Auricon 16mm professional sound camera, $495; 16mm animation stand complete $2,250; Maurer BM recording system, complete $2,495; Moviola soundpix UDS, rebuilt, $1,095; new bridgamatic studio production 16mm automatic developing machines, $995. Cash paid for used studio equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

NOW IS THE TIME TO ORDER DRIVE-IN equipment for Spring 1952 opening. Complete final projection and sound from $1,595; in-car speakers $15.95 pair with junction box. All available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GLAD TIDINGS

THIS IS THE TIME OF THE YEAR WHEN ONE not only extends and receives glad tidings of the season, but also takes inventory of his needs—for instance, if after looking around your theatre, you find a few items that are no longer being used, why not offer them for sale, and by the same token, if you find yourself in need of special equipment and service—this is the right place to look for it. Let the classified advertising page carry your glad tidings for the new year.

Westrex Will Handle Reeves Magnetic Film

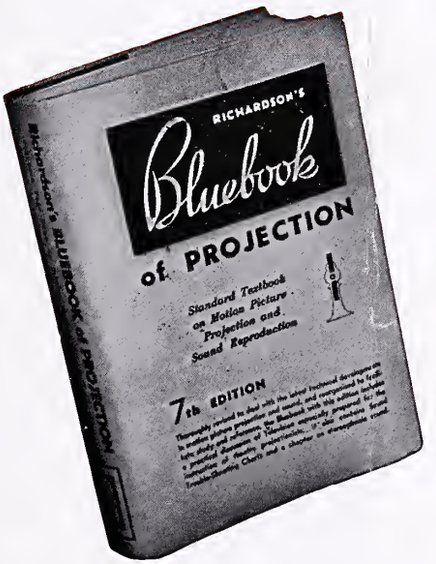
Westrex Corporation and Reeves Soundcraft Corporation have completed negotiations under which Westrex will distribute worldwide the complete line of Reeves Soundcraft Professional Magnetic Recording films. This includes not only the standard 35, 17½, and 16mm full width magnetic coated film used in original recording, but a new product "Magna-Stripe," a narrow stripe of magnetic material coated on clear motion picture film base intended for use in the editorial departments in the professional motion picture industry. These Magnetic films will be made available to studios by more than 100 Westrex offices throughout the world.

The Reeves organization has been active in all branches of the recording and electronic arts for many years and its newest magnetic film stocks offer numerous distinct technical features, one of which is footage edge numbering of the film, the company said.

ABC Employees Pick IATSE

Radio and television sound effects technicians of the American Broadcasting Company have chosen as their bargaining agent the AFL International Alliance of Theatrical Stage Employes.

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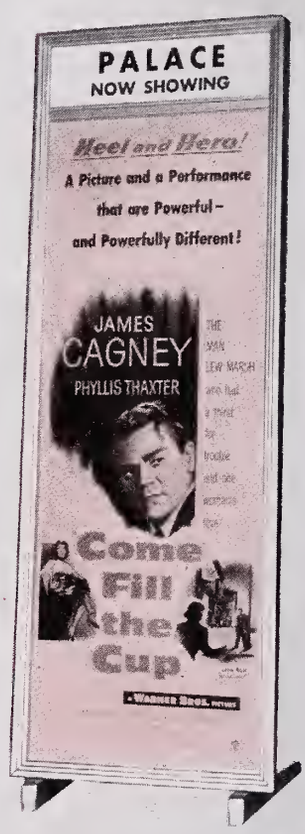
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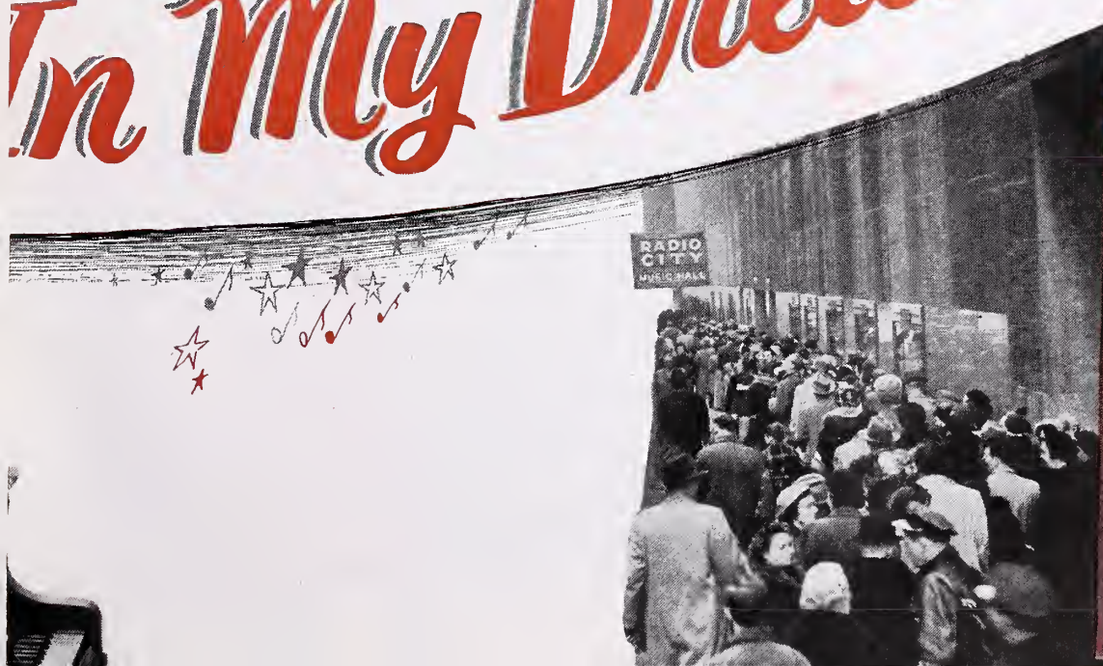


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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 11

December 15, 1951

AN OPEN LETTER TO MR. ERIC JOHNSTON

DEAR MR. JOHNSTON:

You may be well-assured that a warm welcome awaits you on your return to the business of motion pictures. Your call to government service, together with the distinguished account you rendered in your stewardship of public office, have been the source of gratification to the industry of motion pictures with which you are associated.

Now that this interlude in your career is finished we hope that it has quite completely satisfied your relish for political position and that you will now bestow wholeheartedly your signal talents upon the pivotal position of president of the Motion Picture Association.

During the time of your leave of absence, even though your mind has been occupied with matters involving the economy of the nation, the news probably did not escape you that the industry of motion pictures has been in a state of considerable unpreparedness and ineffectiveness on many fronts with respect to its own economy and general well-being. Perhaps you will find on your return, with opportunities for closer inspection, that the state of neglect and disrepair is even more acute than you were able, at long range, to suspect.

□ □ □

In your inaugural address in September, 1945, Mr. Johnston, you said, "The next five years will tell the tale." Unfortunately that remark is there in the record and cannot be erased, nor can its sardonic implications at this time be diminished. The five years, the six years, from 1945 in the motion picture business have been nothing to point to with pride or satisfaction.

It is not, of course, to be suggested that the failures and neglects of these six years are the responsibility of any individual, including the president of the Motion Picture Association, or any group of individuals. Various influences which colored this record have been beyond the control of the industry or anyone in it. But with respect to each of them there has been an imperative need of a voice of leadership, speaking to the industry and speaking to the public who are the industry's customers.

In many emergency circumstances many persons in the industry, and no doubt many persons among the general public, have awaited in vain for you, Mr. Johnston, to raise that voice of leadership. It is true that you have not been niggardly in your use of the extraordinary gift of public speaking which you possess but it must seem strange indeed for the public so often to hear the president of the Motion Picture Association talking about everything under the sun except motion pictures.

It is good news, Mr. Johnston, that the headquarters of your association is to be returned to New York City, from which point it never should have been removed as was argued on this page last July. The notion that the association of the producers and distributors of motion pictures should headquarter in Washington, D. C., was predicated on a grave misunderstanding of the needs and opportunities confronting the business of motion pictures.

A good portion of the fraternizing and gadding about which representatives of any association do in Washington not only accomplishes nothing but actually gets the business represented into difficulties. In addition to this the Washington location inevitably trends in the direction of isolating the association's personnel from the climate of and contact with those industry affairs which are of major importance. A third factor is present in the case of personnel that is inexperienced in industry affairs, of which your association has had—and continues to have—an abundant supply. The Washington location, remote from the point at which the business mainly is conducted, leaves such personnel inexperienced indefinitely.

□ □ □

The Motion Picture Association must necessarily assume a major share of the conduct of the industry's public relations. It will not of course be news to you, Mr. Johnston, that for some time the industry has been receiver of a great deal of harmful attention from the press and elsewhere. About all of this very little has been done and still less has been effective. Outside observers of the industry, for instance, have been amazed to find one department of your association engaged in promoting a foreign film which another department of your association had refused to accept on moral grounds. Of such stuff good public relations are not made.

The industry's Production Code, administered by a department of your association, which is now and always has been the biggest gun in the industry's arsenal for public relations, is constantly the object of attack by uninformed or vicious assailants. Yet your association leaves the field to these assailants, allowing them to go on uncontradicted in their business of poisoning the public mind and undermining the industry's best agency of good public relations.

The industry has faced and continues to face a large, resentful public on account of pro-Red disclosures arising out of the Un-American Committee hearings. Again, this highly sensitive area of public relations has been left bereft of a voice of leadership. The box office is being hurt because the industry's position has not been made known and understood.

□ □ □

Although we could go on indefinitely with a listing of things to be done we do not wish to take the edge off the freshness of your reapproach to industry affairs. So we will go no further. We do hope, however, that in the audit of industry conditions, which we assume you will soon be making you will find grounds for tempering your announced program of going off watch domestically even though you have just returned.

As important to the industry's welfare as the foreign markets are, the domestic market comes first. Your announced program of touring Latin America presently, to be followed by journeys to Europe and then to the Orient, would seem to be calculated to leave the domestic scene just about where it now is—and that is very far from where it needs to be if the industry is to resume its place among the great, expanding and well-respected industries of the nation.

A new responsibility and a new opportunity confront you, Mr. Johnston, on your return to the business of motion pictures. May you make the best of it!

MOTION PICTURE HERALD

Letters to the Herald

Studio Visits

To the Editor:

In your Letters to the Editor I read with interest the various reasons given for improving attendance, etc. In your November 17 issue exhibitor Thomas James of St. Louis touched on what I also believe would do more than any one thing to improve our attendance and relations with the public. That is, allowing and encouraging studio visits.

In radio and television, audience participation is used successfully. The studios arrange tours and programs for audience participation. I have been on them both in Hollywood and in New York. I wanted to take my family through a motion picture studio but it couldn't be arranged and I am an exhibitor. The general public likes being a part of these programs that radio and television put on because they have a role in them. They go back home and talk about it and will watch those programs with renewed interest.

I'm not sure that it is necessary to keep the production of pictures a secret. We have a locale here that is frequently used for the filming of outdoor pictures. When the companies are on location and it is accessible, there is always an audience and the location crews do not seem to mind. When these pictures are released and we show them on the screen, we do more business. Why? I think it is because the people want to see how it looks on the screen and they bring their friends so they can say, "I saw them making that." I believe it would work the same way in the studios.—*GLENN S. FROEHLICH, Rustic Theatre, Idyllwild, California.*

Frightened Giant

To the Editor:

Even David Sarnoff admits that "big A" pictures are not for television—so let the picture business make big entertaining pictures. Stop cheating on production and shooting schedules; stop making good directors schedule-conscious and stop making pictures as if it is a race, with the prize going to the winner, no matter how he won.

A really good motion picture (and every real producer and director knows what is meant by that) has nothing to fear from competition from television, night baseball, harness racing, miniature golf, stage shows and radio. The picture business is acting like a giant afraid of a mouse.—*JOSEPH KANE, Producer-Director, Republic Pictures, Hollywood, California.*

CONGRATULATIONS ON HERALD INSTITUTE

To the Editor:

My congratulations on one of the most progressive and constructive plans ever instituted in this industry.

You and your publications deserve a great deal of credit for having the foresight and the understanding to begin the Herald Institute of Industry Opinion.—*CHARLES SCHLAIFER, Charles Schlaifer and Co., Inc., New York City.*

What's a Roadshow?

To the Editor:

I am quite amazed that our industry has the nerve to use the term "road-show" in the playing of a motion picture in a theatre. I still play roadshows, and I find there isn't any remote similarity between a roadshow engagement of a motion picture and roadshow engagement as it is known in show business.

Back in the days when theatres were called halls and opera houses, the road show rented the hall and staged their show, as well as doing their own advertising for the engagement and paying the help and the rent. Lyman Howe used to "Road-Show" motion pictures with sound effects, but he even carried his own projectors and projectionists.

Today all a "roadshow" engagement of a motion picture means is increased rental for the picture, forced higher admissions, and forced extended playing time. This isn't a roadshow, it's just a plain gimmick to bleed the exhibitor.

If a distributor wants a movie to play a theatre on a roadshow basis, it should in some way approach what show business has always known this term to mean. Either the distributor should rent the theatre (at a profit to the owner) then hire the help, put out his own advertising, sell the tickets, and pay the local taxes, and then if he loses, it's his hard luck. But the theatre owner might stake him on the next engagement—as we used to do.

If a distributor wants to play a motion picture on a roadshow basis of percentage, then he must have something to offer besides just film footage. However, if it is only film, then he can't expect to charge over normal movie prices when the same locality has established roadshow prices. If he has live stage shows, once the admissions are determined, it's still his job to send in the advertising crew to pre-sell the attraction, and not just to try and get the theatre owner to spend a lot of money. And on a *real* roadshow engagement, the second advance man would come along to see that the former crew had done their job, that the engagement was well advertisised, and that plenty of passes had been circulated.

I say the motion picture industry has no right to use the term "roadshow" on motion picture engagements. This is a live stage show term that over a period of many years had defined itself. The term in no way applies to the present motion picture showings. I'd suggest that the industry stop using this term and call these engagements by some name more fitting and descriptive of the arrangements, such as "grab-it-all" date. —*LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pennsylvania.*

Police the Industry

To the Editor:

Let's police the industry and do away with cheap roadshows and exhibitors trying to make a quick dollar. Cheap roadshows consist of so-called sex pictures, traveling flesh shows that are not up to standard, and others.—*CARL FLOYD, Floyd Theatres, Haines City, Florida.*

Reduce Tax

To the Editor:

The ticket tax on theatres is too high and unfair. Every effort should be made to get this reduced to 10 per cent. Even on gambling the tax is only 10 per cent and the theatre business is legal.—*L. BRAZIL, JR., New Theatre, Bearden, Arkansas.*

New York Seminar

To the Editor:

I would like to see a seminar in New York of exhibition and distribution similar to the one held in Los Angeles last summer with production.—*TOM EDWARDS, Edwards and Plumlee, Farmington, Missouri.*

Stars on TV

To the Editor:

Does the industry propose to continue to allow the big name stars to perform before the television cameras? Or does the industry propose to control this in the writing of new contracts with the stars?—*CLARENCE E. MOSES, Bell Theatre, Marietta, Georgia.*

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Officials of Paramount Pictures face a very tough fight if they hope to get the National Production Authority to approve the use of the new tricolor tube in sets capable of receiving color television. NPA says that one exception means the end of the order banning commercial color TV.

▶FCC observers think it will be a year or more before the Commission settles the ABC-UPT merger and the other issues of the anti-trust status of all Paramount companies. Hearings start before an FCC examiner next month; it will be many months before he finishes his work on the matter. Than a lengthy fight is expected within the full Commission. The sharp dissent filed by Commissioner Jones over barring Partmar Corp. as an intervenor indicates the bitterness the basic merger question will produce.

▶ The Justice Department is "looking into" distributor sales policies to see if they are forcing higher admission prices and whether they violate the anti-price-fixing provisions of the Paramount decree. But don't expect any action quickly. Such Justice "investigations" have a way of dragging on.

▶ January 7 is the date for Supreme Court argument in the Howard Hughes case. He's appealing the New York Statutory Court order to sell his RKO Theatres stock or have the trustee sell it for him.

▶ Quietly and gradually, the Russians have been establishing a foothold within the film industry of India which is struggling for survival. At the Indian Film Festival next January, the Russians are sending a large delegation and the Chinese Reds, too, are to be represented with an outsize group. There has been a steady exchange of Indian and Russian artists and technicians. Indian actors and technical personnel recently were taken on a tour of the Soviet studios and returned with glowing reports. Russian speakers have spouted Red propaganda at a number of Indian industry meetings. Unless the U. S. intensifies its propaganda in that country, it is felt in some quarters the Indians may well succumb to the Moscow siren call.

▶ Exhibitors in Britain will be watching closely to observe box office effects of the tie-up under which the British Broadcasting Corporation will present, at its expense, television programs dealing with new films. Each program will feature scenes from the film—minus the original music track in deference to the American Federation of Musicians—and in persons interviews with film personalities. Should the arrangement work out well undoubtedly efforts will be made to imitate it in the United States.

▶ Distribution practices in Chicago under the Jackson Park decree may be heading for new debates and changes as a result of the present pile-up of product in the area in spite of the bar against first-run Loop bookings of more than two weeks. The reduction in the number of first-run houses and exceptions to the two-week bar have seriously backed up new product.

▶ The second round table conference between exhibitors and producers, enthusiastically scheduled after the success of the first one staged by COMPO last summer, will not be held until late winter or early spring. Scheduling difficulties will prevent an earlier date.

▶ The usual difficulties of the industry's economists in forecasting trends for the new year are more complicated than ever. Overlying considerations directly affecting the industry are such imponderables as potential developments in international affairs, the pace of defense production and inflation pressures.

▶ Exhibitors who are planning to refurbish their theatres in 1952 had best put their plans into operation as early in the year as possible. Some materials and supplies are likely to be in short supply throughout most of the year.

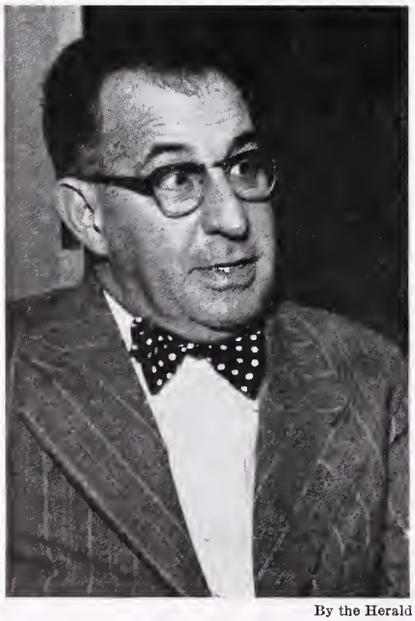
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This week in pictures





ANNUAL CONVENTION. Scenes at the meeting in Boston last week of the Independent Exhibitors of New England, Allied unit. At the left, in array: Mel Safner, Richard Smith, Phil Smith, Frank Boscketti, Walter Mitchell, Stanley Sumner, Leon Bamberger, Leonard Goldberg. Above, Robert Atamian, Denise Darcel, Ned Eisner, Nate Oberman, Marie Bruno.



By the Herald

EMILE DE LA FUENTE, a visitor to New York these days from Paramaribo, Dutch Guiana, where Mr. De La Fuente operates the Tower, Bellevue, and Thalia theatres. He shopped for product here.



IN BUENOS AIRES, Warner International sales personnel convenes. Seated are Antonio Garcia, Armando Trucios, Jack Mindis, Leo Green, Karl MacDonald, Wolfe Cohen, Peter Colli, Gez Polaty, John Jones, Christiaan Van Der Ree, Richard Spierman. Among those standing, Ira Beck, Joao Netto, John Scott, Wilfred Dowding, Antonio Louch, Ary Lima, Roberto Roca, Ernesto Iraola, Cesar Aboaf, Alfredo de Leonardo, Louis Lipsky, Julian Lopez, Lester Cohen, Jose Sugranes.



QUEEN MARY at Paramount's London office sees newsreels of Princess Elizabeth and the Duke of Edinburgh touring Canada. With her, Editor James Wright, left, and publicity director Tony Reddin.



WELCOME at the Hong Kong airport to visiting Columbia International executives. In line for the camera are C. Y. Tom and Louis Cheng, of the Capitol Theatre; H. S. Fong, of the Liberty; Michael Bergher, Joseph McConville, and H. J. Golden, Columbia; and C. K. Tso and Patrick Kwok, of Columbia's local office.



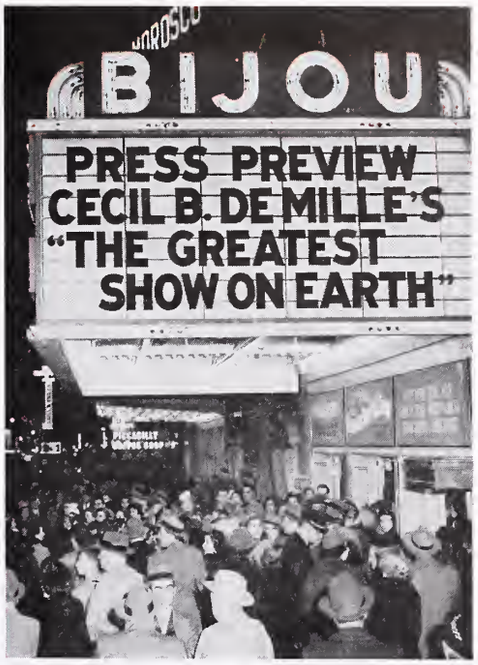
By the Herald



VISIT, left, by Lewis Cotlow, left, explorer-producer, to the Rialto Theatre, New York. He chats with manager John D'Orin, as his RKO Radio picture, "Jungle Headhunters," begins its run.



FELICITATIONS, left, from MGM president Nicholas M. Schenck, center, to Charles M. Reagan, right, new sales vice-president, and William F. Rodgers, who becomes sales consultant and remains a vice-president.



"THE GREATEST SHOW ON EARTH" had its own theatre for press previews in New York last week. There were nine screenings over three days, for the many writers for newspapers, radio, magazines, and television.

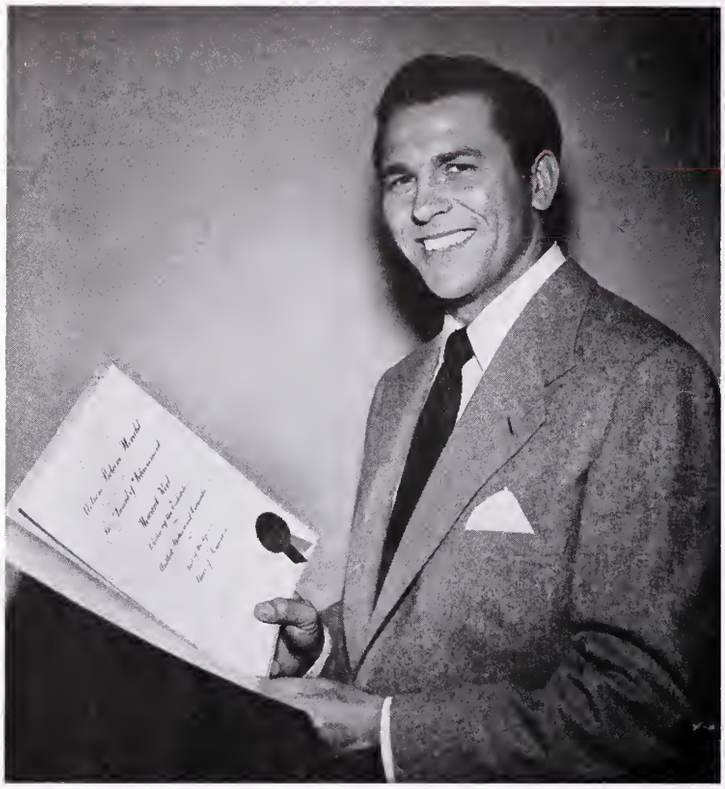
AS THE ASSOCIATED MOTION PICTURE ADVERTISERS, New York, paid tribute to Robert Weitman, managing director of the Paramount Theatre, and United Paramount vice-president. At the left, Fred Schwartz, Samuel Rinzler, Arthur Mayer, Barney Balaban, Mr. Weitman, Maurice Bergman, Harry McWilliams, and Leonard Goldenson.



AT EASE in Tucson. E. J. Riesenbeck, and his wife, enjoying a vacation resulting from rewarded theatre promotion. Mr. Riesenbeck manages the B. F. Keith, Cincinnati.

AWARDS OF ACHIEVEMENT for the STARS OF TOMORROW

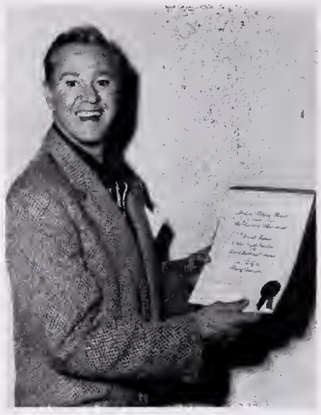
NOTIFICATION. The men and women whom the exhibitors of this country and Canada named as the Stars of Tomorrow, in recent weeks have received a formal reminder of the accolade: scrolls from the Motion Picture Herald—their "Awards of Achievement." The honors result from direct mail polling of independent and circuit showmen. The ballots are tabulated and the results announced each September.



HOWARD KEEL, *Number One choice of circuit and independent exhibitors in Canada and the United States, above.* **THELMA RITTER,** *named second, is not pictured.*



DEBRA PAGET

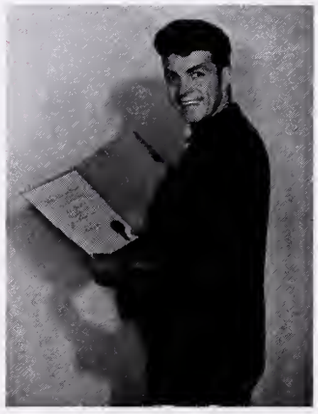


DAVID BRIAN



SHELLEY WINTERS, *right, was rated third among Stars of Tomorrow.*

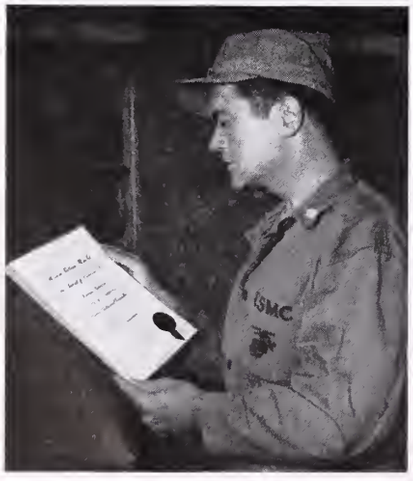
FRANK LOVEJOY, *below, is another one rising on the silver screen. He was fourth on the list.*

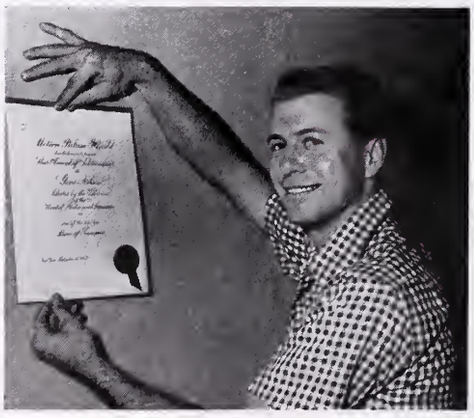


DALE ROBERTSON



CORINNE CALVET





GENE NELSON



PIPER LAURIE





"OVERWHELMING WITH SUSPENSE . . . a superb spy thriller . . . compelling . . . tense . . . not only a work of art, but great entertainment." That's what America's leading critics and opinion makers are saying about 20th Century-Fox's "Decision Before Dawn," set for January. Painstakingly filmed on authentic European locations, the filmization of George Howe's Christopher Award-winning novel, "Call It Treason," features Dominique Blanchar and Gary Merrill, above; Oskar Werner and Hildegarde Neff, upper right, and Richard Basehart, right.





CAUGHT IN THE WEBB of Clifton Webb's conversational spell is Reginald Gardiner in "Elopement," runaway comedy of modern marriage prettily packaged as a Christmas bonus from 20th Century-Fox. Anne Francis, Charles Bickford and William Lundigan also star.

(Advertisement)



FAST-STEPPING conversation is held by Thelma Ritter and Jeanne Crain—about men, naturally—in "The Model and the Marriage Broker," 20th Century-Fox's happy new year comedy offering. Newcomer Scott Brady appears as Miss Crain's romantic vis-a-vis.

EXHIBITION HAS NO LOVE FOR SUBSCRIBER-TV BUT ISN'T SCARED OF IT

EXHIBITORS across the nation would not be happy to see the FCC authorize subscriber-fee television, but at the same time they would not consider the action the beginning of inevitable extinction.

This was indicated in a survey just completed by MOTION PICTURE HERALD. Exhibitor opinion on the sale of Hollywood product to television was reported in the November 24 issue.

"What effect," the HERALD asked a representative group of exhibitors throughout the country, "do you think FCC authorization of subscriber-fee television would have on your theatre attendance?"

The majority of the answers were made on the assumption that the programs thus sold would be of a higher caliber than those now viewed on free television and would probably include Hollywood films produced originally for theatres.

More than 17 per cent, however, felt that subscriber-fee television—on the order of Zenith's Phonevision, Skiatron's Subscriber-Vision or Paramount's Telemeter—might actually help theatre attendance or, at least, that it would not seriously affect attendance for any extended period. This was in marked contrast to exhibitors' unanimous prognostications of doom should the Hollywood product be sold to TV.

FCC authorization of subscriber-fee TV "should sooner or later increase the attendance at the theatre," said Kendall Capps, manager of the Iris, Hollywood, Calif. Just how this would come about was outlined by William F. Harris of the Princess theatre, Peoria, Ill.

"Having the viewer pay for the privilege of seeing certain programs should decrease the competition between the theatre and television," said Mr. Harris, "since the viewer would have to pay for something he is now getting free. I still feel theatres could outbid television for the better type of entertainment; therefore, I think such a program would have a tendency to increase theatre attendance."

L. T. Molitor, Superior theatre, Superior, Wis., answered that he thought subscriber-fee TV is "the way television should come to the home. If the patrons must pay for their programs, I think the effect on theatre attendance will be considerably less. I doubt if people will pay for something they feel they should get for nothing, as in the past on radio and television." And, he added in a hopeful tone, "this, I think, will slow up considerably the advancement of television in non-television areas such as mine."

Explaining why such a program would boost theatre attendance, A. Stoltz, Wilton, Los Angeles, said that the only reason adults watched films on TV which he (Mr. Stoltz) would be "hanged for showing," was because such films were now free. S. L. Hall, Avon, Stockbridge, Mich., agreed that paid TV would almost nullify present competition and made the following suggestion:

"Why can't the producers fight TV by getting the cost of large-screen, theatre TV projectors down where all theatres can afford them? Then (they) could send out programs by wire to all theatres in their distribution areas, thus saving cost of film, transportation, damage to film, steel cases, etc. They then could put on sports events, hot news, all good features, and could afford to pay more for games than individual TV stations. The theatres have made the producers, now why not reciprocate?"

G. R. Borden, Jr., Sea Vue, Blaine, Wash., said subscriber-fee television "would build up attendance on big pictures and help average ones," while a large group of exhibitors indicated they regarded such a program more as a novelty than anything else.

"In my opinion," said J. F. O'Brien, Madison, Albany, N. Y., "Our theatre would probably suffer the same way it would if a three-day traveling circus was passing through town. Slow down the first day, picking up the second day and back to normal the third day."

Rufus Honeycutt, Brunson, Baytown, Tex., also stressed the novelty idea but added, "if and when the time comes that the patrons stay away from the theatres, you will see the merchants start in on a campaign too, to get the people outside and on the streets, and by helping us sell shows, they will, in turn, be helping themselves."

"I don't think it would hurt us much after the newness wore off," said H. W. Bills, Fox Vista, Kansas City. Similar statements came from E. R. Wright, Pic, Bagley, Minn., and George H. Porter, Ideal, Bloomer, Wis.

Thomas di Lorenzo, Massapequa Drive-In, Massapequa, Long Island, said, "Paid or free television must be viewed as the same as far as competition is concerned. . . . The big rub (in subscriber-fee television) will come in collecting payments." Mr. di Lorenzo also went on to warn exhibitors not to allow "television to becloud the issue," which, he declared, was declining business due to haphazard house operation.

"Television, as such," he continued, "is a pretty poor means of competition, in my opinion. It has taken the public because it (the public) has sickened of the matter of fact operation of our theatres. I venture that if we had stepped out of the doldrums and put our houses in order sooner, the television competition would not have amounted to a row of beans . . . television is not the big element in speaking of anything hurting the theatre business . . . nothing hurts as much as poor selection of attractions and sloppy house operation. Cure these two ailments, and the public will knock the doors down, if you let them."

The following exhibitors expressed the idea that subscriber-fee TV would have little to no effect on their business, at least for the present. It is interesting to note that most of these same exhibitors felt that release of the Hollywood product—to free TV, in particular—would be disastrous:

Ill Effects Tied to TV Program Quality

Leon D. Glasscock, San Antonio; David L. Jarvis, Hub & Rio, Blythe, Calif.; Sol Abram, Harlem, Athens, Ga.; S. Korman, Kramer, Detroit; Irving Hawkins, Globe, Drew, Miss.; Charles C. Bryant, Stony Creek Drive-In, Emporia, Va.; H. E. Rehfield, Iowa, Bloomfield, Ia.; K. H. Ball, Royal, Brownstown, Ind.; Mark R. Chartrand, Wometco Theatres, Miami.

Another large group felt that ill effects would be tied directly to the quality of the subscriber TV programs, with the understanding that if they were improved over

(Continued on opposite page)

SEE PAID TELEVISION EQUALIZING FIGHT

A majority of exhibitors feel that paid television is the form in which audiences should have received television all along. Subscriber-fee TV, they said, would establish more equal competition with motion pictures, eliminating what they now consider a lop-sided situation of free entertainment versus fee entertainment. One exhibitor even went so far as to suggest that, if the current situation continues, theatre managers should start giving patrons free soap, cereals, etc., to combat sponsorship by manufacturers of soap, cereals, etc., of free motion pictures.

(Continued from opposite page)

the current offerings, theatre attendance would suffer.

Exhibitors concurring in this opinion included J. P. Callahan, Newton, West Newton, Mass.; Elmer Balaban, H & E Balaban, Chicago; C. Morelock, Morelock's Theatres, Cottage Grove, Ore.; G. Leo Gohlmann, Cuba, Cuba City, Wis.; Adrian Ettelson, Allwood, Clifton, N. J.; Walter E. Beaune, Ashton, Arlington, Va.; Jack L. Jackson, Buchanon, Buchanon, Va.; Jerry Hayes, Fox, Beatrice, Nebr.; R. D. West, Centre, Centreville, Tenn.; J. R. Partlow, Prairie Lake and Kuhl Ave., Orlando, Fla.; Jack Fink, Park, Tampa; James T. Redd, Wilby-Kincey, Atlanta; Frank J. Cook, Crest, David City, Nebr.

A large portion of the exhibitors (37 per cent of all those responding to the poll) expressed the opinion that subscriber-fee-TV could have nothing but harmful effects, although not necessarily ruinous to all phases of motion picture theatre operation known today. Heading the list of those in this category was Walter Reade, Jr., Walter Reade Theatres, New York.

"I think FCC authorization of subscriber-fee television," said Mr. Reade, "would positively hurt our box office percentage-wise. It is very difficult to estimate, but I think it would be ruination of the B and C theatre operations and conventional program entertainment . . . it would be harmful to the A pictures to some extent but not nearly as much.

"There is, however, one important thing to bear in mind and that is the technical difficulties of putting any of these plans into being even if FCC approval is obtained. This is a factor that I think has been overlooked by many people."

Although admitting that the FCC could not be expected to act against subscriber-fee TV systems simply to keep exhibitors in business, R. C. Hayman, Cataract Theatre Corp., Niagara Falls, N. Y., said, "unless such services can return to production the same money as they now receive, picture quality will suffer and thus production as we now know it will disappear. . . . I am hopeful that these facts, when argued before the FCC and producers, will be effective in deciding them against the moves."

Leonard A. Edelberg, Prudential Playhouses, Inc., New York, described fee TV as "another media the theatre has to contend with today, along with night baseball, night trotting races, stock car races and other things that tend to take the public's entertainment money."

In the same vein, George Atton, Granada, Reno, said that subscriber-fee TV will have the same effect as another theatre in town. "Movie-goers will stay home in droves," he added, "because it will be convenient and cheaper than attending theatres. This will gradually lessen as the novelty wears off, but it will always syphon off patrons."

The vision haunting Walter J. Auel, Fort, Montfort, Wis., is a picture of "any number of people" sitting around one fee TV set watching a film for the price of one theatre ticket.

With the exception, perhaps, of Lewis Mitnick, Harlem Opera House, New York, who said that subscribers will find the "'home theatre' an expensive toy," most exhibitors agreed with Mr. Auel that the low cost of operation of such systems definitely would create great inroads into theatre attendance. The following is a small sample of the number of exhibitors holding approximately the same views, and the many geographical areas represented:

Mrs. T. E. Jones, Waverly, Waverly, Ohio; Delbert A. Wass, Barker Central School, Barker, N. Y.; A. Joseph, Triangle, Pittsburgh; G. Montizambert, Sequoia, Mill Valley, Calif.; Byron V. Hopkins, Belle, Bellevue, Nebr.; Karl Kelley, Tower, Milwaukee; W. E. Elkin, Elkin, Aberdeen, Miss.; Edward J. O'Connell, Palace, Cranston, Ind.; Jack Fruchtmon, four theatres in three Maryland towns; A. Marchesi, Marchesi Bros. Theatres, Amboy, Ill.; Edward Campbell, Tropicaire, Miami.

Charles E. Thompson, Pioche, Nev., estimated that attendance at his Gem theatre would decline by the following percentages: adults, 70 to 75; high school age group, 50; younger children, 20 to 25. Al Porche, Rialto, Medford, Ore., said that with the exception of teenagers, most ardent film fans would reduce their attendance by at least 75 per cent.

Other exhibitors and their estimates of business decline at the box office are Ralph E. Boykin, Five Points, Fuquay-Varina, N. C., 10 per cent decline; E. Y. Stafford, Miami Drive-In, Miami, 12 per cent; Glenn M. Deeter, Page, Shenandoah, Ia., 25-50; J. Clark, Tiffin, Chicago, 25-50; Roy Hill, Fox Esquire, Kansas City, 25; Robert Mandrake, United Intermountain Theatres, Salt Lake, 25; L. Breuninger, all Fox theatres, Topeka, 33⅓; A. R. Boyd, A. R. Boyd Enterprises, Philadelphia, 35; D. T. Campbell, State and Sun, Central City, Nebr., 30 to 40.

With no elaboration, the following said simply that it would cut business in half: R. E. Place, Glenda, Glendale, Ore.; Roy Bartlett, Landsun, Artesia, N. M.; John S. Oatby, Star, Rockford, Mich.; Frank Hughes, Gay, San Jose, Calif.; J. K. Jameson, Joy, Bald Knob, Ark.

Some Fear System Would Spell End of Theatres

Some of them went so far as to say subscriber-fee TV would eventually mean the end of their business—with no "if's" or "but's." Here are some of the more succinct comments:

"Would be the straw that broke the camel's back," Wesley R. Lund, State, Ambridge, Pa.; "Kill it," E. Lee Liston, Kaysville, Kaysville, Utah; "Disastrous," Roy Rowe, Pender, Burgaw, N. C.; "Puts every home in the movie business without the overhead," G. H. Coats, Tiger, Auburn, Ala.; "Put us out of business," M. H. Fogelson, Denville, Denville, N. J.; "Would have to close," Bion Rockwell, Bay, Suttons Bay, Mich.; "Catastrophic!" R. D. Goldberg, Circuit, Omaha; "What a silly question!" John Tatu, Nortown, Detroit; "Close our theatres and buy television sets," Vincent A. Choate, Shea, Turners Falls, Mass.; "Sudden death," Eric Brown, Plymouth, Plymouth, Wis.

ETHICAL CODE ADOPTED BY TELEVISION BROADCASTERS

WASHINGTON: After two days of discussion, the board of directors of the National Association of Radio and Television Broadcasters last week adopted a voluntary Code of standards for television programming. It is to go into effect next March 1.

It is expected that both members and nonmembers of the Association will subscribe to the provisions of the Code, which is to be revised annually to meet changing conditions. When a station's programs have been sifted and realigned in the light of the Code requirements, it will be able to flash the Code seal, which the NARTB plans to establish in the public's mind as a symbol of program and advertising purity.

A five-man review board is set up to review programming, screen and clear complaints, prefer charges for action by the Association's TV board and propose changes in the Code. The method of procedure for the review board was adopted as an appendix to the actual Code and parallels legal procedure. Another appendix to the Code lists words considered objectionable on the air.

While the document carries no penal provision other than withdrawal of the Code seal, the NARTB hopes that such punitive action will be followed by public pressure on the offending station. A subscription fee will be levied against all stations subscribing to the Code to defray the administrative costs involved.

The purpose of the Code, which was six months in the making and which is strict in the various limitations it imposes, is expressed as follows: "To maintain a level of television programming which gives full consideration to the educational, informational, cultural, economic, moral and entertainment needs of the American public."

The preamble to the Code states that "it is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that televisions's relationship to the viewers is that between guest and host."

JUSTICE BARS GROUP BUYING

Exhibitor Combine Illegal, Says Morison, But SCTO Denies Even Asking

Into the welter of trade practice complaints by exhibitors, and ways and means being sought to settle these differences, was thrown last week the statement by H. Graham Morison, Assistant Attorney-General, that it is illegal to engage in the combined buying of films.

Mr. Morison's statement in Washington came after Philip Marcus of the department's anti-trust division had conferred on the West Coast with executives of the Southern California Theatre Owners Association who are seeking relief from trade practice problems. No sooner had Mr. Morison made his comments than Daniel E. Weber, of the law firm of Fendler, Weber and Lerner, special SCTOA counsel, in a stiffly-worded reply said:

Claims Specific Complaints

"Neither SCTOA nor its members contemplated or discussed with the Justice Department any plan for the combined purchasing of films, and such assumption, if any, by Justice is unjustified. There were specific complaints and instances of violations of the decrees in the Paramount case, laid before the Justice representatives, in addition to suggested improvements in such decrees by way of correcting existing evils and trade abuses in the distribution of films. These cannot be obscured or evaded by the agency charged with the enforcement of anti-trust laws."

The Justice Department was silent on whether Mr. Morison's statement on buying and booking combines applied to other exhibitor groups, such as the Eastern Pennsylvania Allied and the Independent Theatre Owners Association in New York, or any other of the numerous buying and booking combines now operating.

Studying Advanced Admissions

The Justice Department also entered another trade practice field when it announced that several complaints had been received from independent exhibitors about distributors forcing advanced admission prices. A Government spokesman said "we are looking into the situation," and added that some of the complaints had to do with Twentieth Century-Fox's policy on "David and Bathsheba." Other companies and pictures are also being looked into, whether the sales policies violate the trust laws, generally, and the Paramount trust case rulings, specifically.

Speaking generally of trade practice complaints, Mr. Morison in another statement said that many of the problems could only be solved by Congressional revision of the laws. He added that the complaints have been numerous, emphatic and even repetitive. It was his impression, he said, that after reading Mr. Marcus' report of the West Coast trip, that many of the complaints could be alleviated only if and when Congress acted.

Arbitration In Dispute

The issue of arbitration became a more heated dispute between the two major exhibitor organizations—Allied States Association and Theatre Owners of America.

Replying to an address in Boston by S. H. Fabian, executive committeee chairman of TOA, that his organization would not accept any system of arbitration on which it was not consulted, Abram F. Myers, Allied board chairman and general counsel, said:

"It is a bit strange that TOA, which initiated the arbitration movement at a secret conference with distributors, should suspect Allied of harboring a similar purpose."

Mr. Myers is in the process of preparing an arbitration plan which he hopes to submit directly to the companies, bypassing TOA. It was this intention that Mr. Fabian objected to in his address to the Independent Exhibitors of New England convention.

Mr. Myers made his reply in Detroit where he attended the Allied Theatres of Michigan convention. He thought Mr. Fabian's remarks were "ill-taken and not based on appreciation of the industry."

Meanwhile, the Justice Department gave what amounted to provisional approval of a system of arbitration. In a letter to Mitchell Wolfson, TOA president, the Justice Department said it favored arbitration providing "it did not conflict with or make ineffective the anti-trust laws, and judgments against motion picture companies under those laws."

LeSIEUR COLUMBIA'S AD-PUBLICITY HEAD

Howard R. LeSieur this week was appointed head of advertising, publicity and exploitation for Columbia Pictures. He will assume the post January 2, succeeding Arthur Schmidt, who resigned several weeks ago, effective December 31. Mr. LeSieur previously was director of the Eagle Lion-Classics advertising department until it merged with United Artists last spring. In 1935 he joined United Artists as production manager and in June, 1948, he became director of advertising and publicity for United Artists, remaining until January, 1951.

Ask Product For Testing Of Skiatron

A letter has been sent to Eric Johnston, president of the Motion Picture Association of America, asking for a conference to discuss industry cooperation in the projected Skiatron Subscriber-Vision test, Arthur Levey, president of Skiatron, disclosed in New York last week.

On Wednesday it was learned that the request had been turned down by the MPAA with the explanation that it considered this to be a matter to be decided by the individual companies.

According to Mr. Levey, Skiatron requires 50 recent feature films for the test of its pay-as-you-see system, which is scheduled for New York within the next 60 to 90 days, subject to approval by the Federal Communications Commission. Subscriber-Vision is currently on the air with after-hour demonstrations in cooperation with Station WOR-TV.

Representatives of Skiatron have approached some of the major companies but were told to bring the matter to the attention of Mr. Johnston, Mr. Levey said. He indicated that the Society of Independent Motion Picture Producers already had given certain assurances that product would be made available.

Mr. Levey outlined a system under which first run exhibitors, and possibly also operators of subsequent runs, could share in the revenue from subscription-TV. "We intend to cut in the exhibitor rather than have him try and block us," he said. He added that, with Subscriber-Vision showing a film once in an area—concurrent with the first run—it would act as a "trailer" and would not really hurt business at the box office.

"We haven't arrived at an exact formula yet, but we would allow an exhibitor to participate in any film he has played in the 60-day period preceding the Subscriber-Vision showing," Mr. Levey commented.

At the meeting, Admiral Timothy O'Brien, U.S.N., Ret., a director of Skiatron, reported on his recent trip to Hollywood to discuss the product situation. He estimated that, with subscription TV, the industry could top its high 1946 gross by $1,500,000,000 and he said many in Hollywood now felt that the film industry has been "asleep at the switch." He also cited the decline of attendance because of television. Jack Poppele, vice-president and chief engineer of WOR-TV, outlined the potential of subscription television but admitted: "I may be speaking five or 10 years too soon."

Columbia Short on Danes

Columbia has put into release "Gymnastic Champions," a short dealing with the Ollerup school of gymnastics in Denmark and the first of three filmed abroad last summer for the World of Sports series.

THE TRADE IS TALKING ABOUT-

The "QUO VADIS" hold-overs nationwide that have such remarkable staying power in M-G-M's first pre-release extended engagements.

The news of the sockiest Gable picture in years "LONE STAR" *(Ava Gardner and Broderick Crawford too!)* which M-G-M is advertising as "The battle of Texas and the battle of the sexes."

The way showmen are latching on to "WESTWARD THE WOMEN" exploitation-wise as a box-office natural with boffo female angles *(curves to you)*.

The preview of M-G-M's exquisite Ansco color drama "THE WILD NORTH" that is tabbed as the most potent combination of man-woman blaze and outdoor adventure since the gold rush of "King Solomon's Mines."

The line-up of M-G-Musicals in store for the industry, among them "Singin' In The Rain," "The Merry Widow," "The Belle of New York," "Lovely To Look At," "Skirts Ahoy"–all Technicolor–all top M-G-Musical class!

The full-speed-ahead, night-and-day activity at Culver City, Cal. home of the Lion who never stops ROARING, a sound that's sweet music to you and you–and us!

Terry Ramsaye Says

THE passing of Harold Ross, editor and founder of *The New Yorker,* takes from the American scene one of its most pungent, able and influential journalists. His career began and ever continued as a belligerently skeptical reporter. So far as the record runs he was no writer of copy of moment. He undoubtedly tried, and tore it up. But he could edit, and edited editors, contriving to get an approximation of what he thought he wanted. His magazine has been in total a bitter comment, by indirection, on the banal, the obvious and the absurd, which, naturally enough, he saw in annoying abundance.

Curiously, Mr. Ross' product found high acceptance with a circulation of high buying power conspicuously among the smugly prosperous and elegantly extravagant citizenry of the metropolis and their imitative ilk in the hinterlands. Along with that was substantial, even if often bizarre, reportage on important aspects of national and world affairs neglected by what his magazine called "the wayward press."

The Ross *New Yorker* has down the years given the motion picture a sometimes painfully objective and sometimes prejudiced attention, smartly written often for an audience of readers to whom the merchandise of the cinema is not primarily addressed. Meanwhile for many years the magazine has carried a remarkably complete, competent and unbiased directory of motion picture programs, along with everything else to be seen, in the metropolitan area—doing this without commercial encouragement.

The published obituaries all missed the story of the man and most of the salient facts in the story of the defensively arrogant, itinerant reporter who despite all efforts, all prosperity, and three marriages, never achieved a comforting fireside and who lived by the motivations of his discontents.

CODE QUESTIONS—In the *Providence Sunday Journal,* Bradford F. Swan takes off to make some comment on the comment Terry Ramsaye made about the comment that William Wyler, able director, made about the Production Code. It was in sum to the effect that "it is time that we stopped making all pictures so they can be seen by children . . ." I suggested that many excellent pictures were appearing that were indeed not made for children, including the phrase "but they get by neatly."

Mr. Swan, perhaps understandably, interprets that phrase "get by" as meaning evasion. My error was semantic. I meant not getting past the Code but really getting-by in terms of narrative art. Popular art has an obligation to conform with popular mores and decent intent. I meant to urge that Mr. Wyler was not handicapped in telling his stories in films, although it was obvious that he was at the moment under necessity to give an interview of publicity relation to the fact that his new picture was out, and fell back on that ancient first aid, sure fire, artist attack on regulation.

Meanwhile Mr. Swan contends that Code restrictions do force the creative picture makers to subterfuge, circumlocutions and evasions. He should have included euphemisms. That is a fashion of stating a constructive fact in a negative manner. Let us remember fondly that psychiatrist who advised Lorelei Lee to "go get some inhibitions." That's good for Hollywood, too. In fact, they hired some and named it "Production Code Administration." It cannot be perfect, but it has helped mightily.

The critic does not come to cases on the fact that the problem, the moral problem apart from the very cogent trade-and-censorship problems, is to consider the impact on audiences, especially the audiences of youths—this for the screen no matter what may have been presented in other and perhaps more explicit terms by stage or printed page.

One is touched by Mr. Swan's specific objection to such "morality-cliches" as frontier movies with " 'dancing girls' who are obviously something else again." Maybe down in Providence they are not aware that that was what they called 'em out yonder. Perhaps in more adjacent milieu he has never heard the call: "Ladies to Parlour A." The customers always enjoy a touch of manners.

MARRIAGE is held by some to be a consecration. There is a program now on Television's Channel 2 entitled "Bride and Groom" in which each day a pair is united in matrimony on stage with benefit of clergy, interspersed with commercials based on giveaways of some little diamonds, motor car, household goods and honeymoon hotels. ". . . whom God hath joined let no man put asunder," etc. One hears that Television feels a vast consciousness of the social responsibilities of a great medium, this along with proclamations of high intent. This is, we are told, the century of the common man—ain't it the truth!

Marcus Hits Rental Terms At Meeting

MILWAUKEE: Criticism of rental terms and what he described as unjustified clearances, were voiced here this week by Ben Marcus, president of Wisconsin Allied, as he addressed some 300 members attending the "Movietime Convention."

Mr. Marcus said most distributors have cooperated with exhibitors, but there are some who do not. He was addressing distribution directly when he said: "You can't overlook the fact that there is no exhibitor, large or small, that can pay more for his films than the intake at the box office."

Mr. Marcus praised the organization for having "the largest membership, percentage-wise, of any unit in the country." He cited achievements of the past year, including the proposed drive-in code to control "fly by night" operations.

Also present at the convention was Abram F. Myers, Allied board chairman and general counsel, who defended Allied's position in regard to the dispute with Theatre Owners of America over arbitration. "We have our committee to draft a plan to submit. If our distribution friends like it, they will ask for an all-industry meeting," he said.

Lippert and Feldman In Releasing Deal

A production-distribution deal has been concluded between Robert Lippert and Charles Feldman, calling for Mr. Lippert to distribute a number of top features produced by Mr. Feldman's Famous Artists Corp. The deal also calls for Mr. Lippert to supply most if not the total financing and with talent accepting participation in lieu of salary. First film under the setup will be "Loan Shark," starring George Raft, to be produced by Bernard Luber and directed by Seymour Friedman. Mr. Lippert also announced that he will produce no more films directly and will handle no more minor budget films because the market no longer warrants their distribution.

E. Harold Stoneham Dies; Headed Interstate Circuit

E. Harold Stoneham, president of the Interstate Theatres Corp., one of New England's largest circuits, died at Brookline, Mass., December 11, at the age of 49. Mr. Stoneham's interests also included restaurants and hotels such as the Mount Washington, Bretton Woods, N. H., and the Drake, Philadelphia.

Mrs. Michael Switow

Mrs. Michael Switow, widow of the late Michael Switow, founder of the Switow circuit, died at her home in Louisville, Kentucky, December 10. She is survived by her three sons, Sam, Harry and Fred, present operators of the circuit.

NEW YORK SAN FRANCISCO DENVER PHILADELPHIA BIRMINGHAM SAN ANTONIO KANSAS CITY

PITTSBURGH

BALTIMORE

PORTLAND

ST. LOUIS

BOSTON

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ATLANTA

DETROIT

WASHINGTON

MILWAUKEE

MEMPHIS

DALLAS

"DISTANT DRUMS"

COMING CLOSER!

color by TECHNICOLOR

DATES START CHRISTMAS AND NEW YEARS!

GARY COOPER!

FIRST STORY FILMED IN FLORIDA'S
EVERGLADES JUNGLE!

PRIMITIVE
SEMINOLES!

CAPTIVE
BEAUTY!

AND BIG! BIG! BIG!
TECHNICOLOR
ADVENTURE!



AND WATCH
WARNERS
BEAT THE DRUMS FOR THE
SATURATION
PREMIERE
THROUGHOUT FLORIDA
DEC. 22!

WITH
MARI ALDON

SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN PRODUCED BY MILTON SPERLING
DIRECTED BY RAOUL WALSH A UNITED STATES PICTURES PRODUCTION PRESENTED BY WARNER BROS.
MUSIC BY MAX STEINER

12 FROM U-I IN FIRST 4 MONTHS

Coast Executive Meeting Hears of Release and Promotional Plans

HOLLYWOOD: The planned release of 12 features, six of them with color by Technicolor, by Universal Pictures during the first four months of 1952 was announced this week by Alfred E. Daff, director of world sales for the company, and Charles J. Feldman, domestic sales manager.

The disclosure fitted in with the optimistic spirit that marked the opening of Universal's week-long series of meetings here, with top sales and production executives attending to map production, distribution and promotional plans for 1952.

Studio Heads Present

Participating in the discussions were Mr. Daff and Mr. Feldman for distribution; Leo Spitz, executive head of production; William Goetz, in charge of production, and Edward Muhl, vice-president and general manager of the studio; David A. Lipton, vice-president in charge of advertising and publicity; Al Horwits, studio publicity director; Charles Simonelli, eastern advertising and publicity department manager, and Philip Gerard, eastern publicity manager.

Representing the company's foreign operations were Americo Aboaf, vice-president and foreign sales manager of Universal-International Films, and Fortunat Baronat, foreign publicity director of Universal-International.

The group viewed nine major features which have just been completed or are in process of completion at the studio. These include "Francis Covers the Big Town," "The Battle at Apache Pass," Technicolor; "Steel Town," Technicolor; "Bend of the River," Technicolor; "Has Anybody Seen My Gal," Technicolor; "Bronco Buster," Technicolor; "Hear No Evil," "Red Ball Express" and "The World in His Arms," Technicolor.

Cite Steady Progress

The statement issued by Mr. Daff and Mr. Feldman said the company had made steady and impressive progress during the year now ending and that the new films on the release schedule were intended to further this progress in the new year. They stressed that the Universal product lineup represented a diversified group of top box office attractions designed to appeal to all segments of the public.

The schedule of releases for the next four months runs as follows:

For January are: "Flame of Araby," Technicolor, starring Maureen O'Hara and Jeff Chandler; "The Cimarron Kid,," Technicolor, starring Audie Murphy and Yvette Dugay; "Finders Keepers," starring Tom Ewell, Julia Adams and Evelyn Varden, and the general release of "Bright Victory," starring Arthur Kennedy and Peggy Dow.

February releases are highlighted by "Bend of the River," Technicolor, starring James Stewart, Arthur Kennedy, Julia Adams and Rock Hudson; "Meet Danny Wilson," starring Frank Sinatra, Shelley Winters and Alex Nicol, and "Here Come the Nelsons," starring Ozzie, Harriet, Ricky and David Nelson.

"Steel Town" in March

Scheduled for March are: "Steel Town," Technicolor, starring Ann Sheridan, John Lund and Howard Duff; "Hear No Evil," starring Tony Curtis, Jan Sterling and Mona Freeman, and "The Treasure of Lost Canyon," Technicolor, starring William Powell, Julia Adams and Charles Drake.

April releases will be: "Ma and Pa Kettle at the Fair," starring Marjorie Main and Percy Kilbride, and "The Battle at Apache Pass," Technicolor, starring Jeff Chandler and John Lund with Beverly Tyler and Susan Cabot.

Among the sales executives attending the meeting were: F. J. A. McCarthy, southern and Canadian sales manager; Foster M. Blake, western sales manager; P. T. Dana, eastern sales manager; James J. Jordan, circuit sales manager, and district managers James V. Frew of Atlanta, Manie M. Gottlieb of Chicago, David A. Levy of New York, Henry H. Martin of Dallas, Barney Rose of San Francisco, P. F. Rosian of Cleveland and John J. Scully of Boston.

Record Ad Budget Set

The conference heard from Mr. Lipton that the company planned the greatest promotional effort in its history, backed by a record advertising budget for 1952. Included in this program are a record number of star personality tours; an extension of U-I's promotional use of television for point-of-sale showmanship; an increase in trade paper, national magazine and Sunday newspaper advertising, including tie-in day and date theatre listings; saturation openings backed by personalities and territorial ads and promotions; the intensification of national pre-selling publicity through various media and extension of the promotional aid to sub-keys and smaller situations.

To spark releases during the first four months of 1952, the company has set up a series of promotions and premieres which will blanket the country and are designed to realize the maximum potential of U-I's lineup.

Buys Missouri Theatre

H. E. Miller, owner of the Miller theatre, Festus, Mo., has purchased the Hiway theatre, Crystal City, Mo., from T. L. Dickson and will take possession January 1.

COMPO Plea To Gulf Unit

NEW ORLEANS: Appeals for the support of the Council of Motion Picture Organizations, and arbitration, were made here this week as the fifth annual convention of the Allied Theatre Owners of the Gulf States was held at the Roosevelt Hotel. Officials said that this was the largest attendance in the history of the organization.

The COMPO matter was dealt with by Max E. Youngstein, United Artists vice-president. Arbitration was discussed by Edwin Aaron, southern division manager for Twentieth Century-Fox.

Mr. Aaron urged exhibitors to become acquainted with the intention of the Hollywood studios to send young stars on tours. Going to a more sensitive subject, Mr. Aaron defended his company's selling policies and said that in regard to advanced admission prices for pictures like "David and Bathsheba," it was the exhibitors themselves who increased prices voluntarily.

The convention adopted two resolutions, one approving the endorsement of a national system of arbitration by the parent organization and another condemning, as National Allied had done at its New York convention, the distributors' alleged practice of fixing admission prices. Trueman T. Rembusch, president of Allied, was among the speakers.

Abe Berenson of New Orleans was elected president and F. G. Prat, Jr., vice-president.

Warner Circuit Conducts Promotional Contest

Warner Theatres in New England has established an "All Out Sweepstakes" contest for managers with a total of $3,100 to be given away in monthly prizes in addition to a grand prize at the end of 12 months. Judges are Warner district and zone managers. Entries are based on managers' tear sheets, campaign books and photos of promotional stunts. Winners for October, the first month of the contest, were Murray Howard, Warner theatre, Worcester, Mass.; Jack Sanson, State, Manchester, Conn., and Julius Smith, State, Waterbury, Conn. Honorable mention went to Tom Kilcoyne, Strand, Clinton, Mass.; Steve Barbet, Palace, Lawrence, Mass.; Jack Harvey, Palace, Danbury, Conn., and Ben Beckman, Commodore Hull, Derby, Conn.

U-I to Distribute 3 New Rank Pictures

Universal-International has announced that it will handle the American distribution of three new J. Arthur Rank productions. They are "The Man in the White Suit," with Alec Guinness, Joan Greenwood and Cecil Parker, produced by Michael Balcon; "Appointment With Venus," with David Niven and Glynis Johns, produced by Betty E. Box, and "White Corridors," with Googie Withers and James Donald.

Talk Theatre TV Network In California

SAN FRANCISCO: Closed-circuit theatre television in northern California would be economically feasible if a minimum of 50 houses pooled their facilities, it was said last week at a luncheon given theatre-men here by Theatre Television Authority, a newly formed organization.

Theatre Television Authority, whose managing director and president is Kenneth E. Wright, general manager of the Manor theatre, Sacramento, has as its immediate objective to bring large-screen TV attractions to the theatres here and to formulate plans for the establishment of a theatre television network in the western United States.

It plans further to establish a theatre owners advisory committee through which it will obtain the exhibitors' own ideas as to preferred program content.

It was estimated that the hookup time cost for a circuit of five theatres would come to about $3,000 an hour for audio and video. As houses are added, that cost would be reduced proportionately. TTA expects to base its programming charges on a uniform "instant observance" formula of equal cost figured on the basis of a theatre's seating capacity.

Besides Mr. Wright, other officers and directors of TTA are: Jack Brashear, owner and operator of the Brashear Advertising Agency in Sacramento, director; Frank A. Prior, Sacramento attorney, director and treasurer; Rodney C. Richardson, assistant to the director of the Department of Public Works in California, director and secretary, and Les C. Schwimley, president of Les C. Schwimley Motors, Inc., Studebaker dealer, director and vice-president.

MGM Branches Display "Quo Vadis" Accessories

MGM exchanges are promoting "Quo Vadis" by displaying various types of accessories to interest exhibitors not only in the picture itself but also in the advertising posters available for outdoor and indoor displays. Branch offices are posted with four different types of displays to make them readily available to exhibitors who come in for conferences with sales staffs. Included in the displays are 24-sheets, 6-sheets, 3-sheets and 1-sheets.

Kansas Allied Honors Movietime Workers

Don Walker, publicity director for Movietime U.S.A. in the Kansas City area, was presented a watch in appreciation for his work in the Movietime campaign by the local Allied unit November 30 in Kansas City. Also honored by the group was James Castle, Paramount area publicity director, for his assistance on the tour.

Warner Sales Heads Discuss New Product

Ben Kalmenson, Warner vice-president in charge of distribution, discussed future policies and current releases at a district managers' meeting at the company's home office this week. Executives attending included Major Albert Warner, Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Norman H. Moray, short subjects general sales manager; Roy Haines, western division sales manager; Jules Lapidus, eastern and Canadian division sales manager; John F. Kirby, southern division sales manager; Edward E. Hinchy, playdate department head; I. F. Dolid, Bernard R. Goodman, supervisor of exchanges; Robert A. McGuire, auditor of exchanges, and Ben Abner, Metropolitan branch manager.

Fanchon & Marco Denied New Trial in Run Suit

LOS ANGELES: Fanchon and Marco has been denied a new trial against Paramount Pictures, *et al,* in the circuit's attempt to obtain first run pictures for the Baldwin Park theatre here. The ruling was handed down by Judge Leon Yankwich in Federal court. It could not be learned whether an appeal is intended, but it is presumed here that attempts will be made to supersede the decision so that the case could eventually reach the Supreme Court. Judge Yankwich also handed down the decision in the original suit, giving as his reason that it was up to neither the courts nor Government to determine better buying and bargaining arrangements, especially when it appeared to him that the distributors were doing business in a normal and accepted manner.

MPA of Kansas City Elects Directors

New directors elected by the Motion Picture Association of Kansas City at its second annual meeting last week are Robert Withers, branch manager, Republic, and Joseph Neger, branch manager, 20th Century-Fox. The following were re-elected directors: Senn Lawlor, publicity for Fox Midwest Theatres; Stanley Durwood, general manager, Durwood Theatres, and Sam Abend, co-owner, Exhibitors Film Delivery Service. The board will meet soon to elect officers.

Huston to Make Two Films for UA Release

John Huston and Romulus Films have concluded a deal with United Artists under which Mr. Huston will write and direct two pictures for UA in 1952. The first production, to be filmed in Technicolor, will be "Moulin Rouge," a story of Paris in the 1890's, starring Jose Ferrer. The second is a comedy to star Katharine Hepburn. Early next year, UA will release Mr. Huston's recently completed "The African Queen."

Theatre TV Channel Plea Is Discussed

The importance of emphasizing the program potential of theatre television when the industry goes before the Federal Communications Commission for special theatre channels was discussed in New York last week at a joint meeting of the National Exhibitors Theatre Television Committee and the Motion Picture Association of America.

The meeting, attended by some 20 representatives of the two groups and held at the MPAA headquarters, also took up the question of the Government's ban on the commercial development of color television. The issue was referred to the industry-wide television legal committee which may decide whether the ban should be appealed. RCA already has demonstrated color theatre television, and Twentieth Century-Fox is scheduled to show its color Eidophor system in New York next month.

The Radio & Television Manufacturers' Association has been challenged by the Fair Television Practices Committee to clarify its position toward theatre television. In a letter to the Association, Jerome W. Marks, chairman of the committee, took issue with the statement made by one of the RTMA officers that the organization was "working on a plan under which both (home TV and theatre TV) can operate to their mutual benefit."

Said Mr. Marks: "Our committee is categorically opposed to such exclusive allocation (to theatres) as being contrary to the public interest. The issue is of tremendous concern to the home TV set owners of America. In this apparently harmless proposal that theatre television be legally sanctioned, our committee sees an attempt to drive a wedge into our American system of free home television.

"While the public cannot blame the television manufacturers for the appearance of closed circuit theatre television, it must justifiably condemn the television manufacturers if they sanction or fail actively to oppose the allocation of TV channels to the exclusive use of motion picture theatres.

Jay Schreck, Former Trade Writer, Dies

Jay Schreck, 58, motion picture trade paper journalist and newspaper man, died November 24 in Chicago. The widow and a daughter survive. For many years, Mr. Schreck was news editor of Quigley Publishing Company's *Exhibitors' Herald,* subsequently *Exhibitors' Herald-World,* in Chicago and later became news editor of the New York bureau. He became managing editor of the MOTION PICTURE HERALD when *Exhibitors' Herald-World* and *Motion Picture News* merged. Mr. Schreck in the early 1930s worked in Hollywood for *Daily Variety* and then returned to Chicago for newspaper work.

Double Fun!

Double Joy!

Double Boxoffice!

Double Everything!



RKO presents

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JANE RUSSELL · GROUCHO MARX ·

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PRESOLD THROUGH NATIONAL ADVERTISING
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RKO RADIO PICTURES

FRANK SINATRA

Directed by IRVING CUMMINGS · Produced by IRVING CUMMINGS, JR.
Screenplay by MELVILLE SHAVELSON · Story by LEO ROSTEN

RKO Circuit Proxy Fight In Round 2

DOVER, DEL.: Counting of RKO Theatre Corp., stockholders' proxies was continued here this week and the outcome of the fight between the RKO Theatres Stockholders' Committee headed by David J. Greene and the company management, over representation on the board of directors, remained in doubt. The stockholders meeting convened December 6 as scheduled but adjourned to allow completion of the proxy count. It reconvened Tuesday, December 11, and was adjourned again, to December 18.

The counting of the proxies was continuing at a slow pace, according to a company spokesman, first because of the unusually large amount submitted, and second because the watchers for both sides who are supervising the Irving Trust Company employees doing the counting, are delaying proceedings by their challenging of proxies.

The agreement to permit watchers for both sides—it is understood that both groups are represented by two men each "watching the watchers"—came after the meeting recessed last Thursday in the wake of fiery exchanges between representatives of both sides.

After the meeting convened at the Dover Century Club, Isidore J. Kresel, representing the Greene group, challenged the right of the Irving Trust employees to act as proxy counters since Irving Trust still had voting control of Howard Hughes stock in RKO Theatres. (Mr. Hughes' stock was ordered trusteed by the court pending its sale). However, after the meeting resumed at 5 p. m. that day, it was announced that both groups had agreed to accept the watcher setup.

This fight for control of the circuit was highlighted by the stockholders being bombarded with literature from both sides. Management would also like to have the size of the board increased from five to six.

Sol A. Schwartz, president, in his report gave details of the financial operations listing a net profit of $1,053,844 for the first nine months of operation. He added that during October and November — though figures were not as yet available—indications were that the gross was a little better than during the same period last year. He also said that RKO Theatres had considered buying two television stations, but conditions were not ripe for the transaction at that time.

ITOA Hits Back at Story Service Men Neglected

In a letter sent to Roy Howard, publisher of the *New York World-Telegram and Sun,* Max A. Cohen, executive vice-president of the Independent Theatre Owners Association of New York, deplored last week two articles that had appeared in the paper and labelled charges made in them insulting and incorrect. The stories had said that New York motion picture theatres, particularly in the Broadway area, give service men a "shabby welcome" and "do not think the members of the Armed Forces rate any ticket privileges for being international cops." Mr. Cohen said the articles were "insulting in much the same manner as it would be for our theatres to run a trailer criticizing the newspaper business for not thinking that members of the Armed Forces rate free newspapers." Mr. Cohen said the Association was giving out free passes to service men through the Inter-Service Ticket Committee at the rate of approximately 2,500 every week.



R. M. Kennedy, Birmingham, operating theatres in Alabama.

Vote 4-Point Rental Plan In Michigan

DETROIT: The four-point plan for the determination of film rentals, one of the final proposals initiated by Allied Theatres of Michigan before the conclusion of its 32nd annual convention here last week, will be known as the 4-P Plan—the "Participation Partnership Percentage Plan," Michigan Allied officials announced.

The four points outlined in the plan are: nominal token film rental on engagements that result in a genuine loss to the exhibitor, guarantee to the exhibitor of an opportunity for profit on all engagements, guarantee to the producer-distributor for a proper share of engagements that result in abnormal box office profits, and elimination of inequities in the present system of determining film rentals.

John C. Vlachos, Flat Rock, was elected president. Robert Pennell, Bronson, was named vice-president, and Irving Belinsky, Detroit, was reelected secretary-treasurer. Al Johnson, Detroit, was named national Allied representative.

The new board of directors is composed of Al Ackerman, Lew Wisper, Irving Goldberg, Elliot Cohen, Mr. Belinsky, Rene Germani, Mr. Pennell, Harry Rubins, Allen Johnson, Herb Fox, Harry Holbolth, C. R. Beechler, Jr., Glenn Wallace, Ed Johnson, James Olson, John Schuyler, Mr. Vlachos. Joseph Deniston, Adolph Goldberg and Pearce Parkhurst were named alternate directors.

Offers "Loss Prevention" Service to Exhibitors

Harold L. Groves, former executive vice-president of Confidential Reports, Inc., this week announced formation of Hargroves National Service System, Inc., with main offices in New York. The Hargroves service provides exhibitors with inspectors to make confidential test checks to report on efficiency, courtesy, cleanliness and comfort. Also included is an educational program through service bulletins to owners, managers and staffs covering such subjects as inventory shortage deductions, counterfeit money, fraudulent refunds and employee dishonesty—a "loss prevention, loss protection" service, he said.

Cincinnati Trust Action Settled Out of Court

The $3,750,000 triple-damage, anti-trust suit filed last May by the S. and S. Amusement Corp., in Cincinnati against the major distributors, the RKO Midwest Corp., and the Cino Theatre Co., has been settled out of court. The action was dismissed "with prejudice," meaning that the case cannot be reopened. Both sides refused to disclose whether a financial settlement was involved in ending the case.

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Riding the crest of the SCIENCE FICTION RAGE that's now drawing millions of followers to theatres everywhere!

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All-out coordinated support of General Foods, Dumont TV, Fawcett Publications, and Video-license producers! • Backed by biggest and best pressbook campaign ever to reach and multiply this gigantic pre-sold market!

A COLUMBIA SUPER-SERIAL

The National Spotlight

ALBANY

Seven Variety Club teams are going all-out to raise $20,000 in the Big Brother drive for the Variety-Albany Boys Club summer camp in the Helderbergs. Campaign chairman is Harold Gabrilove, of RTA Distributors, who, incidentally, is a graduate of the Paramount managers school and a former theatre manager in New York and Pennsylvania. Captains are: Nate Dickman, Monogram; Arthur Newman, Republic; Charles A. Smakwitz, Warner Theatres; Nate Winig, chief barker; Harry Lamont, Lamont Theatres. . . . Visitors included: Louis W. Schine, secretary of Schine Circuit; Seymour L. Morris, exploitation and publicity director; and Sy Evans, Mr. Morris' new assistant. . . . Neil Hellman, head of Hellman Theatres, his wife, and Mrs. Harry Hellman, widow of a pioneer Albany exhibitor, are spending the winter in Miami Filmrow was saddened by the unexpected death in Homer of George Miller, 51, for six years a Republic salesman.

ATLANTA

A state charter of incorporation has been obtained by the Dixie Theatre Corp. operating two theatres in Cooksville, Tenn. . . . The new $75,000 Palmetto drive-in, Palmetto, Fla., will open on Christmas day, as will the Brevard drive-in at Melbourne with Jack Grayson as manager. . . . R. C. Holliday, former assistant manager of the Fairview drive-in, Montgomery, Ala., is now manager of the Selmont drive-in, Selma, Ala. He replaces Brooks Gandy. . . . John Pyatt, manager of the Strand theatre, Hartselle, Ala., has asked the city council to have a vote for Sunday films. . . . Joe Charles, relief manager in Jacksonville, Fla., goes to Orlando, Fla., as manager of the Grand theatre there. . . . The Consolidated Theatres of Charlotte, N. C., expect to open their new Hilltop drive-in near Augusta, Ga., soon. . . . The father of R. D. Word, owner of the Word theatres in Alabama, died at his home in Scottsboro, Ala. . . . Loew's Grand opened its third week of "Quo Vadis" still playing to great business at prices of 90 cents and $1.50. . . . John Fulton and Willis J. Davis, were elected chief barker and property master, respectively, of Atlanta Tent No. 21, Variety Club International. . . . Dick Ford, for the past 33 years with the Atlanta branch of Twentieth Century-Fox, died in the hospital after a heart attack. . . . Brighton, Ala., a suburb of Birmingham, is taking steps to control the censorship of motion pictures. Preparation of an ordinance giving the town such authority was begun after the arrest of two theatremen on charges of showing an "unsuitable" film.

BALTIMORE

Charles McLeary, veteran manager of Loew's Parkway theatre, is ill. . . . Vincent Burns has resigned as manager of the Little theatre; Alan Holdcraft succeeds in the position. . . . Jack Beresin of Philadelphia and Jake Flax were guests at the Variety Club Tent No. 19 annual banquet. . . . Wilson Lang has been appointed new manager of the Town theatre with Jack Sinnot, former Little assistant, moving to the Town as assistant there. . . . Lawrence Schanberger, Keith's theatre, visiting Annapolis as a member of the Kiwanis Interclub committee Bobby Rappaport, entertaining the critics with a luncheon for Adrienne Cori, star of "The River". . . . Durkee's State theatre has just about completed installation of their theatre TV system. . . . Charles Senna is now assistant to Wilbur Moore at the State theatre. . . . New IATSE delegates for Local 181 operators appointed to the Central Labor Body are Sam Isaacson, Lou Seiber and Tom Finn. . . . Fred Schanberger, Jr., Keith's theatre in New York for a business visit. . . . Rodney Collier, Stanley manager, was presented a TV set by the Variety Club. . . . New chief barker of Variety Club Tent No. 19 is Barry Goldman; first assistant chief barker, Milton Schwaber; second assistant, Fred Sapperstein; property master, Bill Schnader and dough guy, Bernie Seamon.

BOSTON

Corey Richmond has closed the State, Fisherville, for the winter and has taken a short term lease on Nathan Yamins' Somerset theatre, Somerset, which plays summer stock. . . . Ed Lachman of Lorraine Carbons planned his West Coast trip in order to return here for the regional Allied convention, one that he hasn't missed in over 10 years. . . . Spero Latchis divided his time between the convention and the New England Baptist Hospital where Mrs. Latchis is recovering from an operation. He operates several houses in Vermont. . . . Donald Sweeney attended the convention as the newest exhibitor—he is building his first drive-in in Boxboro, ready for a spring opening. . . . Bruce Glassman, son of Norman Glassman, president of Independent Exhibitors, is engaged to marry Maxine Jacobson of Worcester. The younger Mr. Glassman manages the Lafayette in Haverhill, which his father recently took over. . . . Jim Fountain of Woodstock, Vt., was unable to attend the convention.

WHEN AND WHERE

December 17: Theatre Owners of America regional grievance meeting, Albany, N. Y.

December 18: Theatre Owners of America regional grievance meeting, Utica, N. Y.

December 18: Theatre Owners of America regional grievance meeting, Watertown, N. Y.

BUFFALO

Ardis Smith, who a decade ago was drama critic of the *Evening News* and who left town to write scripts for documentary films for Pathe, is back on the *Evening News* again—but this time as a columnist Andy Gibson, general manager, Dipson theatres, was driving near Kenmore the other day when he felt a heart attack coming on. He drove himself to the Mercy hospital in that suburb of Buffalo where physicians told him he was correct in his diagnosis. He is now recovering in the hospital. . . . A colorful Pearl Harbor commemoration ceremony was arranged for the Shea's Buffalo stage by Eddie Meade the night "Fixed Bayonets" opened. The local U. S. recruiting office co-operated. . . . A capacity house was in evidence at the trade screening of "Quo Vadis," arranged by MGM's Jack Mundstuk in the Cinema theatre. . . . The Buffalo has a "life size" golden chariot on display in the lobby. Part of the promotion campaign for "Quo Vadis," opening in the Shea flagship house Christmas Day. . . .The three-story State theatre building up in Adams, N. Y., was burned to the ground the other day. Owner of the building, Cecil M. Patten, figured the loss at $60,000. Its building housed the town's only theatre. . . . Seventy-eight thousand dollars in Eastman Kodak company funds has gone to the Monroe County Firemen's Association, the Rochester Police Benevolent Fund, the Firemen's Benevolent Fund, the Protectives and the Salvation Army in Rochester. . . . The Comerford circuit has purchased the property housing the Cameo theatre in Binghamton. Comerford took over the operation of the house several months ago from the Pearlman circuit.

CHICAGO

Business if off again here, as the annual pre-Christmas lull has set in. There are a few exceptions such as "Streetcar" at the Grand, "American In Paris" at the State Lake, "Tanks Are Coming (and "Slaughter Trail") at the Roosevelt, and "Lavender Hill Mob" at the Surf. . . . Attorney Seymour Simon, who represents several theatres here, left for a short stay in California Schoenstadts' Picadilly was the scene of a musical revue, "Guys and Gals," celebrating Sinai Temple's 90th anniversary. The regular film policy was resumed the following day. . . . Confection Cabinet is negotiating for rights to sell De Cicco's ice cream bon bons at their concessions. . . . Sgt. W. S. White has taken over as temporary head of the police censor board. Ted Boisemeau of the B. & K. Southtown, is headed for New York to join Chuck Burris on the staff of the Telenews organization The Board of La Rabida Sanitarium is giving an "appreciation dinner" for Variety Club Monday, December 17 in recognition of the work done by Variety Club to

(Continued on opposite page)

(*Continued from opposite page*)

support the sanitarium. . . . New officers of the National Association of Pop Corn Manufacturers, were elected at the convention here. William H. Beaudot of the ABC Pop Corn Co., is president; Ollie Koeneman of the Old Vienna Products Co., St. Louis, is vice president; Harry McNamara, Blue Star Foods, Rockford, Ill., treasurer; and Tom Sullivan, Chicago, who was reelected managing director.

CINCINNATI

"An American in Paris," which is playing the RKO Albee for a third week, in itself a rarity at this 3,300-seat house, also is making a box-office record for recent years in an all-film program, piling up an estimated $48,000 as a total figure on the run The Cincinnati Variety Club, Tent No. 3, has elected the following board of directors for 1952: Rex Carr, Jack Finberg, Phillip Fox, Saul Greenberg, Harry Hartman, Herman Hunt, Robert McNabb, William Onie, Joseph Rosen, Vance Schwartz (present chief barker) and Rube Shor. . . . The RKO first run downtown theatres have reduced prices from 75 cents to 64 cents at the Albee and 55 cents at the other house, from 9 to 10 p. m. on Thursday nights. . . . Variety Manor, at Dayton, Ohio, for which the Dayton Variety Club, Tent No. 18, paid $15,000 to renovate and convert an old stone mansion into a Child Guidance Center and Clinic, soon will be in operation. The 25-bed project, said to be the first of its kind in the country, will be devoted to the pathological treatment of children from seven to 11 years of age, who are emotionally disturbed or who exhibit evidence of unusual personality traits. It will be supported by a $50,000 to $75,000 annual state grant, plus a yearly contribution of $50,000 by the Montgomery County Community Chest, it has been announced.

CLEVELAND

"Quo Vadis" at Loew's Stillman is surviving the pre-Christmas slump reporting a high $33,000 gross in its second week at advanced prices. . . . P. L. Tanner, for 37 years sole owner of Film Transit Corp., has sold out to Karl Roesch and H. Richard Stickel, but retains the presidency. . . . Skirball Brothers' Granada Theatre, Toledo, closed the past two years, re-opens Christmas Day with a dual policy, and three weekly changes. . . . Jack Cohen leased his Grand, East Palestine and East Palestine drive-in to George Manos, independent circuit owner. . . . George Bressler, U. I. booker, is in St. Luke's Hospital where he is convalescing from a heart attack. . . . Henry Greenberger, head of Community Circuit, whe elected chief barker of the Variety Club to succeed Abe Kramer. . . . Ray Wheeler here from Pittsburgh, is new manager of the Jewel theatre. . . . Warners' Harry Kalmine and Ben Wirth were in town several days last week. Rumor has it that they came to discuss a deal for the sale of the Uptown theatre.

COLUMBUS

Five Academy neighborhoods will show Hallmark's "The Prince of Peace," starting December 16. Bill Copeland, Hallmark publicity manager, was in town working on the campaign. . . . Fred Hartwick, who will

(*Continued on page* 30)

LIGHTMAN, EXHIBITOR AND GOOD CITIZEN

MEMPHIS: A semi-vegetarian for a quarter of a century, whose hobbies are bridge and leading community civic projects, directs the Mid-South's largest theatre circuit.

He is M. A. Lightman, Sr., who at 59 has skyrocketed from a small town operator of a 300-seat "shooting gallery" to the motion picture tycoon of the Memphis territory.

Mr. Lightman is strictly a family man, devoted to his wife, two sons, daughter, two daughters-in-law, son-in-law and seven grandchildren.

Runs 64 Theatres

As president of Malco Theatres, Inc., he directs the activities of 64 theatres in Arkansas, Kentucky, Mississippi and Tennessee which are operated by Malco and its affiliated and associated companies.

As president of the Memphis Little Theatre for the fifth time, he keeps alive and active the presentation of a full season of shows each year at the Pink Palace Playhouse, where a full-time director is maintained.

As president of the Tri-State Bridge Association, Mr. Lightman — one of the nation's leading players himself—has brought hundreds of nationally-famous players to Memphis for tournaments and has played all over the country himself.

As a leading citizen in the community, he has led many successful money-raising campaigns for civic improvements such as a recent one to provide funds to build a modern hospital in Memphis for Negroes.

At the age of 20, Mr. Lightman became a complete vegetarian and until he was 25 ate no flesh. At 25, at the insistence of his wife, his vegetarianism was slightly altered to include sea food in his diet. He still eats no flesh except seafoods.

Favors TOA Methods

Mr. Lightman is opposed to the Allied approach to present problems in the theatre business and favors TOA methods. "More can be accomplished by compromising a situation," he says, "rather than to do good to one or two and injury to thousands."

Mr. Lightman's rise in the theatre business has been spectacular. He was a wrestling champion at Cornell University in his college days and was a long distance swimmer of ability. He started his first theatre in Sheffield, Ala., in a little 300-seat building. In 1921 he went into business with M. S. McCord and M. J. Pruniski. They acquired the Princess theatre in North Little Rock and the Rialto in El Dorado. Constantly expanding their holdings, the Malco houses grew to 80 in number. In 1936 a 50 per cent interest in a majority of the theatres was sold to Paramount, although some of them remained independent.

In 1949 came the divorcement proceedings and in one big settlement, Paramount took over nine theatres from one group and Malco took over sole ownership of 53. Others were not jointly owned.



M. A. LIGHTMAN

Since that time Malco has built several new theatres, including the Crosstown at Memphis—located in midtown instead of on Main Street—and new houses in several Arkansas cities. Today the circuit consists of 64 theatres.

Mr. Lightman has had many honors from the film industry. He has been president of Tri-State Theatre Owners several times. He served as national president of the MPTOA, predecessor of the TOA. He was the original chief barker of Memphis Variety Club, Tent No. 20, and served seven years.

He has served many times as exhibitor chairman of this section in nationwide industry campaigns.

Mr. Lightman is active in YMCA work and has been a member of the Metropolitan YMCA Board for more than 10 years—the all-important board which directs the work of all YMCA activities throughout the city.

Malco operates theatres in eight college towns. A large number of Malco managers have received college educations while working for theatres. Malco employees have a group life, accident, health and retirement pension plan. Also an incentive profit-sharing plan.

Mr. McCord has remained with Mr. Lightman through the years. He is now vice-president of Malco Theatres, Inc., Edward P. Sapinsley is secretary, and M. A. Lightman, Jr., is treasurer. Mr. Lightman's other son, Richard, is a Malco executive.

A statement of policy by Mr. Lightman several years ago serves pretty well today to tell how he operates. He said:

"We have always conducted our business on a live-and-let-live basis, and have done everything we could to avoid hurting anyone, including our competitors, as our record will bear out."

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I AM EXTREMELY HAPPY TO REPORT AUDIENCE REACTION HAS BEEN ABSOLUTELY WONDERFUL FOR WORLD PREMIERE OF WILD BLUE YONDER ORPHEUM THEATRE. OMAHA, NEBRASKA. EVEN MORE PLEASING IS THE EXTREMELY FINE PERFORMANCE AT THE BOXOFFICE. NO BETTER EVIDENCE OF HOW WELL THE PUBLIC LIKES YOUR PICTURE CAN BE GIVEN THAN THE FACT THAT GROSSES ARE BUILDING EVERY DAY. AFTER TREMENDOUS PREMIERE OPENING THURSDAY NIGHT WE ANTICIPATED A POSSIBLE LET DOWN BUT INSTEAD PICTURE BUILT TO BEST SUNDAY GROSS OF THE YEAR FOR ORPHEUM. WE ARE MOVING THE PICTURE FOR A SECOND WEEK TO THE OMAHA THEATRE. PLEASE GIVE THIS INFORMATION TO MR HERBERT J YATES AND WHENEVER REPUBLIC WANTS ANOTHER WORLD PREMIERE ALL YOU HAVE TO DO IS ASK FOR IT. OUR MOST SINCERE THANKS TO BOTH YOU AND MR YATES AND OF COURSE OUR SPECIAL THANKS TO BILL SAAL, MORT GOODMAN AND MICKEY GROSS. THEY ARE TRULY GREAT SHOWMEN AND THEIR ASSISTANCE IN STAGING THIS SPECTACULAR WORLD PREMIERE IN OMAHA WAS INVALUABLE. BEST PERSONAL REGARDS —

A H BLANK.

Thanks...

A. H. BLANK FOR THE MOVE-OVER TO THE OMAHA!

VARIETY CONFIRMS YOUR ENTHUSIASM!

'Wild Blue' Preem Huge 17G, Omaha

Omaha, Dec. 4.

With "Wild Blue Yonder" preem at Orpheum hogging practically all the attendance in town last Thurs-

A WOUNDED SOLDIER NEEDS YOUR BLOOD TODAY!

AMERICAN RED CROSS

HERBERT J. YATES

presents

THE WILD BLUE YONDER

(STORY OF THE B-29 SUPERFORTRESS)

Showman Says About

MIERE IN YEARS!



Jake Rachman - critic
Omaha World-Herald
says: "IT OUGHT TO BE ONE OF THE TOP DRAW PICTURES OF THE YEAR"
...and thousands of dates are
ZOOMING
in to make his prediction come true!

starring **WENDELL COREY · VERA RALSTON · FORREST TUCKER · PHIL HARRIS**

with **WALTER BRENNAN · WILLIAM CHING · RUTH DONNELLY · HARRY CAREY, JR. · PENNY EDWARDS**

Screen Play by RICHARD TREGASKIS • Story by ANDREW GEER and CHARLES GRAYSON • Directed by ALLAN DWAN • **A REPUBLIC PICTURE**

Republic Pictures Corporation · Herbert J. Yates, Pres.

(Continued from page 27)

celebrate a half-century as a projectionist next year, was the subject of a Sunday layout in Johnny Jones' column in the *Dispatch*. Mr. Hartwick is now at Loew's Ohio Gene Sheldon, local comedian and pantomimist, is in a featured role in "Golden Girl". . . . The Gayety is closed during the pre-holiday season. The re-opening is set for December 28.

DENVER

"Across the Wide Missouri" continues strong at the Broadway, where it is now in its third week. . . . Because of the removal of the veterans hospital, the Post theatre, Fort Logan, Colo., has been closed by Peter Nelson. . . . Frank Barnes, owner of the Elite, Crawford, Neb., is recovering from blood poisoning. . . . Martin Butler opening new 500-car drive-in, Albuquerque, N. M., called the Sunset. The theatre will operate year around. . . . Steve Ward, formerly with Universal, later manager of the Santa Fe, now covering New Mexico for Paramount. . . . Paramount exchange to have Christmas party December 13 at Brown Palace Hotel.

DES MOINES

A new drive-in theatre is planned for Iowa. It will be built between Cedar Rapids and Marion and will be known as the Twixit Town. Officers are H. N. Schrodt of Marshalltown, president; and R. G. Faulds, vice-president; E. M. Garbett, secretary, and A. E. Thiele, treasurer, all of Des Moines. The firm is incorporated at $100,000. . . . The newly-remodeled Allerton theatre at Keystone has held its grand opening. New owners are Allers & Sons. . . . George O. Meisner, 78, retired business man and former theatre owner, died in Des Moines. Mr. Meisner built the Grand theatre in Greenfield where burial services were held. . . . Paramount exchange was host to the science club of a Des Moines junior high school last week. . . . M. A. Levy, Fox division manager, was a guest of the local exchange. . . . Harry Warren, former Central States executive, was here on a visit from his home in Tucson. . . . The Humota theatre has reopened following a fire which weakened one of the theatre walls. . . . William S. Bogart, 61, Fort Dodge business man who suffered a heart attack while hunting a month ago, is dead. Mr. Bogart was a theatre musician in Cedar Rapids for 20 years. He also had operated the Orpheum theatre in Rock Valley. . . . A remodelling program at the State and Fox theatres in Washington is nearing completion, Manager Alva Hopper reports. . . . W. L. (Bill) Hill, manager of the Pioneer theatre in Storm Lake, is recovering from an emergency operation for appendicitis.

HARTFORD

Several hundred persons, representing the motion picture industry throughout the northeast, are expected to attend a testimonial dinner on December 19, honoring Henry L. Needles, veteran showman who recently resigned as Hartford district manager, Warner Bros. Theatres. Mr. Needles is returning to independent exhibition as managing director of the 700-seat Art theatre, Hartford, scheduled to open a first-run foreign film policy December 26 with "The River". . . . Jay Finn has been named house manager of the E. M. Loew's, Hartford. He formerly managed the Hartford drive-in, Newington. . . . William Marcinko, formerly assistant manager, Dreamland theatre, New Haven, is now managing the State, New Britain, Conn., replacing Mack A. Herbert, resigned. . . . Sal Adorno, Jr., of the Adorno-Middletown Theatres, has been named to the board of corporators of the Middlesex Hospital. . . . Downtown Hartford had only one first-run holdover, "Two Tickets to Broadway," in a second week at the Warner Regal. The run was given a good promotion boost by Columbia Records distributors' press party for Tony Martin, the singer.

INDIANAPOLIS

Dick Frank, Paramount branch manager, was to make a Movietime, U. S. A. talk before the Sheridan, Ind., Rotary Club. . . . The Variety Club's new board of directors were to meet to name the officers for 1952 Trueman Rembusch's Syndicate circuit is building new offices at Franklin. Mr. Rembusch was to leave for the Gulf States Allied meeting at New Orleans after the Allied Theatre Owners of Indiana board meeting here. . . . Howard Rutherford, manager of Loew's, reports a heavy advance sale for his two-day stand of "Fledermaus" December 14, 15. . . . Al Hendricks, manager of the Indiana, has completed installation of his big screen TV. . . . MGM has taken over Carl Niesse's Vogue for a trade showing of "Quo Vadis". . . . Seen on the row: Pete Mallers and Larry Shubnell, Fort Wayne; Homer Wirth, Crane; Mrs. Hilda Long, Sheridan; Al Blankenbaker, Richmond.

KANSAS CITY

Eugene Jacobs, booker at Paramount, has been promoted to city salesman, succeeding Linford Pitts, resigned. Fred Hellweg, formerly with RKO, is now head booker at Paramount. . . . The Tower theatre, closed for remodeling, will open Christmas Day, to be one of the 4-theatre day-and-date first-run group, replacing the Esquire, which will be independently first-run. . . . Large stores downtown (and chief business suburbs) have been open Thursday nights till 8:30, with some adverse effect on theatre attendance. . . . Many business leaders in retail, wholesale and manufacturing, have expressed appreciation for the acceptance by Senn Lawler of the vice-presidency of the Chamber of Commerce. . . . Recent visitors on filmrow include: Mr. and Mrs. Glenn Hall, Cassville; Mr. and Mrs. C. E. Cook, Tivoli, Maryville; Virgil Harbison, Tarkio; Mr. and Mrs. Frank Weary, Sr., and Frank Weary, Jr., Richmond; Elmer Bills, Salisbury; Ken Winjelmeyer, Boonville, Kansas; Mr. and Mrs. Dale Danielson, Dream, Russell; and Don Burnett, State, Larned.

LOS ANGELES

Mike Rosenberg, Principal Theatres, recently completed negotiations to operate the Mayfair, Ventura, which formerly was controlled by Mrs. Dodge. . . . Jack Malits is the new operator of the Savoy theatre which he recently acquired from Jack Chazin. . . . Byron Cunningham has stepped out of the Victoria and Joe Buse will take over the operation of the house. . . . The RKO Exchange was broken into but the intruders found no money, and broke into the Embassy Pictures office, where they likewise discovered the cupboard bare. . . . The Renne theatre, San Fernando, is getting a complete face-lifting, and after new seats and a beautiful marquee are installed it will reopen on Christmas Day as the Sierra. . . . Fred Siegel, Oceanside, and Jack Feder, Long Beach, were visitors to the Row last week. . . . Bob Beretta, National Theatre Supply, recently celebrated his 75th birthday. He is the oldest man on the Row in point of years and service. . . . The Allena theatre has been re-opened by Talmage Allen, former projectionist. . . . Mannie Feldstein is back on the Row and looking fit after his recent heart attack. . . . Alden Brinham has resigned as manager of the Reseda theatre.

LOUISVILLE

Construction of a $250,000 shopping center in Shively starting next spring is the aim of George Settos, Indianapolis theatre magnate. Government approval must be obtained for constructing the center. . . . The Switow Amusement Co. new West End theatre, is going into the final construction stages, and according to the management, they expect to hold formal openings within approximately three weeks. The Switow Amusement Co. controls 22 theatres in Indiana and Kentucky. . . . With the beginning of the Tobacco Markets through the state of Kentucky, quite a total in dollar revenue is expected to find its way to the theatre box-offices. . . . Out of town exhibitors seen on the row recently included: R. L. Gatrost, Victory, Vine Grove, Ky.; H. L. McKinney, Moon-Lit drive-in, Clarksville, Tenn.; C. O. Humston, Lyric, Lawrenceburg, Ky.; Davis Duff, Lost River drive-in, Bowling Green. Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.

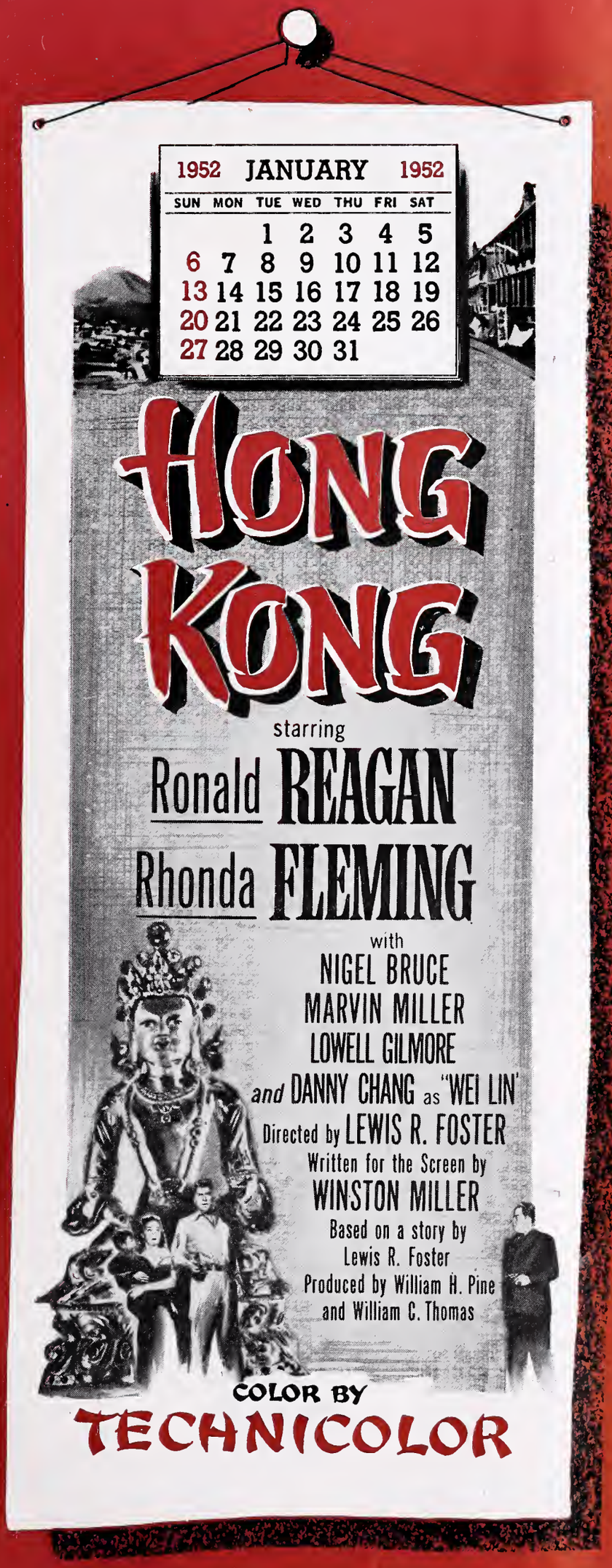
MEMPHIS

Fred Meyers, branch manager, and Fred Lawrence, salesman, will attend Lippert Pictures sales meeting in Chicago December 26 from the company's Memphis exchange Mrs. Emogene D. Carter, Grenada, Miss., has bought the Whitehaven drive-in there and will book and buy in Memphis Ben Y. Cammack, district manager, Dallas, was in Memphis to conduct a sales meeting at RKO's Memphis exchange. . . . John Carter, salesman, entered Baptist Hospital for a major operation. . . . Walter Kirkham, Commonwealth, Kansas City, was a Memphis visitor. . . . Mid-South exhibitors booking and shopping on filmrow included Moses Sliman, Luxora; D. D. Flippin, Dell; T. F. Ford, Rector; A. B. Ward, Osceola; Amelia Ellis, Mason; Jimmie Thornton, Bruce; J. H. Earnest, Moorehead; Joe Wofford, Eupora; Jack Watson, Tunica; Aubrey Webb, Ripley; Louise Mask, Bolovar; Andy Jonas, Trenton; D. D. Spitzer, Jackson; and R. R. Clemmonds, Palmer. . . . A. F. Marlar, owner, has sold the Joy at Nettleton, Miss., to Charles Boren. . . . Loew's State in Memphis reports new records with "Quo Vadis," which has three weeks run behind it in Memphis.

MIAMI

The local Tent No. 33 of Variety Club opened the new club rooms atop the Pan American Bank building recently with all the prominent show folk of the area in at-

(Continued on page 32)



PARAMOUNT PUTS BOXOFFICE ACTION ON YOUR JANUARY CALENDAR . . . with

"A timely story, with Hong Kong springing to vivid life." —*Boxoffice*

"Suspense and action, deserving of much exploitation." —*Film Daily*

"A sure-fire action entry." —*Hollywood Reporter*

"Carefully packaged ingredients necessary to popular favor." —*M. P. Daily*

"A picture all theatres should find fans turning out for." —*Film Bulletin*

"Romantic adventuring with Reagan and Fleming, plus a small Chinese boy over whom femmes will oh and ah." —*Variety*

(Continued from page 30)

tendance. . . . Walter Jacobs of the Lord Tarleton hotel was host to vacationing Barney Balaban and Mrs. Balaban recently. . . . Author Theodore Pratt was the reviewer of the screened tale of his book "The Barefoot Mailman" and in a favorable comment said the film 'catches the book's spirit'. . . . Manager E. Y. Stafford, of the Miami drive-in, hosted a neighborhood contest to select a "Miss Central Boulevard" for the opening of a new traffic artery in that area Royal theatre manager Arthur Barrett announced a new assistant, Howard C. Barnes. . . . Coincident with the run of "Rhubarb" at the Royal and Variety theatres, George Bolden reported increased business from use of placards and stills placed in 60 local food markets with the cat food "Puss in Boots" used as part of the promotion.

MILWAUKEE

The Fox Amusement Corp. gave a luncheon in honor of Captain Raymond Harvey, Congressional Medal of Honor winner, who served as technical advisor to Jules Buck, producer of "Fixed Bayonets". Captain Harvey was also here on behalf of the Red Cross Blood Donors Drive. . . . The Cudahy theatre, recently acquired by Oliver Trampe, is closed for repairs. He hopes to reopen by New Year's. . . . Two S & M theatres here have new managers. They are Earl Seivorson at the Capitol, and John Steinfeldt at the Tosa. . . . Harold Wirthwein, divisional manager for Monogram here, broke a bone in his ankle. . . . Two plane loads of talent were brought directly from Hollywood for the entertainment at the Allied convention The AITO board members held a meeting preceding the convention. It was followed by a dinner for the directors and their wives. . . . Reports are that the Juneau theatre might be sold. . . . "An American in Paris" is in its third week at the Riverside theatre.

MINNEAPOLIS

Hy Chapman, branch manager of Columbia, recently spent a few days in Des Moines, visiting with his daughter and son-in-law, Byron Shapiro, Columbia branch manager in that city. . . . Louis Orlove, Milwaukee, publicity man for MGM, is in town for several weeks doing exploitation work "A Streetcar Named Desire" is playing its fifth week in a first run loop house at the RKO Pan. . . . New employees at Columbia: Dolores Kilmer; Miss Ida Anderson, and Palmer Simon.

NEW ORLEANS

The 49 drive-in, Magee, Miss., will continue operation as long as the weather permits, according to Mrs. H. A. Everett, owner. . . . A. W. Ashford closed his Hilltop in Clinton, Miss. . . . Visiting were Curtis Dossett, Hattiesburg, Miss.; Joe Lyons, Lucedale, Miss.; B. V. Sheffield, Poplarville, Miss.; Percy Guitreau, Gonzales, La.; E. V. Landaiche, Biloxi, Miss.; Mr. and Mrs. Neal Robinson, Cresview, Fla.; William Sendy, Patio, Airline Highway; John D'Antoni, manager, Rex, Baton Rouge, La.; Ed Jenner, Ellisville, Miss.; Jack O'Quinn, Kaplan, La.; Fred T. McLendon and Al Morgan, Union Springs, Ala.; Ira Olroyd, Franklin, La.; Stanley Taylor, Crosby, Miss. and Sam Pasqua, Gonzales, La. . . .

The National Spotlight

Dave Rizzuto was recently named assistant booker at Republic. He replaces Wilma Graham. . . . Closing for the winter is Martin Theatres Palm drive-in in Atmore, Ala. Reopening of conventional theatres include the Ritz in Alexandria, La.; the Star in Homer, La., and the Bailey in Marksville, La.

OKLAHOMA CITY

"Monsieur Vincent" will be shown in Oklahoma at the Frontier theatre, sponsored by Court Santa Maria Catholic Daughters of America. . . . Cooper Foundation Theatres are offering books of theatre tickets, $1-$2.50-$5.00, good at any circuit theatre. . . . Capitol theatre has "Movie Sweepstake" every Friday night. . . . Lewis Barton, owner of the Barton theatre chain, said the film "Signs of Progress" was to be shown at the Knob Hill theatre December 8; at the Red Skin theatre December 9-12, and at the Chieftain theatre December 9-12. . . . Snyder Theatres, Inc., Snyder, Texas, has been granted a charter, 50 years. Orchestras, theatrical acts and concerts attractions. Capital stock, $10,000. Incorporators: J. L. Fife, Dorothy M. Fife and V. F. Nichols. . . . Atlas Motion Picture and Television Productions, Inc., San Antonio, Texas, has been dissolved.

OMAHA

Pat Halloran, 20th-Fox salesman, and Mort Ives, Co-Op Theatre Service, have been named to the Variety Club board of directors. . . . Several film row members were guests of Gov. Val Peterson at luncheon at the Governor's mansion in Lincoln last week. . . . Don McLucas, United Artists branch manager, visited the Des Moines area with Milt Cohen, western divisional sales manager. . . . "The Blue Veil" scored two strong weeks at the Brandeis. . . . MGM packed the suburban Dundee theatre with a screening of "Quo Vadis" for exhibitors of the territory. Another special screening was held for press and radio members of "An American in Paris."

PHILADELPHIA

Warners' Mastbaum, 5,000-seat de luxe house which had been operating on a week-to-week basis, posted notices for its employees advising that the house will definitely remain open. . . . Samuel Tannenbaum, proprietor of the dark Palace, Atlantic City, N. J., has ordered extensive alterations and redecorations for the house and will reopen it in time for the holiday season as the Surf. . . . Hal Marshall has been named to do the press agenting and exploitation for the Twentieth Century-Fox exchange here. . . . Harry Freeman, advertising and publicity director at the Fox theatre, is out of the Wills Eye Hospital following an operation. . . . The estate of John F. Hayes, who died September 14 at the age of 81 without leaving a will, was valued at $50,000 by the Register of Wills. Mr. Hayes was president of the Hayes Amusement Enterprises which operated the Columbia and York here and other theatres in Southern New Jersey. . . . G. Earl Smith, manager of Warners' Queen, Wilmington, Del., played host to more than 1,000 youngsters with as many others unable to be accommodated at the first annual Christmas kiddie party sponsored by the Wilmington Dry Goods Company. . . . Charles Stiefel's Carman, which closed last week, will reopen with the holiday season with a straight picture policy. . . . Harry Botwick, district manager for the Paramount Theatres in the area, celebrating his 25th year in the business while it's the 25th wedding anniversary for Mike Katz, veteran Monogram salesman. . . . Harry Friedland making his Majestic, Mt. Penn, Pa., available to the Mt. Penn Civic Association for a community Christmas party for children. "The Blue Veil," in chalking up six weeks at Warners' Mastbaum, becomes the longest-run film at the house since "Johnny Belinda." . . . "The River" moved over from the Aldine to the Arcadia on a continued first-run road show basis. . . . Dr. Harry J. Schad, owner of the Astor and Strand, Reading, Pa., was chairman of the first annual Shrine Football Game staged for the Shriners' Hospitals for Crippled Children. . . . Warners' Columbia, which was a week-end operation for some time, has now been closed.

PITTSBURGH

Despite television and other counter-attractions, queues are the order of things at Loew's Penn from early morning for "Quo Vadis." Manager Bill Elder has resorted to five shows a day to take care of the crowds. An unprecedented $48,000 was grossed the first week and $35,000 on the second seven days. It may run until Christmas. No other picture ever has run more than three weeks in the house. . . . The Variety Club had its big family night to help the St. Rosalia Foundling Home and more than $10,000 was raised. Tom Troy will have a plaque placed on the door of the den of his Long Island home when he moves in. It will say "Annex of Tent No. 1 Variety Clubs International, Thomas F. Troy, chief barker." . . . B. F. Dinty Moore, Warner district manager, and his Main Line gang copped his company's three-month showmanship drive and the cash awards that go with it. . . . Bill Zeilor, Harris company veteran, will return to that firm following a long illness. . . . Les Kennedy, former manager of the closed Center theatre, will serve in a similar capacity at the Brookline Boulevard. . . . The Los Kaufmans, he's the ex-owner of the Metropolitan theatre, have celebrated their 20th wedding anniversary.

PORTLAND

Mrs. J. J. Parker, president of the theatre chain, has returned to her desk after a 30-day trip to New York. She was just ap-

(Continued on page 34)



"FLIGHT TO MARS" starring MARGUERITE CHAPMAN • CAMERON MITCHELL
with Arthur Franz • Virginia Huston • John Litel • Morris Ankrum
Produced by Walter Mirisch • Directed by Lesley Selander • Screenplay by Arthur Strawn

COLOR BY CINECOLOR

A MONOGRAM PICTURE

(Continued from page 32)

pointed to the Board of Directors of the Sunshine Division of the Portland Police Department. . . . A. Montague, vice-president and general manager of Columbia, was honored at a luncheon here. . . . L. T. Tillman, division manager for Columbia, and Sam Siegel, Columbia publicist, also were speakers. . . . M. M. Mesher, formerly Oregon division manager for Evergreen Theatres, is now associated with a Seattle, Wash., advertising agency. . . . Allan Warshauer and Sam Israel were here to make plans for the world premiere of "Bend of the River," filmed in this area. . . . MGM were to hold their special preview of "Quo Vadis" at the Laurelhurst theatre. . . . Ted Gamble was in town for a couple of days. . . . Virgil Faulkner has a genuine $10,000 bill on display in his Music Box theatre lobby in connection with "Magic Face."

SAN FRANCISCO

Harry Weaverling, salesman at Twentieth Century-Fox, has taken over three theatres —the 425-seat Reo at Rodeo (from Ty Winkle); the 400-seat Sebastiani at Sonoma (from Golda Cowley) and the Boyes theatre at Boyes Springs. . . . Mike Vogel, field man for Universal, returned from Denver. . . . The Variety Club has set December 20 for the Santa Claus party for children and parents of the industry. . . . General Theatrical has closed the 450-car Hecker Pass drive-in for the winter. . . . New manager at the Roosevelt is Nathan G. Grossman, formerly with the Marina and El Presido theatres. He replaced John Bulmer, who left the industry. . . . The Film Colony Girls closed their social year with a successful barn dance at the Variety Club and turned the proceeds over to the Blind Babies Fund. New officers for 1952 are Frieda Fleishmann, National Screen Service, president; Milda Major, Fox West Coast Theatres, first vice-president; Babe Barrett, Twentieth Century-Fox, second vice-president; Irene Glosser, Blumenfeld Theatres, secretary, and Ruby Silverman, Paramount, treasurer.

ST. LOUIS

Helen Pausch, former head booker for United Artists, has been promoted to office manager by F. J. (Mike) Lee, manager of the exchange. . . . Charles (Chick) Scheufeler and Eve Wassen recently resigned from this organization to join Lippert Pictures. . . . Officers and directors of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois are to meet December 11 to discuss plans for 1952. Tom Bloomer, newly elected president, will preside. . . . The St. Louis Theatre, a first run house, closed December 2 and will remain closed till Christmas day, at which time it will re-open with "Detective Story." . . . The Shubert also closed for two weeks. . . . Members of the St. Louis Loge of the Colosseum of Motion Picture Salesmen of America are scheduled to meet at the Melbourne Hotel in St. Louis, Saturday, December 8, to elect officers to serve during 1952. . . . Cliff Mantle of Triangle Film Distributors just back from a business trip to Atlanta, Ga.

TORONTO

With the acquisition of the Elmwood theatre, London, by Twinex Century Theatres, circuit supervisor Meyer L. Axler announced the following managerial changes: Max Davey leaves the Centre, London, to pilot the Elmowood; Frank Paul moves from the Park, St. Catherines, to succeed Mr. Davey at the Centre, London. Verdun Marriott will assume stewardship of the Park, St. Catherines, to be succeeded at the Columbia in St. Catherines by his brother, L. J. Marriott, who is moving from the Century, Ottawa. . . . J. Howard Boothe, former Odeon Theatres, B. C., chief, now representing Josh Pechet's Canadian Screen Publicity firm. . . . John Davis was in town for a one-day visit with local officials of Odeon and J. Arthur Rank Organization. . . . William Logan, head shipper with Mavety Film Delivery Service, passed away in his 60th year on December 5. He was with the firm for 26 years. . . . Morris Stein, eastern division manager for Famous Players Canadian Corporation, was presented with a lighter bearing the civic crest of Toronto by Mayor Hiram C. McCallum, in recognition of his outstanding work in local communal services via Variety Club. . . . William L. Campbell is the new publicist for Loew's and Uptown theatres here. . . . Joe Thompson, shipper and poster department manager at United Artists Canadian head office, recuperating from a heart attack. F. R. Crawley, Ottawa, elected president of the Association of Motion Picture Producers and Laboratories of Canada, at the annual meeting held December 7 at the King Edward Hotel here. He succeeds Leon C. Shelly of Toronto. Other officers elected include S. Dean Peterson, Toronto, vice-president; James Campbell, Montreal, secretary-treasurer; with Francis J. S. Holmes, Winnipeg, Frank O'Byrne, Toronto, Rene Germain, Montreal, and William Singleton, Montreal, as directors. . . . Mrs. Lou Davidson and Mrs. Archie Laurie were elected president and secretary, respectively, of the Women's Variety Club of Toronto, at the meeting which was held on December 4.

VANCOUVER

Bill Long, former Odeon district manager for British Columbia, died after a long illness in his 57th year. Long built the Rialto theatre at Edmonton before moving to Vancouver. . . . The new chief inspector of theatres for the province of Alberta is Howard Burkell. . . . An amendment to the zoning bylaw at Moose Jaw, Sask., requires that any new theatres in the city must provide parking space before a city license can be issued. . . . The closing of the Cascades drive-in near here leaves the Paramount outdoor theatre the only one operating in B. C. . . . Manager of the Metropolitan theatre in Regina for the past three years, Hilliard Gunn has been moved to the Capitol and his successor is Jack Heaps of Calgary. Both are Famous Player units. . . . Willard Adamson, manager of Cardinal Films, is happy over the showings being made by the Italian film "Streets of Sorrows" at Victoria and Vancouver first runs. Film was rejected by the B. C. Board of Censors and was passed by the B. C. Appeal Board. . . . Two holdovers are the best here, "Blue Veil" at the Capitol, and "The Lavender Hill Mob" at the Vogue. . . . As expected, Odeon Circuit made the same settlement as Famous Players with the 348 projectionists. . . . Jack Stone, who sold his Park theatre at White Rock summer resort, 25 miles from here, has taken over the suburban 450-seat Cambie in Vancouver from Mrs. O. Piller, the well-known exhibitor.

WASHINGTON

"A Place in the Sun" at the Trans-Lux theatre, has gone into its third month; and "An American in Paris" has started a fifth downtown week at the Columbia. . . . Mrs. Jack Fruchtman, wife of St. Mary's Theatres, Inc., vice-president and general manager, underwent surgery at Prince George General Hospital, Cheverly, Maryland. . . . Mrs. Marjorie Dawson, director of the National Children's Film Library, was a speaker at the Community Film Council. . . . The Atlas and Senator theatres will be operated by Bernheimer Theatres for Negro patronage. . . . The Variety Club board of governors met on December 3. This was the final meeting as chief barker for Morton Gerber. New chief barker, Jerry Adams, will take the reins at the January board meeting. . . . Jake Flax, Republic Pictures branch manager, left on December 8 for a three-week vacation in Florida. . . . United Artists branch manager, A. H. Levy, is chairman of the Copper Drive.

Philadelphia Finds New Revenue in Old Law

Thirty-eight motion picture houses scattered throughout the city of Philadelphia and operating for as many as 30 and 40 years under the license provisions of an archaic 1879 city ordinance, will now have to pay the amended license fee as required by a more recent ordinance of 1908. Tax officials said that at a conservative estimate, the city lost more than $100,000 in tax revenue by its failure to more closely enforce and collect the larger license fees.

The 38 film houses had been paying the original fee of $25 a year under the 1879 city ordinance setting up such a levy for "theatres with an asbestos curtain, blackfaced comedians, dancing girls, etc." The newer ordinance of 1908, which has governed the license payments of all other film houses, calls for a levy of $100 a year.

Fire Marshal Kington and the Mayor's license clerk uncovered the situation in a cross check of the city's amusement places. They also found 31 cafe clubs and other places offering entertainment that had not paid the $25 license fee required of such places by the 1879 ordinance. The 1908 ordinance of $100 license fees applies only to theatres. It was doubted that any action would be taken by the city to recover the full amount of fees that should have been paid over the previous years. As a result of the cross check, with new billings to the theatres and clubs, the city will get about $4,000 in additional revenue this year.

Chicago Premiere to Aid Hospital Fund

A special premiere of "I'll See You in My Dreams," new Warner musical starring Danny Thomas and Doris Day, will be held at the Chicago theatre, Chicago, December 27, with all the proceeds going to the St. Jude Hospital Fund for a planned non-sectarian hospital. General chairman of the fund is Samuel Cardinal Stritch, Archbishop of Chicago. The proposed hospital was originally the idea of Mr. Thomas, who began his career in Chicago.

"QUO VADIS"



Congratulations, MGM!

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IS THE TRADE MARK OF
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HIT AUSTRALIAN SUNDAY SHOWS

by FRANK O'CONNELL
in Sydney

An exhibitor and a distributor have been fined in the Sydney Central Summons Court for screening films on Sunday. This unprecedented judgment is the first judicial decision in what the local trade has come to regard as a highly important test case to examine the validity of the Sunday Observance Act and the possibility of introducing Sunday films here.

The men were Ken Cook, proprietor of the King's Cross Theatrette, who was fined about $11, and Natan Scheinwald, distributor of foreign films, fined about $22. Each man said he would appeal. The summonses were brought up by the secretary of the Theatrical Employees' Association, W. R. Harrop, under the Theatres and Public Halls Act.

Mr. Scheinwald's attorney said polls had shown most NSW people favored Sunday films. He said the prosecution was made under an antiquated section of the Act. Mr. Cook had received permission from the Chief Secretary to hold a "sacred concert." Said Mr. Cook's counsel: "It comes as a shock when a dummy or tool of a rival trade organization endeavors to brand two reputable businessmen who have done all in their power to comply with the Act and obtained the Minister's permit to carry on."

However, Mr. Beavers, S.M., who heard the case, said he had to administer the Act as he found it and imposed a nominal penalty. He said it was clear that the enterprise was a profit-making one by Mr. Scheinwald's company and was not a sacred concert. The film shown at the first Sunday screening was "The Barber of Seville."

The case now goes to a higher court, and the industry is left to consider the first decision in the battle. Distributors generally favor Sunday openings because they think it means more revenue. Exhibitors generally oppose them because they claim it means spreading six days' take over seven and paying staff penalty rates on the extra day.

▽

Protagonists of early television in Australia received another setback recently when Postmaster General Anthony announced that Australia could not sacrifice defense manpower and materials for the early development of television. He was speaking at the opening of the 21st annual convention of the Australian Federation of Commercial Broadcasting Stations.

"We have other urgent obligations and we cannot go too far too quickly," he said. "But TV plans must proceed because we could not afford to stand still." This diplomatic double talk is generally felt to mean that the Postmaster General's department, heavily in the red, can not afford the extra millions needed to launch television right now.

Mr. Anthony said he opposed the nationalization of broadcasting (the Government owns stations in every capital city) believing that private enterprise can give the public better service, but he regarded private monopolies of broadcasting as "even more dangerous than nationalization." The Australian Broadcasting Commission is now spending about $9,000,000 annually on instructional programs. There are 102 broadcasting stations in the Commonwealth.

▽

The Melbourne Liberty, gutted by fire more than a year ago, has reopened as the smartest showcase in Melbourne. It has a new name too—the Odeon. Business in the first week was colossal. The theatre opened with "The Browning Version."

INDIA

by V. DORAISWAMY
in Bombay

The Government-sponsored International Film Festival is scheduled to get under way here January 24, 1952. According to present plans, the festival will stay two weeks and then visit Madras, Bengal (Calcutta) and Delhi for shorter periods. Little information has been made available to the public as to the actual purpose of the festival or what shape it is going to take and, frankly, apart from the prospect of seeing some foreign films which otherwise might not be shown in this country, there seems to be little intelligent interest among the general public.

The Film Federation of India will select four Indian films for the occasion. Several other countries have signified their intention of participating in the festival. Sir Cliffoed Agarwala, 62-year-old chairman of the festival committee, hopes that the festival will open the eyes of the world to India as a picture-producing country.

A number of international film celebrities, including Alexander Korda, Gabriel Pascal, Ingrid Bergman and Roberto Rosselini, have been invited. Approximately 60 feature films from all over the world will be selected for exhibition in Bombay, Calcutta, Madras and Delhi houses, and a number of international awards are planned.

So far, 82 films have been received, including 18 features and documentaries from Britain, the U. S., Russia, Japan, Italy, Canada and Australia.

▽

The report of the Film Inquiry Committee appointed by the Government is being subjected to rigorous post-mortem examination by the various film interests. The newly-constituted Film Federation of India welcomes the FIC's suggestion to constitute a Film Council merely to advise and guide the industry, but without any power to control or regulate. The Federation is opposed to the establishment of a Production Code Administration which would have power to pre-censor scripts, etc., as recommended by the FCI, but would welcome the services of such a unit on a purely voluntary basis. Here again the Federation emphasizes that its function should be merely advisory and should not constitute control of the industry. The FCI's suggestion that a Film Finance Corporation be set up is naturally welcomed by the Federation and the whole motion picture industry.

ISRAEL

by ALBERT D. MATALON
in Tel Aviv

Exhibitors from all Israel, numbering 108 in all, met here recently to discuss their mutual problems. Their president disclosed that the group contributes about two million Israeli pounds to the Treasury in the form of taxes annually.

The theatre owners served notice on the Government and municipal authorities that, unless measures are taken to revise the present tax setup, their organization would close all houses in the country.

It was said that the price of tickets has not been increased since the beginning of the country's independence while taxes have gone up 800 per cent and costs 1,000 per cent. The exhibitors further complained that, due to the lack of available dollars, they were unable to purchase parts and renovate their houses. Labor costs have gone up 20 per cent during the past year alone.

The Mayor of Tel-Aviv, congratulating the exhibitors on this, the first convention of its kind in Israel, asked that theatre owners show pictures of intellectually and educationally high standards. He also mentioned pressure to be brought by the exhibitors on film companies taking more than 50 per cent of a house's net income. He warned, however, that a strike against the Government and the municipality would not be considered proper.

A representative of the Ministry of the Interior, who also is the Chief Censor, said his department was seriously considering the banning of pictures not living up to the standards of the country.

The representative of the Motion Picture Association of America assured exhibitors that the American firms were not getting anything like 50 per cent of the net, and he stressed that there had been no dollar remittances from Israel since 1948.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

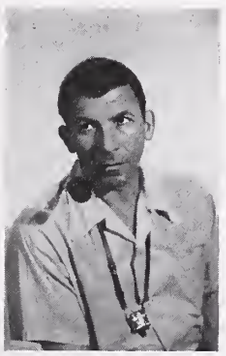
An elaborate program, in which President Miguel Aleman will participate and gold medals were to be bestowed on founders of the Mexican picture industry, was scheduled for National Cinematographic Week, December 6 to 14. President Aleman was to have attended a function December 7. Mexican pictures only were shown throughout Mexico December 6.

The Hollywood Scene

Meaning, Not Message, Brooks' Film Formula

by WILLIAM R. WEAVER
Hollywood Editor

You encounter some pretty clear thinking in the course of a conversation with a young writer-director like Richard Brooks, and you come away refreshed with the notion that it may be the men of his generation who, unencumbered with trade fetishes and looking in no direction but straight ahead, will provide the stimulating product that seems to be the industry's brightest hope of continued greatness.


Richard Brooks

Neither the gold-lined yesterdays nor the fretful todays get a mention as this plain-spoken 39-year-oldster talks about the picture he's making and, under questioning, the career which brought him to this undertaking. The picture is "Deadline U. S. A.," written by himself and, in the conviction that directing is properly an extension of the writing function, directed by him. You get an impression that both are, in his case, an extension of the function of living.

Richard Brooks is a firm believer in the principle that the message picture is a complete waste of time and effort but a picture that doesn't have meaning isn't worth making either. The subject of his present film is newspapering, more pointedly newspapers, and he learned it by covering police for various newspapers in his native Philadelphia, in Kansas City and in New York, which he says never earned him more than $35 the week but taught him plenty. The profit motive animated a switch from newspaper reporter to radio newscaster, and when that profession staled off in New York he transferred to this kindlier climate and took a job writing five radio stories a week for NBC at $25 per story.

After delivering 172 stories for that medium and learning that other young men were selling single stories for many times that amount and getting as much as six months on substantial salary in which to work on them, he swung over to film writing and made a go of it. His book, "Brick Foxholes," which came to the screen as "Cross Fire," is a measure of the go he made of it.

There is, he says, no message in "Deadline U. S. A.," but that the story does make the meaning of the newspaper in the democratic scheme crystal clear and it does register the alarming decrease in the number of American newspapers now taking place, and the portents declare themselves. He makes it sound like a picture no newspaper reader would want to miss, and that sounds like the total population.

Seven pictures were started during the week, most impressive of which, box office-wise, appears to be "Jumping Jacks," a Hal Wallis production for Paramount release, co-starring Dean Martin and Jerry Lewis, those incredible young men who have yet to go out in anything that wasn't a box office hit.

The other new undertakings are named below.

Freeman Sees Early End of "B" Films

HOLLYWOOD: Big pictures today are doing better business than ever at the box office, but "B" pictures soon will pass into oblivion, Y. Frank Freeman, Paramount studio executive and board chairman of the Association of Motion Picture Producers, said last week at a meeting of the Screen Publicists Guild. Mr. Freeman added that production costs today increased the difficulties of maintaining the entertainment magnitude required by current standards, but expressed confidence that brighter conditions were in the offing.

Brown Heads 20th-Fox Story Unit on Coast

David Brown, former managing editor of *Cosmopolitan Magazine,* has been appointed managing editor in California of Twentieth Century-Fox's story department. To inaugurate a new system in the department, Mr. Brown will coordinate and facilitate all phases of material investigation, search and story procurement under Julian Johnson, story editor. James B. Fisher and Coles Trapnell will continue as associate editors. Mr. Brown is scheduled to assume his duties January 7.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA
A Yank in Indo-China
Rainbow Round My Shoulder

INDEPENDENT
Decision (Pegasus Prod., Inc.)
The Twonkey (Arch Oboler Prod.)

PARAMOUNT
Jumping Jacks (Hal Wallis Prod.)

REPUBLIC
Minnesota

RKO RADIO
Sword of Venus (American Pictures Prod.)

FINISHED (4)

COLUMBIA
Rough, Tough West

MGM
Scaramouche (Technicolor)

20TH CENTURY-FOX
Diplomatic Courier

WARNER BROS.
This Woman Is Dangerous

SHOOTING (27)

COLUMBIA
The Saber and the Arrow

INDEPENDENT
Red Planet (Melaby Pic., Inc.—U.A. release)
Stolen Face (Intercontinental Pic., Prod.—Lippert release)

MGM
Glory Alley
The Girl in White
Lovely to Look at (Technicolor)
The Merry Widow (Technicolor)

PARAMOUNT
Famous (Technicolor)
Limelight (Chaplin Prod.)
Outlaw Women (Cinecolor-Howco Prod.—Lippert release)

REPUBLIC
Gobs and Gals
Bal Tabarin (Paris)

RKO RADIO
Desert Passage
Clash By Night (Wald-Krasna Prod.)
The Korean Story

20TH CENTURY-FOX
Cry of the Swamp (Technicolor)
Deadline . . . U.S.A.
Outcasts of Poker Flat
Way of a Gaucho (Technicolor)

UNIVERSAL-INT'L
Francis Goes to West Point
Lost in Alaska (formerly "The Sourdoughs")
Scarlet Angel (Technicolor)
Claim Jumpers (Technicolor)
Untamed (Technicolor)
Red Ball Express

WARNER BROS.
Mara Maru
She's Working Her Way Through College

ADJUST CITY'S SEAT PROBLEM

Philadelphia Over-Seating Cleared; Exhibitors Are Optimistic for Future

PHILADELPHIA: An intelligent adjustment of the exhibition situation in Philadelphia has taken place during the past year and is expected to continue through 1952.

In moves designed to counteract a serious "over-seating" condition in the city, which has maintained for many years, since the building boom of the 1920s, and which continued through the profitable war years, some 40 theatres have closed during 1951. Perhaps as many more will be closed during 1952.

Expect Fewer, Better Films

Exhibitors generally in Philadelphia are highly optimistic over business prospects for the coming year. They view happily the marked increase in receipts the past year and are convinced "a movie boom is on again," with fewer houses showing better pictures and for longer runs.

At the present time, Philadelphia has 187 licensed motion picture theatres compared with about 300 during the '30s. Some industry members feel that it if the total now drops to 150 or even 125, the business as a whole will benefit.

William Goldman, head of Goldman Enterprises, Inc., which operates 20 theatres throughout eastern Pennsylvania, is among the industry leaders who see benefits in the present trend.

"It will mean less theatres, less pictures but better ones, and longer runs," said Mr. Goldman. "Motion picture theatres are in either of three classes—lush, in between, or the third class or 'fringe' theatres. The producing and distributing companies frequently lose money on their transactions with the fringe class. Some of the owners and operators of the theatres now being converted had no good reason to be in show business. They made their money in some other business then figured the motion picture field was an easy touch.

Failed to Modernize

"They pocketed the profits of the war and post-war years and spent little or nothing to modernize their places. Some of these owners have been in reality janitors of rundown theatres. It is just too late to save most of the places now being sold. But it is certainly no mass funeral of the industry. While current attendance is less, income is up. Resurging interest in the movies is evident all over the country."

A local distributor concurred in Mr. Goldman's analysis, adding that many of the theatres now being disposed of were too small to make money. He said the average small house must gross $1,100 a week to cover $250 for film, $650 for overhead and return the owner $200.

"The owners missed the boat when they didn't shovel back some of the profits in the lush years," he said.

However, not all houses on the selling block are sub-standard operations. One of the houses listed for sale, it is understood, is Warners' Mastbaum. A 5,000 seat house, it cost $5,000,000 to build in the late 20s.

More Profit in Conversion

Other theatre properties can return the owners a greater profit if sold or converted to other commercial purposes because of location, as was the case of the Great Northern, neighborhood house. This house and seven stores on the same plot was sold for $1,000,000 last week. The 920-seat house that has been in operation for 40 years is in an excellent shopping area. The new owners will convert the theatre into at least eight stores with a potential annual rental of $800,000. The theatre at one time paid a $20,000 a year rental, but now pays $9,000.

George F. Wurtele, manager of the Great Northern, said. "We have more than doubled our attendance in three years. Television undoubtedly hurt us a couple of years before then. But now these patrons are coming back. Good pictures are bringing them back. TV's newness is wearing off. We are doing our best business in years."

The Great Northern will operate until the new owners start the conversion work. The Murray Realty Co., which represented the purchaser in the sale of the Great Northern property, also has Mo Wax's long dark Lincoln near the center of town for sale at $150,000. Motion pictures and live shows, said the realty company spokesman, didn't draw sufficiently there to net the profit that a commercial setup will. TV may be responsible in part, he added.

Changes on Market Street

Along Market Street, the city's major center-city market center, four smaller Warner houses are already converted or in the process. The Princess will house a shoe store; the Victoria was sold to an apparel firm; the Capitol is now occupied by a sporting goods concern, and 333 Market Street is a parking lot.

The four houses were either sold or subleased by the Stanley Company of America, a subsidiary of Warner Brothers. A spokesman for the circuit said the four houses had outlived their usefulness. He said TV's effect was negligible.

The circuit spokesman also disclosed that Warners' Earle, 3,200-seat house showing stage-and-screen offerings, also will be a future conversion. A large chain store bought the building and is understood to be awaiting only the easing of the building materials shortages.

BOOK REVIEW

YEAR BOOK of the Canadian Motion Picture Industry—Edited by Hye Bossin of Canadian Film Weekly. A compendium of information on pictures, people, corporations and organizations operating in the motion picture industry of Canada, with statistics, illustrated, 188 pages, cloth. Price, $2.25. Film Publications of Canada, Ltd., 175 Bloor Street East, Toronto, Canada.

Here is the first year book of the Canadian film industry, which has had an experience as long, and at times as adventuresome as in the United States. The tight slim volume is filled with information succinctly presented, giving a surprisingly complete and swift survey of the field as it stands today, and with a decided line of perspective on its yesterdays. It is primarily a book of the Now.

This issue is led off with a section devoted to the first history of the motion picture from the Canadian viewpoint, written by the editor of the volume, who is also the editor of *Canadian Film Weekly*, the busy Hye Bossin. His opus comes into appreciative hands with this reviewer, himself a student of film history these thirty-five years and an editor of yearbooks for twenty. The *Canadian Year Book* is substantially a one-man job, done at the other end of a desk engaged in the race with the publication deadlines of a weekly journal. That helps a keeping in touch with the present.

It is of interest to note Mr. Bossin's discovery and presentation of that letter in which Thomas A. Edison, in May, 1894, thanked Holland Brothers at Ottawa in Canada for the first public exhibition of his initial motion picture device, the Kinetoscope. Holland Brothers, as Canadian dealers in his phonograph, had become concessionaires of the Kinetoscope Company to open a Kinetoscope Parlor at 1155 Broadway in New York, that first night of the motion picture for all the world.

This yearbook presents interesting account, too, of the origins and activities of Canada's National Film Board, an order of governmental organization which has no parallel in the U.S. There is a survey of the Canadian censorships, which are varying through all the provinces, an examination of Television in Canada, a touch of Radio, as well as a discussion of the refreshment trade.

Also there is an imposing, complete and up-to-date listing of all the licensed theatres in Canada, city by city, with populations, seating capacities, days open, and names of licensees.

Details, details, details—all of which this industry consists of nothing else but.

—*Terry Ramsaye*

Enters Exhibition Field

George Schwartz, distributor of special foreign films and former branch manager for Universal-International in Philadelphia, will become an exhibitor January 1 when he leases the Shore theatre, first run Atlantic City house, currently operated by Hamid interests.

Trailers on British TV

LONDON: Following long and occasionally abortive discussions which continued for 12 months, agreement has been reached with the BBC for a fortnightly television trailer of pictures in current release.

The agreement is looked upon as a considerable achievement for the industry's Better Business Campaign Committee and in particular for president D. E. Griffiths of the Kinomatograph Renters Society, Ralph Bromhead and John Dennett, one of J. Arthur Rank's publicists.

The TV reel, to be known as "Current Release," will be about 40 minutes in length and will be televised on alternate Thursday evenings commencing January 17. There will be repeats during the intervening weeks.

The program will consist of excerpts from films in release or pre-release. Stars and other film personalities will appear in the program to discuss the films under review. The whole production cost will be met by the BBC.

About 25 films have been submitted for consideration in the first reel, from which about six will be chosen. Delicate copyright problems in American films have been cleared, but it will not be possible to use original music tracks. The man who will make the choice of films in behalf of the BBC is Farquharson Small.

Kansas City Exhibitors Had Successful Year

Successful public relations and welfare activities highlighted the past year of the Motion Picture Association of Greater Kansas City, members were told at the annual meeting December 3. Most significant, according to Howard Burkhardt, manager of Loew's Midland, who reported on public relations, was the contribution from Kansas City theatres of some 15 per cent of the total funds collected in the city's annual polio drive. He also cited the services rendered by the theatres during the flood crisis and the association's successful campaign for the discontinuance of anti-motion picture TV advertising.

Legion Approves 12 of 13 New Productions

The National Legion of Decency this week reviewed 13 films, putting five in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "As You Were," "Jungle of Chang," "Overland Telegraph," "Unknown World" and "Wild Blue Yonder." In Section II are "Boots Malone," "Distant Drums," "Finders Keepers," "The First Time," "I'll See You in My Dreams," "The Sellout" and "Yellow Fin." In Class B is "Path of Hope," because of "suggestive sequence."

Plan Course In Promotion

Plans are being formulated for the establishment of a school to train distribution and theatre employees in film advertising and publicity technique, Harry McWilliams, Columbia exploitation manager and president of Associated Motion Picture Advertisers, announced in New York last week.

Speaking at an AMPA luncheon meeting honoring Robert Weitman, vice-president of United Paramount Theatres, on the occasion of the New York Paramount theatre's 25th anniversary, Mr. McWilliams said that the school would prepare employees to "move up the ladder" in the field of industry advertising and promotional work and would be conducted in evening classes. The latter, he said, would include lectures by top executives in the industry.

Ned E. Depinet, president of RKO Pictures and of the Council of Motion Picture Organizations, was named as one of the industry leaders giving encouragement to the school, whose program will be completed shortly after the first of the year.

Accepting the AMPA tribute, Mr. Weitman told the gathering that future industry problems will make those of the past look "infinitesimal," but, he added, "people of the industry" will see that it survives just as they did when it was forecast that radio would be the undoing of the motion picture.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

WILLIAM HOLDEN
in
BOOTS MALONE
with
Stanley Clements • Basil Ruysdael
and introducing JOHNNY STEWART
Produced and Written by MILTON HOLMES
Directed by WILLIAM DIETERLE

STORM OVER TIBET
starring
REX REASON • DIANA DOUGLAS
Screen Play by IVAN TORS and SAM MEYER
Produced by IVAN TORS and LASLO BENEDEK
Directed by ANDREW MARTON • A Summit Production

INDIAN UPRISING
An EDWARD SMALL Production
in SUPERcineCOLOR
starring GEORGE MONTGOMERY
with
Audrey Long • Carl Benton Reid • Eugene Iglesias
Screen Play by KENNETH GAMET and RICHARD SCHAYER
Produced by BERNARD SMALL • Directed by RAY NAZARRO

GENE AUTRY
and CHAMPION
in THE OLD WEST
with
Gail Davis • Lyle Talbot • Louis Jean Heydt
and PAT BUTTRAM
Written by GERALD GERAGHTY • Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

Charles STARRETT • Smiley BURNETTE
in SMOKY CANYON
with JACK MAHONEY
Written by BARRY SHIPMAN
Produced by COLBERT CLARK • Directed by FRED F. SEARS

URGES A LIFT OF NEW FACES

Wolfson Asks Industry to Cooperate in Promoting of Younger Players

MIAMI: A call to all branches of the industry to cooperate in the promotion of fresh, new Hollywood personalities came last week from Mitchell Wolfson, president of the Theatre Owners of America.

Stressing that "stars are made, not born," Mr. Wolfson went on to say: "From this group of young people will come our stars of tomorrow and pre-selling the personality will increase grosses for his earlier pictures, thus further increasing the number of his 'fans.'"

Urges Full Cooperation

He commented that it was a job for all three branches of the industry and that exhibitors should "do everything practicable in cooperating with production and distribution toward this end. A really concentrated effort by all branches of the industry should prove profitable to us all."

And Mr. Wolfson had some helpful hints for theatre men who may be asking, "What can I do?" He listed them as follows:

"1. Exploit these personalities around your theatre. Have a lobby easel with a picture of the young player and some information about him, and pictures in which he may be seen that are coming later. If it is a starlet, use eye-appealing full-length photo and give her bust, waist, and hip measurements, as well as her weight. Tell where the player was born, hobbies, and any interesting biographical data.

"2. Get their pictures and backgrounds in the local papers.

"3. Get local columnists to use items about these personalities whenever possible.

"4. If the producers make short trailers introducing the new faces—and I urge them to do so—run them on your best days. This could result in their names having pulling power in their very first pictures.

Radio Stations Eager

"5. Many radio stations are eager to run the recorded interviews the studios put out from time to time. Take advantage of that eagerness and see that they get the interviews.

"6. Run teasers in your ads such as 'Have you seen Dale Robertson?' or 'Mmmmm, what a gal is Jean Peters!'

"7. Get these personalities named 'Queen' or 'Sweetheart' of local affairs, such as 'Sweetheart of the Sun Bowl' or 'Queen of the Midland Fair.' If the personalities can't be there personally, they will always cooperate by having special photos with props that tie in to the situation and mail them back, and the press is certain to use it."

Addressing himself to the producers, Mr. Wolfson urged them to send new stars on tours "as often as they can in good sense do so." Comparing this with political campaigners, he said: "meeting the people gets votes, and it will sell tickets. We've got to start building now the Gary Coopers, Bob Hopes and Betty Grables of the future."

Court Allows "Miracle" Supreme Court Appeal

ALBANY: An order authorizing an appeal to the U. S. Supreme Court on the constitutionality of the New York State Board of Regents' revocation of a license for the Italian film, "The Miracle," on the ground that it is "sacrilegious," was signed last week by Chief Judge John T. Loughran of the state Court of Appeals. The judge signed after hearing Ephram S. London, attorney for Joseph Burstyn, holder of the American rights, contend that the state's highest court erred in upholding the power of the Regents to ban public exhibition of the picture. He had argued that motion picture censorship is unconstitutional; that the term "sacrilegious" cannot be legally defined, and that the Regents lack power to reverse the Motion Picture Division of the State Education Department, which had twice issued a license for "The Miracle."

Monogram Sets 3 Films For January Release

Monogram will release three films in January, beginning January 6 with the William F. Broidy production of "The Steel Fist," starring Roddy McDowell. The others are the Vincent M. Fennelly production of "Outlaw Town," co-starring Johnny Mack Brown and Jimmy Ellison, January 13, and the Walter Wanger production in Cinecolor of "Aladdin and His Lamp," starring Patricia Medina and John Sands, January 20. The latter has been made available for pre-release Christmas dates.

Tokyo Tent Sponsors Fund-Raising Ball

More than 2,000 persons attended a benefit ball sponsored by the Tokyo Tent of Variety International December 4 in Tokyo's Union Club. Proceeds of the ball went into a fund to supply a steam laundry and heating plant to the Japanese Red Cross Maternity Hospital and Babies' Home, the first charity adopted by the Tokyo Tent after its founding in 1950.

Technicolor Dividend Set

The board of directors of Technicolor, Inc., at a meeting in New York December 11, declared a dividend of 50 cents per share, payable December 27, 1951, to stockholders of record December 19.

See No Quota Increase Necessary

by PETER BURNUP

LONDON: Peter Thorneycroft, president of the Board of Trade, in his first House of Commons reference to the film business, said last week he saw no reason why the quota should be increased. He admitted there had been a small seasonable decrease in the number of people employed in production since the summer. "But," he added, "there are indications that the industry is now more firmly based and has better prospects than for some time."

Future Still Uncertain

That leaves film men, concerned to know what the Conservative administration and its austerity edicts may have in store for them, much where they were. Mr. Thorneycroft, it is thought, has been listening to the bland bureaucrats in the Board of Trade. But it is obvious that top-level decisions in regard to the business—no matter how much the Government wants a stock-taking interval—must be taken before long.

There is, for example, the question whether the National Film Finance Corporation shall be permitted to fade gracefully away or whether it shall be given another blood transfusion of public finance. As previously reported, Sir Hartley Shawcross, the Socialist president of the Board of Trade, promised another £2,000,000 to the Corporation. But there still are no indications of how the Churchill Administration feels in that regard.

The corporation's funds are running perilously low. Its advances lately have been nominal rather than actual and producers have been warned they must wait and see what 1952 will bring. Tom O'Brien of the National Association of Theatrical & Kine Employees has warned that unless further finance is forthcoming, British production will inevitably slump again.

Doubts About Eady Plan

Concern is also evinced about the working of the vaunted Eady Plan. In its blueprint form the Plan held out many promises. The patron, said the planners, would pay an extra threepence for his seat. That, according to the Plan, would bring £6,000,000 to the Exchequer, £3,500,000 to exhibitors and another £2,000,000 annually to producers. But the planners had forgotten one of the imponderables; that you can't legislate people into a theatre and still less make them pay more than they wish for the privilege. Precise figures are not yet available, but it is plain that exhibitors all over the country are growing uneasy over the way the Plan is operating. The patron, they say, is drifting to cheaper seats. In other words, the customer is paying the same price, which inevitably leaves a lower net going to the exhibitor.

New England Group Backs Allied Policy

BOSTON: Resolutions involving trade practice grievances, television, better treatment of outdoor theatres by distributors, the Council of Motion Picture Organizations, alleged fixing of admission prices, arbitration, and roadshow prices, were approved at the one-day convention here last week of the Independent Exhibitors of New England.

The convention supported the setting up of a film committee "to work closer with our national organization (Allied) and with the distributors at a local . . . and . . . even higher levels." The duties of this committee will be "to act on all grievances pertaining to film problems and also the furtherance of actions" taken by the national body.

Regarding competition from "home television, radio and home movies," the convention approved notification of COMPO that it should deal with the problems presented by the competing media, and with the film companies that permit their product and stars to be used on television.

As to outdoor theatres, it was announced that since the Drive-in Theatre Association of New England had become part of the Independent Exhibitors, the convention urged distributors not to discriminate against the outdoor operations. The resolution said that outdoor theatres have a capital investment covering a full year, but their income period was only seven months at most.

The other resolutions called for continuing support of COMPO; "film rental grievances which cannot be adjusted locally (should) be forwarded . . . to the coordinator of the Allied Film Committee in New York for presentation to the (distributors') home offices"; starting of a "vigorous campaign of information . . . to alert all exhibitors" to alleged trade malpractices; gathering data regarding alleged fixing of admission prices; support of the national body's arbitration activities, and alerting the industry to the "showing of a picture at advanced or roadshow prices in a regular moderate price theatre" as a "destructive practice."

Place Restrictions On American Films

Brazil and Belgium have put into effect sharp new restrictions on American films, according to a State Department official. He reported that the President of Brazil has signed a decree reserving a portion of the screen time for domestic films, requiring foreign newsreel and documentary producers to help finance domestic firms and setting up other steps to aid domestic production. Belgium, where restrictions on film imports, playing time and remittances were planned, already has put some into effect, "with others imminent," he said. He added that the Department is considering whether to protest the restrictions as violating the Geneva Trade Agreement.

Film Communion Breakfast Scheduled for January 20

The second annual Communion breakfast for Catholics in the motion picture industry will be held Sunday, January 20, at the Waldorf-Astoria Hotel following nine o'clock Mass at St. Patrick's Cathedral. The Mass will be celebrated by Francis Cardinal Spellman and the principal speaker at the breakfast will be the Rev. James Keller, M.M., head of the Christopher movement. Tickets for the affair are on sale this week through committee members in each company or organization in the New York area. Attendance is expected to equal or exceed the total of 2,000 reached last year.

Albany TOA Unit Names Temporary Directors

The reorganizing Albany unit of the Theatre Owners of America last week named a temporary board of seven directors to function until a permanent board can be chosen at meetings December 17 in Albany and December 18 in Watertown. Temporary board members are Donald Gilson, operator of drive-ins at Canton, Massena, and Thousand Islands; Sidney Dwore, Cameo, Schenectady; Saul J. Ullman, up-state manager for Fabian; Jules Perlmutter, Watervliet and Lake George exhibitor; Joe Miller, Menands drive-in; Mrs. Jean Burgess, Conery circuit, Ravenna, and Harry Lamount, president, Lamount Theatres, Albany. S. H. Fabian, chairman of the board of the national TOA will speak at the Albany meeting.

Paramount Dividend 50 Cents

The board of directors of Paramount Pictures Corporation December 6 voted a quarterly dividend of 50 cents per share on the common stock, payable December 24, 1951 to holders of record December 14.

Patriotic Aid Is Promised By Wolfson

Institution of "Operation Patriotism," a cooperative program for exhibitors, producers and distributors, has been proposed by Theatre Owners of America, which has informed the major companies that it is "eager to help Hollywood in its fight against Communism and in building a more solid loyalty among the citizens of the United States."

Dispatch of a letter to this effect, written by Mitchell Wolfson, TOA president, was reported this week by Gael Sullivan, TOA executive director.

"Although in the past we have frequently deplored the production of so many 'message' pictures, in these days of crisis we feel that this is an opportune time for the 'right message' on our screens—to make the public more fully aware of the priceless rights and rewards of our American way of life and the countless threatening dangers within and without," the letter read.

Mr. Wolfson continued: "One major production company already has informed me and other TOA officials that it would cooperate to the fullest extent on any constructive ideas theatre exhibitors might have for the production of films and industry effort that would help instill a deep and sincere feeling of patriotism.

"In the film vaults of all film companies I am certain there are many highly patriotic sequences contained in the great films of the past. If such sequences, only a few minutes in length, could be 'lifted' from these pictures and made available to the theatres of the nation, they could be used as newsreel clips to keep the public informed."

NOW BEING USED IN THEATRES ACROSS THE COUNTRY

Business Is Good When You Play—



It's Fun
It's Exciting
It's Thrilling

Now Available to Theatres Everywhere

A GREAT NEW IDEA IN AUDIENCE PARTICIPATION

CASH IN NOW!—CONTACT

THEATRE GAMES, INC.

8000 W. COLFAX LAKEWOOD, COLORADO

There Is a Representative in Your Area:

People in The News

WILLIAM F. RODGERS, Loew's vice-president, will leave New York December 20 for several months' vacation in Florida. Mr. Rodgers, who begins an advisory status with the company January 1, was honored at a cocktail party at the Loew's home office in New York, December 14, attended by many executives.

IRV BLUMBERG has been named to succeed EVERETT CALLOW as head of publicity and advertising for Warner Brothers Theatres in the Philadelphia area. He was assistant to Mr. Callow, who has returned to the Marine Corps. MORT LEVINE, former district manager for the circuit in upstate Pennsylvania and southern New Jersey, has been appointed Mr. Blumberg's assistant.

HENRY L. NEEDLES, veteran showman who recently resigned as Hartford district manager for Warner Theatres, will be honored at a testimonial dinner in Hartford's Hotel Bond December 19 with several hundred persons expected to attend.

ROBERT E. BRYANT, president of the Theatre Owners of North and South Carolina, this week named the following men to serve on a local-level grievance panel for the Charlotte territory: A. FULLER SAMS, JR., Statesville, N. C., chairman; HAROLD ARMSTEAD, JR., Easley, S. C. and J. FRANCIS WHITE, Charlotte.

LOU WOLFF, assistant buyer and head booker for Brandt Theatres, has been elected president of the Motion Picture Bookers Club of New York, succeeding HARRY MARGOLIS of MGM, who served two years. Other officers for 1952 include BERNIE MYERSON and LOU SOLKOFF, vice presidents; MYRON STARR, treasurer; SHIRLEY SUSSMAN, financial secretary; SHIRLEY CHESTER, recording secretary; BOB LEVINE, sergeant-at-arms; MORTY LIGHTSTONE and KITTY FLYNN, trustees. Directors include ALEX ARNSWALDER, BEN DREXLER, HAROLD KLEIN, HARRY MARGOLIS, LILLIAN SEIDMAN, GEORGE TRILLING.

VICTOR H. BLANC, new chief barker of the Philadelphia Variety Club, will be inducted at a dinner at the Bellevue-Stratford Hotel January 7. He succeeds TED SCHLANGER, zone chief for Warner Theatres in the area. Earlier the same day Mr. Blanc will be sworn in as a City Council member and later in the month he will be installed as the new president of the Green Valley Country Club.

M. H. BRANDON, president of Film Transit, Inc., has been elected chief barker of the Memphis Variety Club. Also elected were BEN BLUESTEIN, first assistant; TOM KIRK, second assistant; VERNON ADAMS, property master, and JACK SAWYER, dough guy.

Movietime Dixie Tour A Success

NEW ORLEANS: Seventeen Hollywood personalities this week ended their successful Movietime in Dixie, U.S.A. tour, having visited 72 towns in the New Orleans exchange area in six days.

Acclaiming their enthusiastic reception as well as the organization of the tour, the Hollywood visitors sent the following telegram to Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations:

"Impossible to report on the magnitude of this tour and the reception it received in a few words. One thing stands out—we don't have to sell Hollywood to Dixie. We've been adopted. Public keenly interested in product and personalities . . . cannot say enough about smoothness, efficiency, reception and friendship of committee responsible for tour arrangements. Suggest it be used as over-all model plans for future COMPO tours."

The cavalcade was composed of players George Murphy, Robert Stack, Bruce Bennett, Charlton Heston, Lydia Clark, Preston Foster and his wife, Julia Adams, Adrian Booth and David Brian; directors Fred De Cordova and Joe Lewis; producers Maxwell Shane, Irving Asher and Robert Fellows, and writers Leonard Stern and Dorothy Hughes.

Newspaper and radio coverage of the tour was described as "tremendous." L. C. Montgomery was the tour's area chairman.

Extend Christmas Salute To End of December

It appears that the "Christmas Salute" for the Will Rogers Memorial Hospital at Saranac Lake, N. Y., will attain its goal, R. J. O'Donnell, president, said last week in announcing that the campaign would be held open until the end of December "to enable those still having scrolls in circulation to complete them and return them to the campaign office." Mr. O'Donnell said he was pleased over the rate at which individual and corporate contributions were appearing and the rate the completed Christmas scrolls were being recorded. He said the hospital management appreciated the excellent cooperation of the trade press in making the industry more fully aware of its relationship to the institution.

Dec. 22 Deadline for Metal Applications

WASHINGTON: Manufacturers of theatre and film equipment must file their applications for second quarter 1952 Government allotments of steel, copper and aluminum with the National Production Authority by December 22, Nathan D. Golden, NPA film chief, said last week.

Applications already have been mailed, Mr. Golden said. He pointed out that the form of the application has been modified somewhat, and suggested careful reading of the detailed instruction sheet on filling out the form.

Mr. Golden cited particularly the fact that the Government has increased the consumption limits for small users who can self-certify their metal needs. Manufacturers using less than these amounts of metals need not apply, he said: 30 tons of carbon steel, eight tons of alloy steel, 1,500 pounds of stainless steel, 3,000 pounds of copper and copper-base alloy, and 2,000 pounds of aluminum.

RKO Pictures Annual Meeting Reelects Present Directors

Approximately 73 per cent of the shares entitled to vote were represented last week at Dover, Del., at the annual stockholders' meeting of RKO Pictures Corp. Reelected were the present directors to hold office until the next annual meeting of stockholders. They include: Ned E. Depinet, Noah Dietrich, Howard R. Hughes, Francis J. O'Hara, Jr., and J. Miller Walker. The stockholders also appointed Price, Waterhouse & Co., as independent auditors of the corporation and its subsidiaries for the fiscal year of 1951.

Bergman Cites Importance Of Movietime Drive

Movietime U. S. A. marks the first time the motion picture industry has carried on a promotion campaign in its own behalf with the same know-how it has used in bond drives, Red Cross, Infantile Paralysis and other public service projects, Maurice A. Bergman, Universal Pictures executive in charge of public relations, told a dinner meeting of the Public Relations Club of Philadelphia last week. Outlining the success of the Movietime campaign, Mr. Bergman described the industry as being "very much on the optimistic side" and pointed out that 3,000 new theatres currently are under construction.

Ticket Tax Revenue In Chicago Down

CHICAGO: The city's theatre tax collections for November, reflecting October receipts, were down only $7,900 from the previous month and also from November of last year. Collections for 1951, up to November 30, were $1,035,054, as against $1,203,326 for the corresponding period last year. Tax collections for all amusements in Chicago to date were down approximately $195,000 from a like period last year.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Project Assignment System for Pre-Selling

CHARLES EINFIELD, vice-president of 20th Century-Fox in charge of advertising, publicity and exploitation, announces his determination to continue and fortify his "project assignment" system of pre-selling motion pictures to the public, as a permanent policy. The plan has been designed, and fully tried out, to place the pre-selling of specific pictures under the individual care of the best promotional talent available within the industry.

The procedure was aptly demonstrated by the success of campaigns for "The Black Rose," "Bird of Paradise" and "David and Bathsheba," where a coordinated effort for merchandising and pre-selling was carried through the advance and preliminary build-up of the picture into the actual playdates and cooperative advertising at the point of sale. Under the new arrangement, a cabinet of department heads, Stirling Siliphant, publicity; Rodney Bush, exploitation, and Alex Moss, advertising, will conduct campaigns in the future along similar lines for cooperative benefits.

These "project officers" will begin far in advance, assigning top men to follow through on all promotional facets to obtain maximum penetration throughout the country, at the local level. And it is in this particular regard that we think the policy is most effective. It overlooks no detail that will tie in national pre-selling and the professional merchandising of motion pictures with actual playdates and the availability of the picture to the patron who buys tickets at the theatre box office on Main Street.

In this manner, "The Day the Earth Stood Still," with which Alex Moss was associated; "Fixed Bayonets" for which Leo Pillot is now on tour, "Broken Arrow" with Ben Washer as project officer, and "Kangaroo" with Blake McVeigh touring the country, have been set up, with others to follow. We believe the responsibility of seeing a project through will insure a better result for the manager who hopes to find pre-selling evidence in his cash intake.

The expanded method follows good advertising agency practice, and merchandising methods as pursued in other trades. We know that showmanship is now found on more corners of Main Street than merely the theatre front. Other lines have taken from us the idea of exploitation at the point of sale. It is time we returned to the policy of selling approach where tickets are sold. And, we subscribe to the belief that it is possible to make an old picture of a new picture, by over-zealous pre-selling.

"THE JOINER"

We looked back in the Round Table files to the last full-page editorial which Bob Wile wrote, in the issue of June 5th, 1943, as editor. The above caption headed his comment, at a regular meeting of this international association of motion picture showmen, for mutual aid and progress.

He said: "Just a year ago, this page was devoted to 'the joiners'—those managers who are members of organizations in their communities and, in many cases, officers and working heads. The subject has always struck a responsive note, and has been kept alive on this page, and through correspondence."

We think that is a good note to reintroduce on this page, as a salute to Bob Wile, and in our continuing belief in the policy and practice of "the joiner." There is even more reason to believe in these benefits today, because there is so much evidence to support the theory as good business procedure.

And a further salute to Leo Schuessler, manager of the Sheboygan theatre, Sheboygan, Wisc., who was the subject of Bob's editorial almost nine years ago, and remains high on our books, for the same good reasons. In 1943, Leo was quoted as saying, "I am a local boy and this is my home town." We think that sums up all that need be said, in good public relations. We keep a half a dozen "old home towns" in memory.

¶ Our industry leaders, always casting about for new and novel ways of launching the world premiere of a picture, might think of the possibilities of staging such a premiere at the Will Rogers Hospital, with a delegation of Hollywood stars and the big radio and publicity build-up that goes with it. Clearly the downtown theatres in Saranac wouldn't be involved, but it would spread a lot of news of the industry's own hospital, and the audience of show folks who are patients there, would serve as well or better than any cheering section for a tape recording. The hospital needs publicity, across the nation; and if it's publicity for the picture on the air-waves that we're seeking, then let's accomplish a double purpose, making it purely theatrical enterprise, for our own benefit and for worthy industry charity.

¶ Word arrives by pony express of the appointment of Bob Wile, former editor of the Managers' Round Table, as the paid secretary of the Independent Theatre Owners of Ohio, to fill the chair left vacant by the late Pete Wood. This sort of hits all around us, and gives us pause to think of a number of things.

We liked Pete Wood and we know his office facing State House Square in Columbus, because we've been there many times. And we count among our best friends, Martin George Smith, presdient of the ITOO, who announces this appointment. And we have many other friends in Ohio, who will join in our applause for their new Secretary. It's surprising, and satisfying, news.

When a good newspaperman, theatre manager, trade paper editor and exploiteer, steps into this kind of a vacacy, it must be a good omen of better things to come in our industry. It must mean new recognition of exploitation and showmanship, by those whose main interest has been trade practices. We are delighted that it comes so close to our own orbit. —*Walter Brooks*

Gala Opening

Major companies salute their first runs with gala premieres for important pictures. Metro had simultaneous openings of "Quo Vadis" in several cities, leading off in Atlanta, in the pattern of GWTW. Republic had a three day celebration in Omaha for the world premiere of "The Wild Blue Yonder," with the benefit of co-operation from the Strategic Air Command.



Parade of flags at the Orpheum theatre, Omaha



Night shot of premiere at Loew's Grand, Atlanta



Thousands inspect a "B-29" in downtown Omaha



And this is how the U. S. Air Force delivered the fuselage of the giant Army bomber, and set it down alongside the curb, giving folks an opportunity to look inside the big plane.



Hugh Flannery, manager of the Orpheum theatre, Madison, Wisc., promoted a contest to create free-hand impressions of "An American in Paris" by University students.



And the fine Italian hand of Si Seadler is apparent in the inspiration for this clever front display for the opening of the new Normandie theatre on New York's 57th Street. Si is an awfully handy man to have around on such occasions!

Syracuse Is All Excited

Harry Wiener reports an extraordinary piece of exploitation for Lippert's "Unknown World" from Schine's Eckel theatre, Syracuse, which surpasses many of the stunts piled up with all the various films dealing in inter-planetary communication. He ran a small blind ad in the *Post-Standard*: "Scientist wants seven men and one girl to take experience trip to a destination unknown in the world's newest rocket ship. Applicants must be single, in perfect physical condition, between the ages of 21 and 35. Phone 2-8579 between the hours of 11 a.m. and 9 p.m."

That's all, and at an expense of a couple of bucks—more than twenty-five hundred persons called to make application or ask for information. The telephone was busy practically every minute for three days, and the theatre staff had to have help to handle incoming calls. Every caller heard a plug for the picture. The pay-off came when a local radio commentator told the entire story in his 6 p.m. newscast, giving all the details and the plugs for the picture, and calling it a remarkable demonstration of the courage —and curiosity—of central New Yorkers.

Believes in Show Business

Louis Davis, manager of the Will Rogers theatre, St. Louis, Mo., says there's nothing wrong with show business that new ideas, showmanship and WORK won't cure. He believes in "something old, something new, something spooky, something else" in a combination bill of a good new picture, a good old picture, a good horror picture and a good comedy, with some extra dough, extra effort and exploitation.

Seek Campus Queen In College Towns

There are good photos in Al Perkins' campaign book on "Midland's Campus Queen" submitted in the fourth quarter for the Quigley Awards from the Roxy theatre, Midland, Ontario, but we don't want to tear the book apart to get a photograph for engraving, so there's no picture to illustrate this Round Table piece. But, you can take our word for it, there were plenty of pictureable contenders in this contest, which is in its third year as an exploitation event. The affair has grown to tremendous proportions, and many local people have not been able to get into the theatre, so now it is carried over.

The first night, "Preliminary Night," the theatre entertains the High School Junior Football Team. On the second night, the High School Senior Teams are presented, along with the Campus Queen. Preliminaries sort out the first five, and final voting selects the Queen. A sum of $250 in prizes is awarded, all contributed by local merchants, divided into one major prize for the Queen, and four prizes for Princesses.

There are few things that will so demand attention in a college town as the selection of a Campus Queen. Merchants go for it, with cooperative ad pages, and sponsorship, for it is top local news, with many students and their families interested. Another innovation, to boost this year's "Campus Queen" competition in Midland, was the award of the Roxy Theatre Trophy, to the Senior Boy who excelled in Scholarship, Leadership and Sportsmanship. That was an inspiration to offset the "Queen" supremacy. Boys like to be praised, too, and within limits of competition. We respectfully suggest that all contests of this order have this auxiliary award.

And now, an editorial confession. We have written the top head, this story and read the campaign book from cover to cover, and we've just discovered there ain't no college in Midland. Somehow, we don't think it changes any of the copy that's on the way to the press. It only proves that you can do a "college town" job with the high schools in a little town of 6,800 population. Had us fooled, for we thought they had a resident college for such a good stunt.

And if Al Perkins will send us a loose picture of himself and his prize winners, we'll run it separately and to remind you, in small situations, that this is a great idea. No town too small for a "Campus Queen!" "Queens" come in about the same dimensions, regardless of the size of the community. Nice dimensions, too.—*W. B.*

The Industry's Own—The Variety Clubs-Will Rogers Hospital—Depends Entirely on Contributions from the Amusement Industry. Sign the 'Christmas Salute' today!

Look for These Ads



Ten million people have been alerted to look for this character, and you can do no better than to make good use of these excellent teaser ads, which will promote Bob Hope in his new picture, "My Favorite Spy," in advance of its January release, or your local play dates. Start your campaign way ahead of time, with a liberal sprinkling of these clever ads, in unexpected spots, off the amusement page, away from your regular place and style.

Jack Farr's Job Offer

Jack Farr, manager of the Trail Drive-In down in Houston, who takes a bow for the best piece of newspaper publicity promoted for the benefit of a drive-in theatre (Round Table, November 24) is in the mail with an "Application for Employment," which looks authentic but needs explaining. It says here: "I hereby place my application for employment, for one night, Friday, Saturday or Sunday, salary to be $100, less withholding tax and social security."

Apparently, if we read between the lines and on the face of it, it's a new twist to an old gag. Applicants must be on theatre property, in person, on each Wednesday night at 8:15 to be "selected" and if they win, they get this "job" at $100 to serve for one of the weekend nights as an "employee"—probably a Vice-President in Charge Of. But the twist is good, whether we fully understand it or not, and we hope Jack comes up with more details. We think there will be a lot of applicants for this sort of "job."

Walter H. Ahrens, manager of the 28th St. Drive-In theatre, St. Petersburg, Fla., giving no ground to Houston, Texas, for full-page picture stories in local newspapers.

101 WAYS TO BUILD P. R.

[A continuing series, dedicated to effective public relations at the local level, with the same objectives as expressed for the industry by the national Council of Motion Picture Organizations.]

What Television Will Not Do

77 The wonders of electronics will never cease, but there are still a few things the wave-lengths won't deliver to the family, and which the average person greatly appreciates. They won't supply that personal touch, or the satisfaction of a night out, at the theatre. Television can't give Mother a chance to hang up her apron, and get away from the kitchen and the living room—the four walls that surround most of her waking hours. It can't relieve her of the necessity of planning and preparing for family and friends, who need waiting on, interminably. The old saying, "Man works from sun to sun, but woman's work is never done," finds no relief in television, which brings in the neighbors, keeps the short-order cook busy in the kitchen, makes house cleaning necessary twice a day. In most homes, the signal for Mother's vacation is "the night out"—at the movies. She likes the bright lights, the color, the warmth, the good theatre housekeeping, the cheery greeting from the cashier and the doorman, the friendly welcome and final good-night from the manager on the floor—the feeling of being among friends, but away from her thoughts, her troubles, her worries and her work. There's something nice about the focus of interest on the screen, the proximinity of neighbors who ask no obligation to entertain, and that broad window facing into the world of make-believe, which brings so many pleasant things to see and remember and think about.

Help the Ladies; They Help You

78 We've seldom seen such a fine demonstration of the power of a women's group to accomplish a difficult mission than in the recent world premiere of "My Favorite Spy" in Bellaire, Ohio. It was the ladies of the Bellaire Pilots Club who put it over, without too much help from any outside source. Mrs. Anna Kuchinka, who won the contest which brought the premiere to her living room, was a member of the Pilots Club, and she proves the slogan, "Never underestimate the power of a woman." They made "Bob Hope Day" a municipal holiday in two cities and up and down the Ohio River valley at Wheeling and Bellaire. The special edition of the *Times Leader* prints the pictures of the sixteen committee members who headed the organization's activities. They are a bright and attractive group, standing on their own feet, asking for nothing that couldn't be supplied by their own local people. And there is a lesson in it for theatre managers—a lesson as broad as it is long. It not only proves the value of the cooperation of women's clubs, but it proves also they can roll their own and ask no favors. Give them a civic obligation and they deliver; extend the cooperation of the theatre for any community objectives and you'll have the benefit of their energy and enthusiasm. We're looking again at the special souvenir edition of the Bellaire newspaper and thinking how many times it could be done, elsewhere.

Renew Membership In Local Clubs

79 This is the end of the year, and the holiday season. Time, among other things on the agenda, to renew your membership in local clubs and organizations, and to be sure that you are represented in as many places as may be proper and profitable in your capacity as a theatre manager. Circuit and independent theatre owners should enable their local managers to belong to as many civic and business groups as possible. The investment in time and money will be repaid many times over. Never write off the cost of club or organization dues, for you will seldom buy so much good will for so little money. Advertising and public relations are a formula which you can look at from either perspective. From the viewpoint of paid advertising and estimated returns, your newspaper space and lobby displays have their place in your budget and pay their way, in proportion to your skills in presentation. On the other end are the intangibles, the club memberships, the small services, the basic understanding of your responsibility as a good citizen. Even in high-bracket, home-office circles, there are some who discount public relations. "What does it get us?" they ask, and then look for definite dividends on each transaction in dollars or cents. It's not that simple, for if you clock returns piece by piece, you'll lose the long range accumulation of good will that is like money in the bank—a big part of the residual value of your theatre property.

No Holidays For Theatre Folks?

80 "The show must go on" is a saying as old as show business, and it cuts deeply into the private lives of theatre managers and theatre staffs, when the holidays roll around. Perhaps you feel a little bit disgruntled about it all? Then stop and think. This is a nice business to be in, fascinating, colorful, filled with glamour that never dies in the experience of real show folks. It gets in the blood, and you spend your life at it. Analyze what it really means. You are giving entertainment, relaxation, comfort and the feeling of well-being to countless thousands. Naturally, holidays are your working days. Your most important days, to smile and be human and pleasant and cooperative. Don't sulk because you are working while others play. Your turn will come, to play while the others work. Between Thanksgiving and New Year's, inclusive, are six enormously valuable weeks in theatre business that can control the theatre habits of your audience for six months to come. Please them, now, and they'll come back for more, to pay your salary and command our share of the public's amusement dollar. Let them down, and they'll go elsewhere. They'll have other memories of better times, other places. They'll recall a surly doorman long after they've forgotten what picture was playing at the nearby theatre. And they'll remember a friendly welcome and come back for more. After all, there's no better way to earn a living than by being nice to people.

Renown Sets Four to Be in Technicolor

Four features in color by Technicolor, to be produced with the backing of an American financial group, will head the 1952-53 production program of George Minter's Renown Pictures Corporation, Richard Gordon, president of Renown Pictures of America and of Gordon Films, said on his return from London last week.

The four, plus other Renown pictures, will go before the cameras no later than April, 1952, and will be delivered by September, 1953. According to Mr. Gordon, Noel Langley has completed screenplays for the four productions to be supported by the American interests, who have the right to approve scripts. Three of the four will be based on classics.

Total budget, combining sterling budget and American participation, will come to from $3,500,000 to $4,000,000. Western Hemisphere distribution will be handled by a major company, but Mr. Minter will retain an interest in the American profits.

Mr. Gordon said there was a great demand for British pictures for television, with films purchased "off the assembly line." He emphasized, however, that there was little chance to get the British to produce pictures specifically for television unless the Americans put up the money covering production. Small British pictures now sell to the TV interests at anywhere from £2,000 up, which is found money for their producers since they stand little chance in the American theatrical market. Even some of the larger producers now are letting their films go to U. S. television directly, feeling that this saves them the trouble of finding regular outlets in the States, Mr. Gordon asserted.

While in Britain, he also acquired the Raymond Stross production, "Tall Headlines," starring Flora Robson, and several smaller films for television.

Industry to Outline Its Own Salary Regulations

A self-administering regulation to govern the salaries of talent in the film industry and other entertainment fields will be issued by the Salary Stabilization Board, V. Henry Rothschild, board member and chief counsel, told a meeting of the National Association of Manufacturers in New York last week. Each industry, he said, will be asked to recommend salary control regulations for itself and then the board, presumably, will issue most of these recommendations as board regulations.

Supplier Engages Altec

Altec Service Corporation has been engaged by Inter-Mountain Theatre Supply Company, Salt Lake City, to supervise installations of Simplex sound systems and other work.

IN NEWSREELS

MOVIETONE NEWS, No. 99—Archbishop Stepinac freed. Tito sees war vets. B-29 hits homes. Gas explosion. U. S. pilot becomes ace. Magazine honors "Decision Before Dawn." Counterpoint horse of 1951.

MOVIETONE NEWS, No. 100—Philippine volcano kills hundreds. Truman cuts vacation. Wounded flown home from Korea. Santa Claus to pole; Alaska lady will deliver mail. Santa's helpers go to school. Canadian boxers in slugfest. Parisians study a gentle(?) art.

NEWS OF THE DAY, No. 229—Navy films families greeting men at sea. Archbishop Stepinac released. A day with Truman on vacation. British jets for French fliers. Glamor in silk. Olympic hopefuls.

NEWS OF THE DAY, No. 230—Philippine volcano. Truman in surprise hop from Florida. U.N. votes new security members. Duke and Duchess of Windsor arrive in U. S. Army trainees for Jap police. Fashion tips from mermaids. New winter sport; ski bobbing. Ju-jitsu in Paris.

PARAMOUNT NEWS, No. 32 — B-29 crash. Silk fashion show benefits cerebral palsy drive. Truman on vacation. Archbishop wins freedom. Medics trained for Marines. Football: Georgia-Georgia Tech.

PARAMOUNT NEWS, No. 33—Volcano in the Philippines. Truman tackles truce, tax problems. Boxing in Canada. Yuletide message.

TELENEWS DIGEST, No. 49B—Yugoslavs free archbishop. Adenauer arrives in Britain. Bowles presents credentials in India. Italian floods. B-29 crash. Moslems greet Mossadegh. Post office turns Santa Claus. New York fashion show.

TELENEWS DIGEST, No. 50A—Atom bomb planes join fleet. U. S. Navy patrols Rhine. New York victims fight Red extortion. San Francisco cable cars saved. Munich celluloid courtship. Snead cops Miami golf open.

UNIVERSAL NEWS, No. 515—Archbishop Stepinac released. Truman on vacation. French jet planes. B-29 crashes into homes. French heroes hailed. Rites for dead in France. Dog fashions. Lady Godiva 1951.

UNIVERSAL NEWS, No. 516—Volcano erupts. Truman returns to Washington. Ski bob race. Football in Philadelphia. Boxing in Canada. Yule dreams come true.

WARNER PATHE NEWS, No. 34 — Archbishop Stepinac free, secret trial films released. B-29 crashes. Cairo hails Mossadegh. Truman at work on vacation. GIs practice jump in Korea. Florida water tots. Red Cross shows new life saving techniques. 1951 Look magazine All-America football team.

WARNER PATHE NEWS, No. 35—Volcano kills hundreds. Jap police reserve on maneuvres. Hawaiian flower hats. Football: Lions beat Rams. Five-year-old semi-symphony.

Cerebral Palsy TV Show Brings in $280,106

Cash donations and pledges resulting from United Cerebral Palsy's 15-hour television marathon show now total $280,106, Leonard H. Goldenson, president, announced this week. The show, broadcast by WJZ-TV, got under way at 9 P.M. December 8 and ran until noon the next day, featuring 150 stars and celebrities. Pledges, said Mr. Goldenson, ranged from 20 cents to $20,000 and came from New York City, Long Island, Westchester and other New York counties, New Jersey and Connecticut.

J. Edward Bromberg Dies

J. Edward Bromberg, 47, veteran character actor, died of natural causes December 6 in London, where he was working. Among his films were "Cloak and Dagger," "Tangier" and "Arch of Triumph."

Bernard J. McGuire

Bernard J. McGuire, 49, member of Universal Pictures' sales promotion department and a veteran of more than 25 years with the company, died of pneumonia December 7 at St. Vincent's Hospital, New York.

Edward Skrym

Edward Skrym, 87, theatre owner who operated houses in Berwick, Pa., and Somers Point, N. J., died at his home in Somers Point December 3.

CanadianArt Film Project Spreading

Theatres in some 45 cities and towns across Canada already have signified their intention of participating in the "Curtain at 8:30" project which will bring "different" films, usually classified as art product, to the so-called "lost audience."

Theatres affiliated with the Famous Players-Canadian and Twentieth Century circuits will be the first to join in what has been described as "the first major departure in the established methods of booking and exhibiting motion pictures over the last two decades." Other theatres, of course, can come along at any time, according to Yvonne Taylor, pioneer of art picture exhibition in Canada, and director of the International Cinema Guild, new organization sponsoring the venture.

The project, organized following a successful experiment at the Geneva theatre in Orillia, Ont., population 10,000, is basically aimed at the "off-beat" picture audiences. Since playing this type of product on a grind basis for three days a week usually proved financially unsound, it was decided to follow a formula in exhibition.

The films will be shown for one performance only on successive Thursday nights as part of a series of 10, and tickets at 75 cents each for the reserved-seat plan can be ordered in advance individually or for the entire series. On the evening of the performance, the candy bar will be draped off, manager will be in evening clothes, usual trailers shelved, and the entire atmosphere will be of "going to the theatre."

In the Orillia experiment, it was discovered that this type of presentation brought a 47 per cent above average gross for a Thursday night. Also significant was the fact that 30 per cent of the Orillia audiences hadn't attended film theatres in years, and 40 per cent went only from twice to four times a year. This definitely proved that the "Curtain at 8:30" type of presentation for art pictures which are unprofitable when booked on a regular split-week basis, could serve to get patrons back in the picture-going habit, according to the International Cinema Guild.

NPA Issues Booklet on Equipment Shortages

WASHINGTON: The National Production Authority's film division this week issued a four-page "conservation flyer" emphasizing the need for conservation of film and equipment. Copies have been sent to all theatres, all IATSE locals for distribution to projectionist members and to circuits for theatre managers. The flyer, containing a checklist of things which the projectionist should do, warns that film and replacement parts are scarce and "shortages may become so acute that replacement film and replacement parts will be impossible to obtain."

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,384 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	11	39	2	–	–
Alice in Wonderland (RKO Radio)	–	12	35	26	17
Along the Great Divide (W.B.)	1	9	31	21	5
An American in Paris (MGM)	5	5	1	–	–
Angels in the Outfield (MGM)	–	10	36	27	3
Anne of the Indies (20th-Fox)	–	4	3	11	3
*As Young As You Feel (20th-Fox)	–	–	8	25	17
Bannerline (MGM)	–	–	–	1	5
Behave Yourself (RKO Radio)	–	2	2	4	5
Big Carnival, The (formerly Ace in the Hole) (Para.)	–	3	14	31	35
Blue Veil, The (RKO Radio)	1	10	–	–	–
Captain Horatio Hornblower (W.B.)	17	24	27	12	4
Cattle Drive (U.I.)	10	5	10	13	8
Close to My Heart (W.B.)	–	1	–	3	3
Come Fill the Cup (W.B.)	–	–	4	5	8
Comin' Round the Mountain (U.I.)	13	20	27	16	–
Crosswinds (Para.)	1	6	5	5	1
Cyrano de Bergerac (U.A.)	16	11	7	6	2
Darling, How Could You! (Para.)	–	1	–	2	6
David and Bathsheba (20th-Fox)	42	14	3	1	–
Day the Earth Stood Still, The (20th-Fox)	1	12	21	20	3
Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	3	21	9	3	1
Detective Story (Para.)	–	4	1	–	–
Disc Jockey (A.A.)	–	–	–	1	6
Drums in the Deep South (RKO Radio)	–	–	–	3	1
Five (Col.)	–	2	3	–	–
Flying Leathernecks (RKO Radio)	8	27	23	11	–
Force of Arms (W.B.)	–	3	24	20	5
Fort Worth (W.B.)	10	33	41	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	25	34	8	6	1
Frogmen, The (20th-Fox)	21	13	61	22	5
†Golden Girl (20th-Fox)	–	–	1	3	5
Golden Horde, The (U.I.)	–	3	12	10	5
Guy Who Came Back, The (20th-Fox)	–	2	8	31	6
Happy Go Lovely (RKO Radio)	–	3	19	16	4
*Hard, Fast and Beautiful (RKO Radio)	–	2	2	17	12
He Ran All the Way (U.A.)	–	–	3	29	5
Here Comes the Groom (Para.)	15	34	24	6	18
His Kind of Woman (RKO Radio)	4	10	8	15	–
Hollywood Story (U.I.)	–	–	5	2	2
Hurricane Island (Columbia)	–	1	3	5	2
*Inside the Walls of Folsom Prison (W.B.)	–	8	9	19	5
Iron Man, The (U.I.)	1	5	4	17	1
Jim Thorpe—All American (W.B.)	–	6	25	26	7
Lady From Texas, The (U.I.)	–	–	8	2	2
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Let's Make It Legal (20th-Fox)	–	–	3	8	3
Little Egypt (U.I.)	1	5	16	6	8
Lost Continent (Lippert)	–	1	3	2	1
Love Nest (20th-Fox)	–	1	5	9	5
†Man With a Cloak (MGM)	–	–	–	4	–
Mark of the Renegade (U.I.)	–	–	7	10	2
Mask of the Avenger (Col.)	–	1	7	1	9
Meet Me After the Show (20th-Fox)	3	24	46	10	1
Millionaire for Christy, A (20th-Fox)	–	4	9	25	14
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	31	37	10
Mr. Imperium (MGM)	–	–	1	5	9
Mob, The (Col.)	–	4	6	13	2
Never Trust a Gambler (Col.)	–	–	–	1	3
Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	–	4	13	18
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	48	44	13	10	1
On the Loose (RKO Radio)	–	3	6	3	–
Painting the Clouds With Sunshine (W.B.)	–	13	22	30	1
Passage West (Para.)	9	2	37	19	16
Peking Express (Para.)	1	4	7	13	16
People Against O'Hara (MGM)	–	3	9	31	13
People Will Talk (20th-Fox)	1	15	29	20	2
Pickup (Col.)	–	12	7	2	7
Place in the Sun, A (Para.)	9	18	8	1	–
Prince Who Was a Thief, The (U.I.)	1	10	32	26	1
Red Badge of Courage, The (MGM)	–	2	3	3	5
†Reunion in Reno (U.I.)	–	–	3	1	–
Rhubarb (Para.)	–	8	12	19	4
Rich, Young and Pretty (MGM)	2	31	56	26	2
Saturday's Hero (Col.)	–	15	18	14	5
Secret of Convict Lake, The (20th-Fox)	4	19	17	6	1
Show Boat (MGM)	115	25	15	–	–
Sirocco (Col.)	–	11	9	10	22
†Starlift (W.B.)	2	4	1	–	–
*Strangers on a Train (W.B.)	3	38	31	26	7
Streetcar Named Desire, A (W.B.)	4	2	–	–	–
Strictly Dishonorable (MGM)	–	3	2	16	46
Strip, The (MGM)	1	–	13	20	3
Submarine Command (Para.)	–	–	3	5	–
Sunny Side of the Street (Col.)	–	–	7	–	–
Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	4	6	12
Tanks Are Coming, The (W.B.)	–	4	7	3	–
Tembo (RKO Radio)	4	–	–	–	–
Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	9	39	10	–	–
Texas Rangers (Col.)	1	9	14	4	7
That's My Boy (Para.)	44	34	18	6	–
This Is Korea (Rep.)	–	–	3	–	1
Thunder on the Hill (U.I.)	–	1	7	3	6
Tomorrow Is Another Day (W.B.)	–	–	5	1	5
Two of a Kind (Col.)	–	–	7	14	6
†Two Tickets to Broadway (RKO Radio)	–	2	2	–	–
Warpath (Para.)	–	2	44	15	6
Well, The (U.A.)	–	3	1	1	1
When Worlds Collide (Para.)	1	2	1	3	6
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (Col.)	–	1	3	3	6

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BIG GUSHER, THE: Preston Foster, Wayne Morris—Very good picture. The well fire scenes were very exciting. Everybody liked it, although I did not bave a good Saturday. The rural patrons like westerns and Saturday is their night and they are disappointed if we have something else. Small town and rural patronage. Played Friday, Saturday, November 30, December 1.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

MARK OF THE AVENGER: John Derek, Jody Lawrence—Don't look for extra business with this picture. Played Monday, Tuesday, November 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MY TRUE STORY: Helen Walker, Willard Parker Just a little program picture, but one of the best in months. Many good comments. Used on double feature bill.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

ROOKIE FIREMAN: Bill Williams, Barton MacLane—Good action picture for double billing. Played Friday, Saturday, November 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SATURDAY'S HERO: John Derek, Donna Reed—After so many duds, what a relief to get a picture like this! Double average business on this one, and it merits all you can say about it. Audience reaction excellent. You'll be glad to stand in the lobby and hear 'em tell you what a good picture this is. Played Wednesday, Thursday, November 21, 22.—Frank Vesley, State Theatre, Hollister, Calif.

TEXAS RANGERS: George Montgomery, Gale Storm—We double-billed this on weekend to nice business—but not the business we used to enjoy. Played Friday, Saturday, November 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WHEN THE REDSKINS RODE: Jon Hall, Mary Castle—This we doubled with "Prehistoric Women" to nice weekend business. Played Friday, Saturday, November 30, December 1.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WHIRLWIND: Gene Autry, Gail Davis—This is better than the last few Autry pictures I used. Burnette was a help too.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Lippert

STEEL HELMET, THE: Gene Evans, Steve Brodie—One of the best war pictures of its type ever shown. Don't pass it up if your patrons like war stories. Played Wednesday, Thursday, November 7, 8.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

GREAT CARUSO, THE: Mario Lanza, Ann Blyth—Wonderfull I'm proud to have run this here. As to be expected with MGM, the entire production is flawless, from perfect recording with amazing latitude, excellent photography, to a beautiful human story, told with understanding and real warmth. Mario Lanza outdid himself. We are in a very small town (400), a farm community where opera is a hated word and we did about 50% over normal business. People came who rarely are seen at our theatre. Metro sold it right and we did not lose. First run in this area. Played Sunday, Monday, December 2, 3.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

LAW AND THE LADY, THE: Greer Garson, Michael Wilding—No good for a small town. Too mucb English accent and too much dialogue. A few sophisticates professed to enjoy it, but most of our patrons were disappointed. Played Wednesday, Thursday, November 14, 15.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vermont.

Monogram

YUKON MANHUNT: Kirby Grant, Margaret Field—Fair little program. My patrons like this series—let's have more of them.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BIG CARNIVAL, THE: Kirk Douglas, Jan Sterling—Our patrons tbought it a little heavy. Better to use as a mid-week show in small towns. Got a bunch of kids on the matinee who did not know what the show was about. Small town and country patronage. Business constantly adversely affected by two floods the past summer. Played Wednesday, Thursday, November 21, 22.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

ROPE OF SAND: Burt Lancaster, Paul Henreid—This was a good show, but did not draw well, probably because it is quite dated by now. The men sure went for Corinne Calvet. Played Wednesday, Thursday, November 28, 29.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B., Canada.

RHUBARB: Ray Milland, Jan Sterling—Good comedy which brought out a few older people, cat lovers, no doubt! Better than average Sunday matinee.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RKO-Radio

EASY LIVING: Victor Mature, Lucille Ball—This was my Thanksgiving show and seemed to please generally. It was kind of a turkey at the box office though, as I just made expenses. There isn't too much action in this and it fooled the people who thought they were going to see a lot of football. Personally I could have gotten along very well without this as it didn't make too much of an impression on my patrons or on the box office. Played Wednesday, Thursday, November 21, 22.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell—Very well done, but too long. This held up very well for our Sunday-Monday date. Mitchum has a real following here. Vincent Price steals this picture as a ham actor who sets out in a somewhat fearsome manner to kill off the bad men and a few of RKO's extras too—a lot of laughs here. Twenty minutes could have been cut from this picture—other than that, very good entertainment. Played Sunday, Monday, November 25, 26.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

THING, THE: Kenneth Tobey, Margaret Sheridan—Well, now I know what "The Thing" is! Very excellent suspense fantasy that really held the audience. Not so many kids came to this one, but business was still about 110%. My advice is to go out and really push this one—there are plenty of angles and the results will be good. I got back the money I lost on "Where Danger Lives" with this one. Played Monday, Tuesday, November 19, 20.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Realart

TIME OF THEIR LIVES, THE: Bud Abbott, Lou Costello—Abbott & Costello usually pull them in. This is one of tbeir best, being an old one. It was good many had not seen it and it went over big with the children as well as the grown-ups. Played with three cartoons and one newsreel. Audience reaction good. Did an average business. Weather cool. Played Sunday, Monday, November 11, 12.—Ernest Lee Vallery, Spindle Top Drive-In Theatre, Beaumont, Texas.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, Pappy Chesire—Me, I'm over-fed on this corn, but pictures of this type always seem to please, and the farmers keep asking for more. This one doesn't have the cast that most of these hillbilly shows do, and I suggest you double it with a strong co-feature. It does have some draw on its own, but could use help. Because of a nasty snowfall, my business was only 90% on this change. Played Friday, Saturday, November 23, 24.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

BELLE LE GRANDE: Vera Ralston, John Carroll—This we could nicely have passed up—business very bad. Played Wednesday, Thursday, November 28, 29.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

FIGHTING COAST GUARD: Brian Donlevy, Ella Raines—A very good picture that did above average Sunday night business for us. Small town situation, rural community. Played Sunday, November 25.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

SHERIFF OF WICHITA: Allan "Rocky" Lane, Eddy Waller—O. K. Lane western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

BIRD OF PARADISE: Jeff Chandler, Louis Jourdan—We sold this show to the Progressive Conservative Party who gave two free shows and matinees for children, doing the biggest business of the year, with the local candidates making appearances. Played Monday, Tuesday, November 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

COME TO THE STABLE: Loretta Young, Celeste Holm—This was a delightful show which pleased everyone. This is truly the kind of a show the whole world wants to see. Played Monday, Tuesday, November 26, 27.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B., Canada.

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal—Good science fiction feature—adults liked it too!—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

DESERT FOX, THE: James Mason, Jessica Tandy—This was a very good picture and James Mason did a splendid job in the roll of Field Marshal Erwin Rommel. However, there was not as much action as my patrons like. Grosses were above average on Sunday, but fell off on Monday. Played Sunday, Monday, November 25, 26.—Earl E. Hosea, Jewel Theatre, Humble, Texas.

DESERT FOX, THE: James Mason, Jessica Tandy—Excellent picture, very well done. Pre-sold through magazines. Did quite a bit over average business and held up second and third day in this small town. Played Sunday, Monday, Tuesday, November 18, 19, 20.—Frank Vesley, State Theatre, Hollister, Calif.

(Continued on following page)

(*Continued from preceding page*)

DOWN TO THE SEA IN SHIPS: Richard Widmark, Lionel Barrymore—This was a very good picture, but seemed to draw only the men—probably because there were no love scenes or women in the trailer. Played Monday, Tuesday, November 19, 20.—Christine and Denis Murphy, Vogue Theatre, Sackville, B. C., Canada.

FROGMEN, THE: Richard Widmark, Dana Andrews—I considered this a good picture, but it did the poorest gross in months. Played Sunday, Monday, November 25, 26.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vermont.

GUY WHO CAME BACK, THE: Paul Douglas, Joan Bennett—Not big enough for preferred playing time. It seems that if you want to draw a crowd these days, you have to have something really special. This picture isn't. It's a good family picture, but has no drawing power. I bought it at a fair rental and broke even, in spite of bad weather. This show would have been better for mid-week and doubled, if you can afford it. Played Sunday, November 18.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

HOUSE ON TELEGRAPH HILL: Richard Basehart, Valentina Cortesa—Nothing to rave about, but Basehart does his usual good job of acting. Business was just fair on it. Small town and rural patronage. Played Wednesday, Thursday, November 21, 22.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

LUCKY NICK CAIN: George Raft, Coleen Gray—I have come to the conclusion that George Raft and foreign-located movies aren't worth playing here. Sure there's plenty of action, and the show isn't too bad, but business wasn't so good. Because Fox sold this at fair terms, I did make a little, but there were some walk-outs and not much comment. If Raft means anything to you, this is one of his better roles. Played Wednesday, Thursday, November 28, 29.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

LUCKY NICK CAIN: George Raft, Coleen Gray—This failed miserably at the box office—no draw whatsoever. Played Wednesday, Thursday, November 21, 22.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LUCKY NICK CAIN: George Raft, Coleen Gray—Played this with "My Blue Heaven," and though it was to me a big program, it was a flop. The audience liked "Nick Cain" better than the Technicolor musical. Did poor business both nights. Audience reaction fair. The weather cold. However, the weather was not entirely the draw-back—they just didn't turn out for this program. Played Friday, Saturday, November 2, 3.—Ernest Lee Vallery, Spindle Top Drive-In Theatre, Beaumont, Texas.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—Well, Fox, you finally put Clifton Webb back into the right kind of picture. As long as he's Belvedere, the people will keep coming to see him. Don't spoil him by casting him in poor roles as in "For Heaven's Sake." Although I am sure this is a small town money maker, I had the bad luck to have a snowstorm snow under my box office. Maybe later I can bring it back, 'cause it's good. Played Sunday, Monday, November 25, 26.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

RAWHIDE: Tyrone Power, Susan Hayward—Good picture, but business nothing outstanding. Played Friday, Saturday, November 23, 24.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters—Not a bad picture, but didn't do too well here. Good acting and good color. Our patrons are 75% rural, so it didn't take with them. Small town and rural patronage. Played Sunday, Monday, Tuesday, November 18, 19, 20.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

YOU'RE IN THE NAVY NOW: Gary Cooper, Jane Greer—A very good Navy picture. Well received, but no sell-out. Business only fair. Played Wednesday, Thursday, November 14, 15.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

BADMAN'S GOLD: Johnny Carpenter, Allyn Lockwood—About as awful a western as I have ever seen. Very amateurish acting—when the hero fights, anyone could see the punches didn't come within a block of hitting anyone. The only actor in the whole picture was "Daisy" the dog. I was so disgusted after the first reel that I walked out on it myself. The funny thing is that my farmer patrons just loved it! That's show business. Played Friday, Saturday, November 23, 24.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

QUEEN FOR A DAY: Phyllis Avery, Darren McGavin—Some liked it, others walked out. Made by the originator of "Francis" pictures. Not up to standard, but not a bad show. Small town and country patronage. Business constantly adversely affected by two floods the past summer. Played Wednesday, Thursday, November 28, 29.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SUNDOWNERS, THE: Robert Preston, Robert Sterling—Here is a good weekend picture that enjoyed extra business. Played Friday, Saturday, November 9, 10.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Short Product in First Run Houses

NEW YORK—Week of Dec. 10

CRITERION: Knife Thrower ***Warner Bros.***
Sleepy Time Possum ***Warner Bros.***
Feature: The Strange Door Universal

GLOBE: Guardian Angel ***Marathon***
Pastry Panic ***20th-Fox***
Feature: Warpath Paramount

MAYFAIR: Slip Us Some Redskin .. ***Paramount***
Feature: Detective Story Paramount

PARAMOUNT: Riding the Rails ***Paramount***
Cat-Choo ***Paramount***
Riders of the Andes ***RKO Radio***
Feature: The Racket RKO Radio

RADIO CITY MUSIC HALL: Out of Scale ***Walt Disney***
Feature: I'll See You in My Dreams .. Warner Bros.

RIVOLI: Harvest Time ***20th-Fox***
Belgium ***Republic***
Feature: Fixed Bayonets 20th-Fox

ROXY: The Haunted Cat ***20th-Fox***
Feature: I'll Never Forget You 20th-Fox

WARNER: So You Want to Be a Bachelor ***Warner Bros.***
Ride Cowboy Ride ***Warner Bros.***
Big Top Bunny ***Warner Bros.***
Feature: The Tanks Are Coming Warner Bros.

CHICAGO—Week of Dec. 10

CARNEGIE: Big Top Bunny ***Warner Bros.***
Florida Cowhand ***RKO Radio***
Feature: Laughter in Paradise Monogram

CHICAGO: Candid Mike No. 2 ***Columbia***
Flying Skis ***Columbia***
Feature: Starlift Warner Bros.

ROOSEVELT: Hollywood at Play ... ***Columbia***
Feature: The Tanks Are Coming Warner Bros.
Feature: Slaughter Trail RKO Radio

STATE LAKE: Catnapping ***MGM***
Feature: An American in Paris MGM

SURF: Lovelorn Leghorn ***Warner Bros.***
Japan, Island Nation ***Universal***
Feature: The Lavender Hill Mob Universal

WOODS: City Slicker ***20th-Fox***
Feature: Fixed Bayonets 20th-Fox

ZIEGFELD: Xmas in All Lands ***20th-Fox***
Feature: The River United Artists

Universal International

APACHE DRUMS: Stephen McNally, Coleen Gray—Another Universal outdoor Technicolor picture that did better than we have been doing mid-week. The holiday helped out. Small town and country patronage. Business constantly adversely affected by two floods the past summer. Played Wednesday, Thursday, November 21, 22.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

CATTLE DRIVE: Joel McCrea, Dean Stockwell—An excellent picture, real human interest story which should appeal to family trade. Failed to do anything extra at the box office. Played Wednesday, Thursday, November 28, 29.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vermont.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—Good. Did very good business with this. Can't understand why more of the people who saw this don't come to see other good pictures.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—The people who saw the picture seemed well pleased with it, although it was far from being as good as the previous "Francis" picture. Business was average. Small town and rural patronage. Played Sunday, Monday, Tuesday, November 25, 26, 27.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

GROOM WORE SPURS, THE: Ginger Robers, Jack Carson—I let the local Eastern Star chapter take this one as their yearly benefit show, and by selling tickets in advance, they packed the theatre. This is a slapstick comedy that is fast moving and delightful fun. It isn't a big picture, but Universal sold it fairly and it should be good for a few bucks anywhere. Played Tuesday, November 27.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

MARK OF THE RENEGADE: Ricardo Montalban, Cyd Charisse—No good for us; business definitely off. Played Monday, Tuesday, November 26, 27.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

THUNDER ON THE HILL: Claudette Colbert, Ann Blyth—A good picture with a religious background. Very well produced, but no sell-out. Played Monday, Tuesday, November 12, 13.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—I played this first drive-in run (second showing in city). Used shorts and newsreel. While opposition played war story, I did a little above average business. This is a good picture for all the family. Audience reaction was good. The picture wasn't boring, even though a lengthy one. Weather warm and foggy. Played Sunday, Monday, October 28, 29.—Ernest Lee Vallery, Spindle Top Drive-In Theatre, Beaumont, Texas.

FLAMINGO ROAD: Joan Crawford, David Brian—Doubled this with "Castle on the Hudson" and the two did very well—nice holiday business. Weather cool, cloudy. Audience reaction very good.—Ernest Lee Vallery, Spindle Top Drive-In Theatre, Beaumont, Texas.

GLASS MENAGERIE, THE: Jane Wyman, Kirk Douglas—All players give a terrific performance in this picture, but it seems that movies made from stage plays only have a certain clientele to draw from in small towns. We did just fair business, considering the price paid for it. College town. Played Wednesday, Thursday, November 21, 22.—Christine and Denis Murphy, Vogue Theatre, Sackville, N. B. Canada.

ON MOONLIGHT BAY: Doris Day, Gordon McRae—Give us more and more of Doris Day. Best business in quite a while—more comments, and all good, than we have ever had. People want it back already. Small town, rural patronage. Played Sunday, Monday, November 25, 26.—Howard McGill, Brundidge Theatre, Brundidge, Ala.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman—While I don't think the screen is the place for murder or idiot killers, this picture is more of a classic—a remarkable piece of work from every standpoint. A picture well worth playing in any situation. We did average business mid-week doubled with "Blues Busters" (Mono.) Hope to see Ruth Roman in more and more product. Played Tuesday, Wednesday, November 20, 21.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Shorts

Columbia

CANDID MICROPHONE SERIES: These novel shorts are enjoyed here.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO-Radio

BEAVER VALLEY: True Life Adventure—The best film Disney ever produced, bar none! Everyone loved this beautiful color featurette showing animal life in a hidden valley. This thirty minute short can easily take the place of a second feature and will please anyone.--Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

TEXAS TOUGH GUY: Leon Errol Comedy—Good old Leon Errol always makes them laugh. It felt good to hear the audience burst out laughing at his antics. —Frank Vesley, State Theatre, Hollister, Calif.

Twentieth Century-Fox

DINKY IN THE BEAUTY SHOP: Terrytoon—This is good, but nothing extra.—Francis Gill, Paonia Theatre, Paonia, Colo.

ORPHAN DUCK: **Terrytoon**—This will hold up O. K. Has a good ending.—Francis Gill, Paonia Theatre, Paonia, Colo.

Warner Bros.

ANIMAL ANTICS: Vitaphone Novelty—If you want to give your patrons a real treat, book this short. It shows scenes of hilarious animals that were stars in the days of silent films. I had many patrons express their enjoyment of this ten minute novelty subject.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Round Table In Britain

Tom Grazier, manager of the Arcade theatre, Darlington, had the crew of his "Showmanship" on deck with sailor caps and full nautical rigging, to welcome "Operation Pacific." Doorman piped all hands on board, and ushers directed patrons port and starboard, fore and aft. Tom says the staff were all "tiddly" and patrons appreciated "something new and different." . . . A. D. Pavey, manager of the Odeon, Herne Bay, and one of our best, writes that he is recalled to flying duties with the R. A. F. for the next three months. . . . Harold Shampan, manager of the Gaumont theatre, Islington, had his boiler man in a cat costume as successful and amusing exploitation for "Rhubarb," with many good stunts to attract attention. . . . Douglas Ewin, manager of the Lyric, Wellingborough, conducted a great contest for "The Great Caruso," with newspaper publicity for the singing contestants. . . . L. D. Reeves, manager of the Central cinema, Kidderminster, turning in a fine campaign for "Tales of Hoffmann." . . . C. Drysdale, manager of the Capitol, Leith, held a talent competition with his Children's Cinema Club, which was reported in the Children's Film Corner of the *Evening Dispatch*. . . . R. W. Parker, manager of the Regal cinema, Torquay, made a talk at the Y.M.C.A. on "My Job" and was complimented by a visiting Canadian press man. . . . J. Alexander, manager of the Odeon, Dudley, is a new member of the Round Table, since he wrote Peter Burnup that "he was the man across the table at the CMA luncheon in Harrowgate." . . . E. C. Carter, manager of the Odeon, Whalebone Lane, Dagenham, had the ladies doing street ballyhoo for "When Worlds Collide" with imprinted shopping bags. . . . A. D. Clayton, asst. manager of Oak cinema, Birmingham, paraded a barnyard animal with the placard, "GOAT all costs to see 'Hotel Saraha."

▼ ▼

W. E. Case, manager of the Odeon, Salisbury, sends an assortment of exhibits as his entries for the Quigley Awards in the fourth quarter. He has many good examples, including a cut-out poster head of Danny Kaye, for "On the Riviera," which was displayed on stage, under a spot, as well as in the lobby, and for street ballyhoo. For "Hotel Sahara" it was a huge cut-out of Yvonne De Carlo, with variations in window and street display. A left-over cut-out of Jimmy Stewart served again for "No Highway" with new effect. . . . Derek G. Roberts, manager of the Gaumont theatre, Glasgow, writes of his public relations activities; says he has been reading the Herald for many years, to the advantage of his showmanship. . . . P. A. J. Murphy, manager of the Trocadero, Leicester, another who reports on public relations results for his theatre. . . . J. V. Allgood, manager and F. Bernard Soaper, his assistant at the Empire, Mansfield, send pictures of their recent experience with cowboys and Indians. For "Cattle Drive" they capitalized an actual cattle drive through Mansfield streets to local markets that obtained good newspaper publicity for the film. The "cowgirl" on horseback was the theater cashier. . . . Geoffrey Keith, asst. manager of the Savoy cinema, Wandsworth, had "Uncle Sam" in costume as street ballyhoo for "Fine and Dandy." . . . Verdun L. Winterburn, manager of the Carlton cinema, Leeds, writes a fine letter with his biographical data for the Round Table, and sends evidence of his showmanship. He's right now organizing his Christmas Cinema Appeal for orphans and homeless children in cooperation with a local newspaper, and hopes to surpass last year's record of 800 toys and 25 pounds cash. . . . H. F. Crane, manager of the Astoria cinema, Birmingham, sent out a pearl on a postcard as advertising for "The Prince Who Was a Thief."

Selling Approach

DETECTIVE STORY—Paramount. Great Characters make Great Plays. Great Plays make Great Motion Pictures. Greatest among these is Paramount's "Detective Story"—better than the original stage play. So powerful a love story that only Pulitzer Prize winner Sidney Kingsley could have written it; only Academy Award winner William Wyler could have directed it. A great cast of great actors and fine actresses, equal to any Broadway production you've ever seen. 24-sheet and other posters have strong close-ups of dramatic situations for lobby and theatre front. There is a herald, which is illustrated in the pressbook, and as usual, this piece of advertising contains all the best of the selling approach, for large or small situations. Newspaper ad mats are striking and will give you that different appearance in contrast with your advertising of other pictures. Impressive set of 1-column teasers introduce each member of the cast, and this is good advertising policy, to follow through your campaign. You'll find variations of this theme in all the advertising, and it will pay to adopt the style. A second set of teasers may add to impressive quality of the stage success, if used separately.

TWO TICKETS TO BROADWAY—RKO Radio Pictures. Color by Technicolor. Grab your gal! Grab your guy! Grab yourself two tickets to the Broadway hit that's got everything. An eyeful, an earful, of the Big Town. Torchy songs, sizzling dances, high-voltage loving and a laugh for every light on the Great White Way! Good 24-sheet and other posters have dancing pose of Janet Leigh that will make fine cut-outs and other display for marquee and theatre front. There is a herald with the same advertising theme that keys the campaign for most situations. An abundance of newspaper ad mats in all sizes including too big, but you'll have plenty of choice, following the style of the poster display. One mat, No. 501, is five columns wide but not too deep, so it makes a good flash. Publicity mats carry good shots of chorus gals and will make free space in newspapers. Greyhound Bus has a national tie-in for the picture and may give you a local break. Any contest that awards two tickets for Broadway is a natural. Cab and transportation tieups will suggest themselves. RCA-Victor has a national tieup for the records.

WEEK END WITH FATHER—Universal-International. Even before they could get married, all their troubles were little ones. Their romantic week-end for two was a riot for eight. Her kids, his kids, and exflame and a bewildered hotel clerk. The week end that shook the world, with laughter. Good 24-sheet and other posters, have cartoon figures and background for cut-outs as lobby and marquee display. Herald carries through this comedy introduction, with added portraits of the players. Newspaper ad mats in all sizes and mostly in the line-drawing style which identifies the picture. A very unusual series of teaser ads, which has appeared in the trade papers, is offered in two sizes, and apparently as separate mats—but should be available on a combination mat for each set. There is a utility mat which contains bits and pieces from the larger newspaper sizes. Publicity mats will get attention with pictures of cute little Gigi Perreau, Patricia Field, Van Heflin and others of the cast. Title of the picture suggests some cooperative stunts with local sponsors. The six-sheet poster will make an effective standee and is suggested in the pressbook for this purpose. Film looks like good family attraction that will draw laughs for all ages.

THE WILD BLUE YONDER—Republic. Hell-riders of the Heavens, the Heroes of the B-29's. You'll cheer the gallant guys who fly the war-torn skies, and you'll love the gals they go for! Story of the famous B-29 Superfortress, the bomber that our enemies could never have duplicated if we hadn't built it for them! No 24-sheet and smaller posters have routine air battles which resemble all other such episodes through two wars. Newspaper ad mats are somewhat better and are available in large and small sizes to suit any situation. Accent on the historical prestige of the B-29 will give you your selling approach, and focus on the men who flew the planes will provide a different angle. Picture has extraordinary support from the U. S. Air Force, and you will get cooperation as you've never gotten it before, if you contact your nearest Air Force recruiting office. There are a lot of them, and the press books print the list. Also, there are a lot of theatres in the U. S. that are within reaching distance of air ports, air fields and air commands, who will send their stuff to you, if you get on the phone or go looking for their help.





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NOW IS THE TIME TO ORDER DRIVE-IN equipment for Spring 1952 opening. Complete final projection and sound from $1,595; in-car speakers $15.95 pair with junction box. All available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

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MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

THEATRES

DRIVE-IN THEATRE FOR SALE, EASTERN South Carolina. JOHN ALLISON, 483 West Palmetto Street, Florence, South Carolina.

600 SEAT, SIX MONTHS OLD. NO COMPETItion. Located in Michigan. BOX 2623, MOTION PICTURE HERALD.

FLORIDA 400 SEAT THEATRE. SMALL DOWN payment. RITZ, Bowling Green.

DRIVE-IN, 225-CAR CAPACITY, 2 YEARS OLD, located within city limits, having 35,000 drawing population. Buildings in good condition. Well equipped snackbar. Priced reasonably. Call or write. DRIVE-IN THEATRE, 2613 Chestnut St., Everett, Washington.

DUE TO FOREIGN DUTY AND OTHER INTERests, will sell or lease two Houston Suburban air conditioned 700-seat theatres. Now in operation and have been ten years, successfully. $15,000 cash will handle if experience and reference satisfactory. Don't waste time unless you have cash, experience, and mean business. BOX 2626, MOTION PICTURE HERALD.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

SAVE 25% TO 50% AND MORE! TRADE IN your old, wornout equipment for modern projection and sound. Buy on time—pay out of increased box-office receipts. Send equipment list and seating capacity. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, $850. pair; E-7 mechanisms, $895.; pair Simplex portables, rebuilt and complete, $895.; pair Simplex Acmes with baby arc lamphouses, rebuilt and complete, $950.; Goldberg automatic rewinder $39.50; wire reels 75c. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

FOR SALE—TWO MANLEY TYPE M POPcorn machines, excellent condition, used less than a year. Make offer for one or both. BOX 2625, MOTION PICTURE HERALD.

THEATRE SEATING

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

NEW EQUIPMENT

GET ECONOMICAL AND GET TEMPERED MAsonite marquee letters. 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off, coated lenses $100.00 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2 way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., N. Y. 19.

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms $5.50; film cabinets, shopworn, $2.25 section; splicers $5.67; changeovers with foot switches $39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

STUDIO AND PRODUCTION EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

ART REEVES 35MM RECORDER OUTFIT; REbuilt $2,975; shustek 35/16mm picture reduction printer, rebuilt $2,995; sound cameras, single system, complete Bell & Howell outfit, $3,950; complete Akeley WE outfit, $5,250; Auricon 16mm professional sound camera, $495; 16mm animation stand complete $2,250; Maurer BM recording system, complete $2,495; Moviola soundpix UDS, rebuilt, $1,095; new bridgamatic studio production 16mm automatic developing machines, $995. Cash paid for used studio equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

GLAD TIDINGS

THIS IS THE TIME OF THE YEAR WHEN ONE not only extends and receives glad tidings of the season, but also takes inventory of his needs—for instance, if after looking around your theatre, you find a few items that are no longer being used, why not offer them for sale, and by the same token, if you find yourself in need of special equipment and service—this is the right place to look for it. Let the classified advertising page carry your glad tidings for the new year.

Twenty Films Go to Bank of America

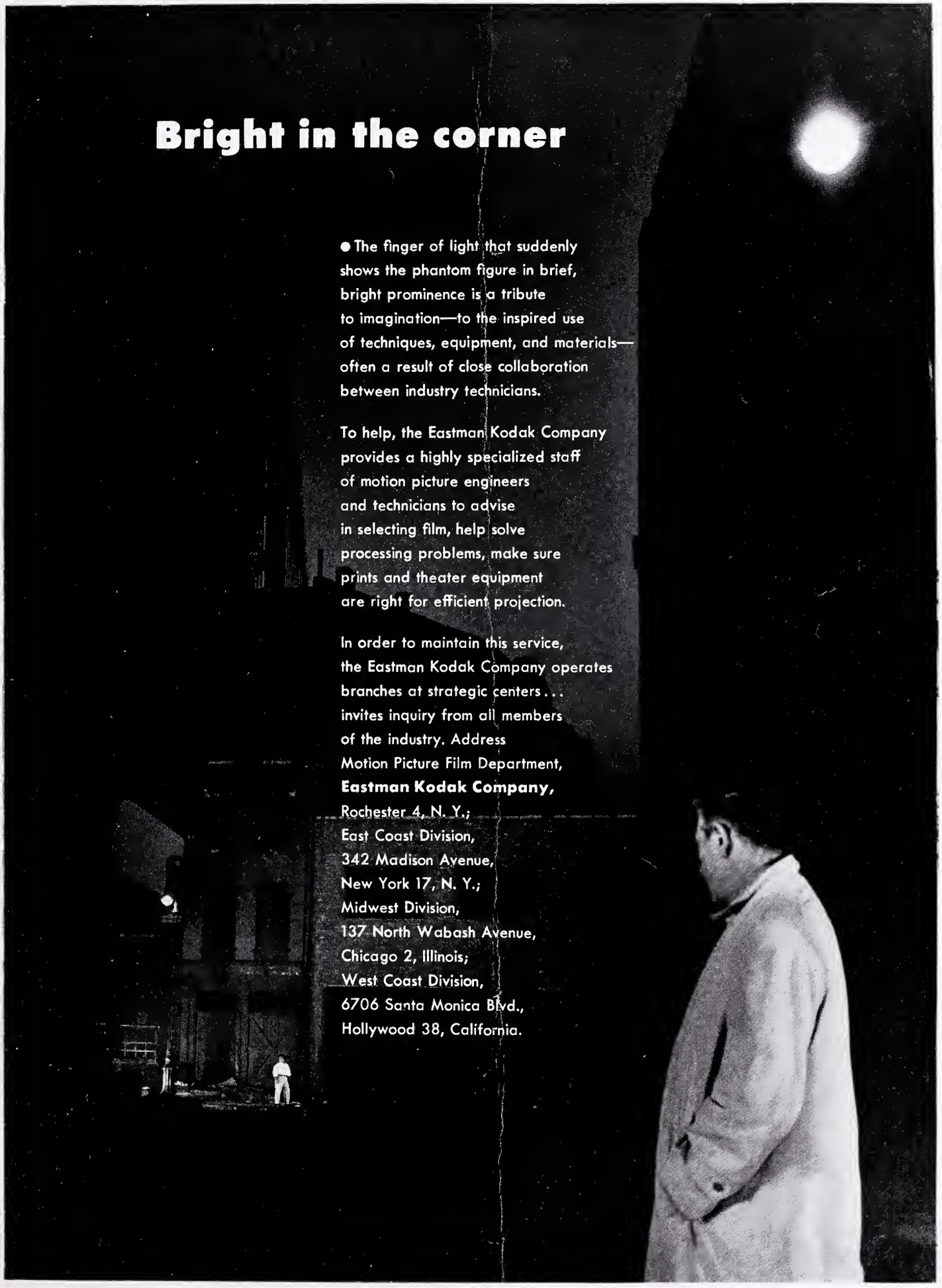
The Bank of America this week foreclosed on mortgages on 20 films said to be valued at $25,000,000 in an effort to get back loans made to film companies. Among the pictures were "Arch of Triumph," "Ramrod," and "Body and Soul," which, with five others valued at $14,000,000, were made by the now defunct Enterprise Productions. The bank is said to be considering reissuing the films.

"Voice of America" Gets New Westrex Machines

The State Department's International Broadcasting Division has negotiated with Westrex Corporation to acquire 22 Western Electric type RA-1389 disk recording machines, to be used by the "Voice of America."

Elaborate Campaign Set For "Drums" Premiere

Promotion for the world premiere of Warners' "Distant Drums," at the Matanzas theatre, St. Augustine, Fla., December 22, will include 400 24-sheets as well as billboard advertising on the east coast of Florida and on the Gulf coast as far west as Louisiana. New York City promotion will include 28 large billboard displays.



Bright in the corner

● The finger of light that suddenly shows the phantom figure in brief, bright prominence is a tribute to imagination—to the inspired use of techniques, equipment, and materials—often a result of close collaboration between industry technicians.

To help, the Eastman Kodak Company provides a highly specialized staff of motion picture engineers and technicians to advise in selecting film, help solve processing problems, make sure prints and theater equipment are right for efficient projection.

In order to maintain this service, the Eastman Kodak Company operates branches at strategic centers . . . invites inquiry from all members of the industry. Address Motion Picture Film Department,

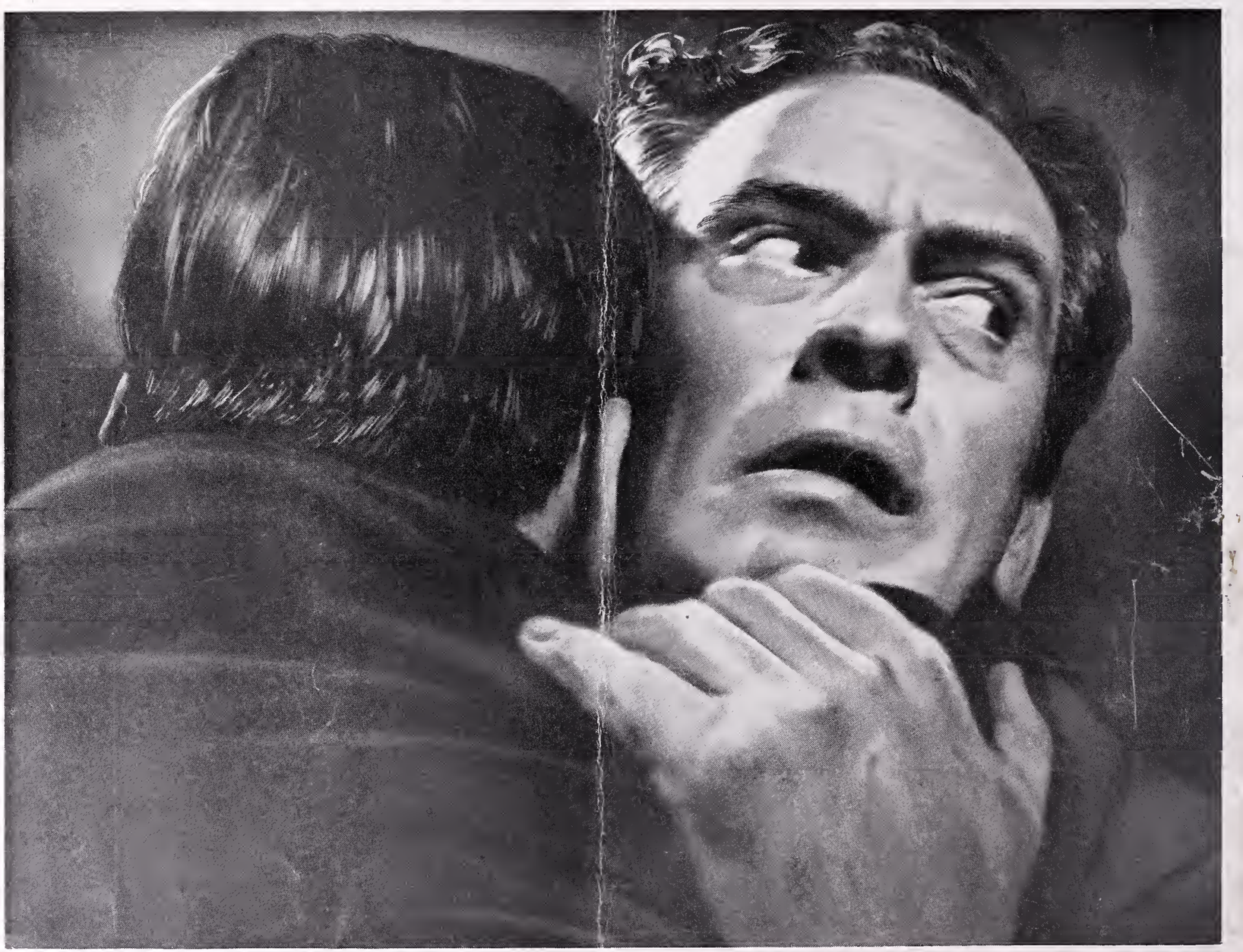
Eastman Kodak Company,
Rochester 4, N. Y.;
East Coast Division,
342 Madison Avenue,
New York 17, N. Y.;
Midwest Division,
137 North Wabash Avenue,
Chicago 2, Illinois;
West Coast Division,
6706 Santa Monica Blvd.,
Hollywood 38, California.



THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA

COLUMBIA LAUNCHES "SALESMAN" IN DEC. 20 EAST-WEST PREMIERE!



BRILLIANT NEW YORK — LOS ANGELES DOUBLE PREMIERE, Thursday next, rings up the curtain on the long-awaited DEATH OF A SALESMAN. This Stanley Kramer production — paced by Fredric March in "a performance of matchless brilliance" (Motion Picture Daily) — brings the most powerful play of our time to the screen!

DECEMBER 22, 1951

MOTION PICTURE HERALD

COMPO PREPARING 6-POINT PROGRAM FOR THE NEW YEAR

OPTIMISM KEY AS WARNERS SCHEDULE 47 PRODUCTIONS



REVIEWS *(In Product Digest)*: DECISION BEFORE DAWN, LONE STAR, FLAMING FEATHER, SHADOW IN THE SKY, FINDER'S KEEPERS, TEMBO

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A LETTER FROM SANTA CLAUS!

Dear Leo of M-G-M:

I'm not complaining, but how can I compete with you in bringing pleasure to people.

I saw "Quo Vadis" last week and my whiskers curled in envy. It's the gift of a lifetime and will entertain the world for years to come.

I thought I had an especially fine bag of tricks this year but when I look over your wonderful array of spectacular dramas and gorgeous

-2-

Technicolor musicals I'm afraid I'll lose my job. Santa Leo, you're terrific!

But confidentially, I'm looking forward to seeing those big pictures like "Ivanhoe", "Scaramouche", "The Wild North", "Westward The Women", "Lone Star" and glamorous musicals like "Merry Widow", "Singin' In The Rain", "Belle of New York", "Skirts Ahoy" just to mention a few.

Compliments of the season from one Santa to another.

Sincerely, S. Claus



THANKS, MR. CLAUS, FROM THE SANTA WHO BRINGS PLEASURE ALL YEAR LONG!

Happy Picture! Happy Patrons!

Warner Bros. take exceptional delight in announcing the Trade Showings Jan. 9th of

CARY GRANT

and

BETSY DRAKE

in

"ROOM FOR ONE MORE"

SCREEN PLAY BY
JACK ROSE AND MELVILLE SHAVELSON

PRODUCED BY
HENRY BLANKE

DIRECTED BY
NORMAN TAU

MUSIC BY MAX STEINER

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW
Home
321 W.

OKLA
20th Ce
10 Nort

OMA
20th Ce
1502 D

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 12

December 22, 1951

Three Dimensional Films

EXHIBITORS for some time have been looking for technological improvements that would enhance public interest in motion pictures. The one most frequently mentioned as a possibility is three dimensional pictures. This is true despite the fact that there has yet to be sufficient public test of such films to determine whether or not the addition of the illusion of depth would add or detract from the screen's dramatic power. Some believe that one of the great assets of conventional films is that the depth of focus is limited. This tends to heighten attention on closeups and fade out the relatively unimportant background action.

The three dimensional effect pictures shown in this country have been strictly novelties. Most of them required the audience to wear red and blue glasses that have never proved very popular. In fact, out of these test engagements, grew up the notion—now deep rooted in all branches of the business—that the public will not consent to wear special glasses in order to see three dimensional effects. While this belief of the industry may be correct, it rests on unscientific and out-dated experiments. For a dozen years it has been possible to have three dimensional films without the use of red and blue glasses. In the Polaroid system (or one producing an equivalent effect), clear glasses are used.

THE *Herald* recently published on the Letters Page an exchange dealing with three dimensional motion pictures. Dr. F. A. Weber of Holland deplored the relatively little attention being given to this field in the United States as compared with work in Europe. Referring to the necessity of wearing glasses, he pointed out that two-thirds of the population in this country wear glasses at one time or another. A letter from Mr. R. J. Spottiswoode of England expressed disagreement with some of the assertions of Dr. Weber but strongly endorsed those dealing with lack of audience objection to glasses. "Our experience at the Festival of Britain and in subsequent commercial exploitation both in Germany and Belgium has demonstrated that the public does not resent the wearing of special glasses, nor do losses of these glasses entail any very high expense," he wrote.

It is unlikely that three dimensional pictures ever could substantially replace regular films in theatres. However, it would seem that potentially at least an occasional subject, specially selected for filming in such a process, would be able to contribute much special box office drawing power.

THE motion picture industry should realize that television eventually will have the added effectiveness of color and, if public interest develops, three dimensional effects as well. Home TV three dimensional pictures, as those in theatres, presumably also will require the wearing of special glasses. Bausch & Lomb Optical Company has been marketing, with considerable success, special eyeglasses to relieve television eye strain. According to that firm, the glasses are to "permit all-evening viewing, minimize TV glare and eye weariness . . . provide softer, more human pictures, even when sets are turned up bright."

It would seem likely that if individuals are willing to purchase special television viewing glasses in order to make television watching more comfortable they would be glad to accept, free, the use of special glasses in theatres in order to witness three dimensional effects. In any event there should be no disagreement on the point that a high entertainment quality test film should be made and shown widely in all types of theatres throughout the country in order to determine whether the public wants three dimensional films and whether patrons will accept the inconvenience of using special glasses in order to enjoy the illusion of depth.

■ ■ ■

¶ It may be of interest to note that leaders of the television industry are not unanimous in believing that Hollywood studios should turn over feature product for home viewing. In a recent interview published in the *U. S. News & World Report* General David Sarnoff remarked, "I am not criticizing the motion picture industry, because I think that television has not yet clarified its own status, and obviously it isn't fair to ask a motion picture company that might spend 2 or 3 million dollars on a big film to just make it available to somebody that can use it up in an hour or two, unless there is an adequate return to the producer of the picture. I do not believe that these big 'A' pictures necessarily are applicable to television. I think that the small 10 or 15 or 20-minute pictures, designed for television, will have great appeal and a large market."

■ ■ ■

¶ Those seeking to encourage the development of an arbitration system should ponder well the implications of the pointed remarks made recently by Mr. S. H. Fabian, chairman of the TOA executive committee, at an address to the Independent Exhibitors of New England assembled in Boston: "TOA will not accept any tailor-made or spoon-fed plan for a system of arbitration. We will not be drawn into negotiation in the middle or at the end. We speak for too large a segment of the motion picture exhibitors of America not to be included at the very inception of any discussion relating to the development of an equitable system of arbitration."

■ ■ ■

¶ Another signal proof of the effectiveness of the motion picture in the war for the minds of men is the result of the special screenings of American films in the west sector of Berlin for the benefit of residents of the east sector. The Office of the U. S. High Commissioner for Germany has reported that in the first ten months of the year nearly two million Germans from the Soviet controlled part of the city have crossed over to see films. The industry has been officially commended for what was described as a "major contribution" in the fight against Communism in Germany.

The Herald wishes one and all a joyous holiday season A peaceful, happy and prosperous New Year

Letters to the Herald

"Old Human Basis"

To the Editor:

My big gripe is that figureheads in New York and Hollywood who never operated a theatre, and I doubt ever attended one, set up the rules and ideas of exhibition. The exhibitor (old ones) swept out, operated, peddled bills, and was on the floor to meet and know patrons. The personal attention to all theatre operation has, in the main, disappeared. A well kept and operated theatre is a community institution, not a cold, unconcerned business.

If this business is to survive and hold its own against all the new competition, it must get back on the old human basis, from the box office all through its service to the public. Too many exhibitors spend all their time golfing, hunting, etc. Seldom are they seen around the theatre and they leave it to underpaid help to make their investment a success. I am sure every home holds high in their marketing, "I like to buy from so and so because they are so friendly and take a personal interest in our needs." Show business was that way, but it was too easy and the great asset it has, has been abused, and it will take time and effort to get it back. Exhibitors cry wolf at reverses, when the use of old methods would help some to remedy conditions.—*LEO PETERSON, President, South Dakota Exhibitors Association, Rapid City, South Dakota.*

Laugh

To the Editor:

Can you stand a laugh?

My buyer advises me that Metro is mad because I played "An American in Paris" in two theatres. They say they frown on such tactics.

Then why are they playing "Quo Vadis" in two theatres in New York City?

I advised them that whenever I couldn't get the customers into my theatre due to a heavy pre-selling of the picture on the opening day, I'd open my standby house, bicycle the print, and catch all the customers. And if they didn't want the extra business I got for them in the other house, I'd be glad to keep it.

What ails this business when an exchange is mad because you trick them by opening two theatres and giving them additional business? This business doesn't need arbitration, it needs brains and so much showmanship that there isn't time for arbitration.

When I got the above reaction from the Philadelphia office of MGM, I didn't know whether to weep because of the mess this business is in in some spots or to just laugh. I laughed. . . .—*LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pa.*

THE ANSWER

To the Editor:

My congratulations on the fine idea (Herald Institute). You have the answer to new progress in our business. — *MORRIS LOEWENSTEIN, President, Theatre Owners of Oklahoma, Inc., Oklahoma City.*

Advertising Technique

To the Editor:

There was a time when we were out front in setting the pace for advertising techniques, but it seems that in recent years, first the department stores, then national advertising of products have taken the lead in development of techniques. It is significant that these techniques are not static, for they change with the trend of the times and the taste of the public.

At the same time we have continued to use the same format in all of our important media with only an occasional departure into the realm of super presentation and unusual treatment. While in those unusual cases the result has been worth the change, we drop right back to the easy way out with this important contact with the public on what we have to offer.

There has been a trend in recent years in advertising control from New York which has led to the suppressing of individuality in the field and, even though national advertising firms are preparing copy for our industry, they prepare only one general theme of copy for the nation for our industry. Yet they will prepare various approaches for other industries according to the territory and the taste of the local public.

If it is important to change advertising approaches for nationally distributed products in various territories according to taste, it certainly bespeaks us to recognize that this would be even more true in the case of motion pictures. Therefore, either the agencies or offices preparing copy should recognize this fact and give variation of angles or should develop material to allow local adaptation with appropriate copy suggestions and art support.

I think the above observation is borne out by the fact that in quite a number of instances there have had to be prepared and distributed advertising supplements completely changing the approach from that which was originally released.

I don't know whether the persons responsible for preparing advertising in its various stages and for all media are viewing the vehicle which they are selling prior to the preparation of the advertising or not, but to me it is most important that this be done as a number one prerequisite for the preparation of advertising to sell any product.

So many times I have advertised a picture, seen it, and wished I could advertise it all over again for I found something in it that I felt I could sell that I did not know about in advance and the prepared advertising did not suggest.

From what I have been able to observe in New York advertising departments, there are entirely too many strings tied to the content by proper credit relations and other matter without regard to the effectiveness it has in selling the product to the public, thereby taking up valuable space and layout possibilities. In my opinion, advertising should not be hamstrung by contractual commitments to producers, distributors, writers, and other technicians. This may be one of the reasons it is difficult to prepare the advertising for national release.

Furthermore, it is my honest opinion that there is too little planning of advertising during the stages of planning and making a motion picture. The exceptions to this fact have paid off.—*NORRIS HADAWAY, Alabama Theatre, Birmingham, Alabama.*

Cooperative Promotion

To the Editor:

Theatre owners are not encouraged to exploit or advertise properly simply because they only bear the expenses and effort involved, at least at the local level. Distributors may be correct when they say the exhibitor profits most. But we will all profit by an intelligent, cooperative approach.—*AL BOUDOURIS, Ohio Drive-In Theatre Association, Toledo, Ohio.*

Subsequents

To the Editor:

I am thoroughly disgusted with the producers' attitude that the subsequent run exhibitor is a thing of the past and all that will remain is first long run exhibition. As one of my patrons commented: "When I 'pay' for a movie, it won't be on Television." —*L. C. FRIEDMAN, Normandie Theatre, Los Angeles, California.*

MOTION PICTURE HERALD

December 22, 1951

COMPO charts its course, with finance only big problem Page 13

JUDGE IGOE denies long run, attacks RKO Chicago operation Page 17

TOA warns members policy implementation will cost money Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

UNIVERSAL celebrating 40th anniversary of the company Page 20

ENTERTAINMENT key, says Jack Warner, listing 47 properties Page 21

TOA's Gael Sullivan urges all-out industry fight on taxes Page 24

INDUSTRY presses demands on FCC for theatre television channels Page 25

FITZGIBBONS insists real service to patrons pays off at box office Page 28

BRITISH union leader seeks to learn production potential Page 30

RANK theatre circuits return to CEA after compromise Page 30

CIRCUIT men discuss proposed New York building code change Page 32

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Fifteen State Legislatures have regularly scheduled sessions next year, and though there's not much sign of anything now, some trouble for the industry will probably blow up in one or another of the states. Meeting in January are 12 state legislatures—those of Rhode Island, Colorado, Georgia, Massachusetts, Kentucky, Mississippi, New Jersey, South Carolina, Michigan, New York, Virginia and Arizona. Maryland comes into session in February, followed by California in March and Louisiana in May.

► Film cases in the Supreme Court have reached an all-time record, it is believed. The Howard Hughes appeal is set for argument January 7, and the Justices also have under consideration a rehearing petition from Sutphen Estates; the Dipson appeal, with its unusual Government intervention; both plaintiff and distributor appeals in the Towne case; a Natalie Kalmus suit against Herbert Kalmus and Technicolor: another CSU suit against IATSE and the studios; and now the "Miracle" appeal is on the way up.

► If American television interests have held hopes of turning Britain into a major source of TV film product, they had better abandon any such thought. The British, it appears, are not willing to make special video pictures unless American interests provide the entire production cost. The films are of no use whatever to British theatres, since they do not fit into the schedules of theatres in a double-feature territory.

► The "light-surround" screen demonstrated by RCA this week and now being marketed by the company is an important step in the direction of technical advance for which industry leaders have been calling. The design has long been advocated in *Better Theatres.*

► Encouraged possibly by the great success of Metro's "The Great Caruso," a number of the studios have scheduled biographical pictures. Many of these should be coming out during 1952 and form the basis of a major "cycle." Among the films now in the planning stage are "The Will Rogers Story" and pictures on the lives of Grace Moore and Eddie Cantor.

► British motion picture unions are laying the groundwork for a battle to maintain Government support of the industry. Labor leader Tom O'Brien this week called for united action to meet current problems which if not corrected would entitle any government, he said, "to write off such an industry as inept."

► Television is heading for new economic problems involving program costs. This week the Screen Writers Guild opened their argument for recompense above and beyond their present pay for film scripts when the films are to be shown on television.

The Money-Making Stars of 1951

Next week *Motion Picture Herald* will publish the results of the 20th annual poll of exhibitors to determine the Top Ten Money-Making Stars of the year. The analysis of players' popularity at the box office, conducted each year for the *Herald* and for *Fame,* is widely recognized within the industry and outside as the most authoritative determination of the relative drawing power of Hollywood's leading performers. It accurately reflects the money value placed upon star names by the exhibitors of the United States and Canada.

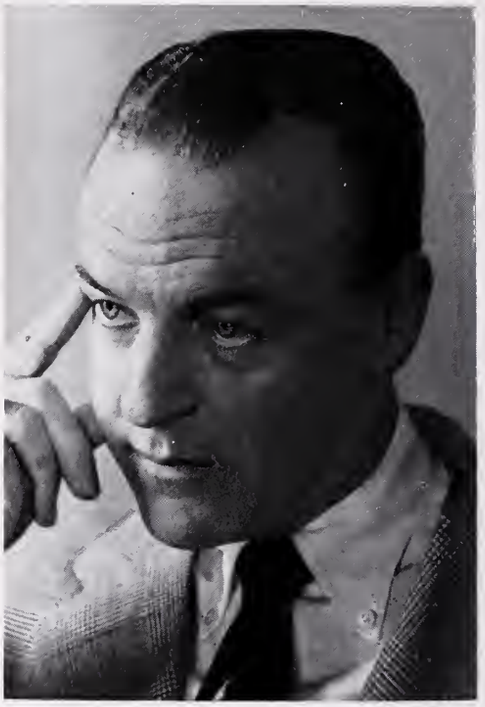
A parallel analysis, similarly rating the box office merits of both British and American stars in Great Britain will appear in the same issue.

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This week in pictures



POSES, at the recent Allied Independent Theatre Owners of Wisconsin annual meeting. Above, newly elected president Sig Goldberg stands with, seated, Joe Jackson, National Screen Service; Leon Bamberger, RKO Radio; and Arnold Brumm, Ritz, Milwaukee. Left: Billy Pierce, Savoy, Milwaukee; Carl Kelly, Tower, same city; and Barney Sherman and A. J. Honthaner, Sr., of the Peerless and Comet theatres there.



By the Herald

HOWARD LE SIEUR succeeds Arthur Schmidt as advertising-publicity-exploitation director for Columbia Pictures. He previously was United Artists advertising-publicity director, and following that with Eagle Lion.



WITH THE SWISS GUARDS, at the Vatican, as they were received by the Pope: Mr. and Mrs. Marc J. Wolf. Mr. Wolf, Variety International chief barker, was on tour of tents abroad.

HENRY SPIEGEL, right, new advertising-publicity-exploitation director for the New York Paramount, and continuing that function for the Brooklyn Paramount theatre.





By the Herald



VAN MYERS, Wometco circuit vending chief, speaking to the Popcorn Industries Chicago convention. Mr. Myers was elected director of the National Association of Popcorn Manufacturers.



FIRST commercial installation of the new RCA "Light Surround" screen is inspected at the Plaza theatre, New York, by designers William Hoffberg and Ben Schlanger, left. They are with Walter Brecher, son of the owner of the house and its manager; and Martin Bennett, RCA Theatre Equipment Sales manager. Story on page 35.



DISCUSSION GROUP. Some of the sales executives who attended the Universal convention at the studio. In line are Foster M. Blake, western sales manager; Al Horwits, studio publicity director; John J. Scully, Boston District; Fortunat Baronat, foreign publicity; F. J. A. McCarthy, Canadian and southern sales; Philip Gerard, eastern publicity; Americo Aboaf, foreign sales; Charles Simonelli, eastern advertising and publicity; Edward Muhl, studio vice-president; Morris Weiner, studio manager; William Goetz, production chief; P. T. Dana, eastern sales; Alfred E. Daff, world sales vice-president; C. J. Feldman, domestic sales; P. F. Rosian, Cleveland district; Leo Spitz, production executive head; James F. Frew, Atlanta district; David A. Levy, New York district; David A. Lipton, advertising-publicity vice-president; Henry Martin, Dallas district; Robert Goldstein, production; Manie M. Gottlieb, Chicago district; James Jordan, circuit sales; Barney Rose, San Francisco district.



AS EXHIBITORS saw MGM's "Quo Vadis" in Buffalo, right. In array are Vincent McFaul, Buffalo Theatres general manager; Lester Pollock, Loew's, Rochester manager; George David, and Margaret Turner, newspaper movie editors; Harold Mortin, Loew's State, Syracuse; Jack Mundstuk, Buffalo MGM manager; and Bill Martin and Ham Allen, newspaper movie editors.



OSKAR WERNER and Hildegarde Neff share a dramatic moment together in the scene at the left from "Decision Before Dawn," epic mirror of the last days of World War II. A January special from 20th Century-Fox, the cast also boasts Richard Basehart and Gary Merrill.



UNUSUAL is the word for Joseph Bernhard's production, "Japanese War Bride," starring Shirley Yamaguchi and Don Taylor, above. The dramatic story goes out to theatres in January.

OH, DADDY! is the expression, below, on Anne Francis' pretty face as she confronts father Clifton Webb in "Elopement," Yuletide exhibition cheer across the nation. Dashing as ever, Webb is led a merry chase as Anne elopes with William Lundigan.

HUSBAND-HUNTING is Thelma Ritter for the beauteous Jeanne Crain, both at the right in a scene from 20th Century-Fox's laugh hit, "The Model and the Marriage Broker." Watch it bring box office joy in January.





STAR TRIO, left, in "Phone Call from a Stranger" is Gary Merrill, Shelley Winters and Michael Rennie. The unusual romantic drama also stars Bette Davis. A February hit.



(Advertisement)

COMPO CHARTS COURSE; FINANCE ONLY PROBLEM

Six-Point Program Ready for 1952, Including an Extension of Star Tours

by RED KANN

The Council of Motion Picture Organizations has its program for 1952 charted and ready to place in action if it can hop the same old hurdle which has persisted since the organization was formed. The hurdle is finances.

In collaboration with the advertising directors of the major companies, and with their approval, a six-pronged program has been developed and blueprinted. In the main, it represents a continuation of the agenda already in operation insofar as the budget permitted. Admittedly, the program has been limited. Even severely so.

COMPO's program provides:

1. An extension of the tours evolved for Movietime USA this year. Unlike the first time around, the plan calls for a stagger system running over a period of weeks rather than attempt to compress the tours into one week. Hollywood talent is on record for a repeat engagement. Exhibitors at large are keen for it and distributors recognize the beneficial results of emphasizing the plus content of the industry's story before public opinion.

2. A second nationwide newspaper advertising campaign, approximately equalling this year's, on which producer-distributors met the tariff to the tune of about $600,000. The new campaign, however, is envisioned along somewhat different lines. The companies would rotate copy, plugging their own attractions only, but incorporating an industry message at the same time. The total campaign is designed to spread over a longer period of time and establish greater continuity in contradistinction to the "one shot" approach of the initial campaign.

3. Establishment of a speaker's bureau, bulwarked by a definitive program of activities and purposes. Hollywood personalities will be sought, but speakers will not be drawn solely from the production end of the industry. The anticipation here is that the manpower pool of the whole industry will be available.

4. A method of raising the tone of publicity originating in Hollywood and an accompanying method, strung out nationally, to correct or refine such publicity if circumstances require at the news desk level.

5. A contest geared solely to ways and means of selling more admissions on a continuing basis. Experts in the contest field are combing the problem for a mutual determination at a date impossible to fix at this juncture. The probability is very strong that such a contest, whatever its complexion, will be a modification, in wholesale, of the Star Makers' Contest initially sponsored by Leonard H. Goldenson, president of United Paramount Theatres.

The Goldenson idea was adopted in principle by the executive committee of COMPO after a detailed examination by Monroe Greenthal, former advertising and publicity director of United Artists, and for several years now head of his own advertising agency. The original plan involved production of a series of special short subjects which would have projected the proposal into the Hollywood area where some objections were registered. It is understood advertising directors of the major companies also entertained an occasional reservation about the scheme in its original format.

6. A Hollywood round table conference, or seminar, as a follow-up of the first held on the coast some months ago. There is a prevailing sentiment for a broadening of the base to embrace distribution as well as production and exhibition. This is on the theory that some of the problems, such as the possibility of staggering releases of the same types of pictures, cannot be thoroughly aired without an on-the-scene exchange of views with distribution.

Motion Picture Exposition Idea Is Abandoned

The idea of launching a Motion Picture Exposition, first in New York and then routed to other major cities throughout the country, is facing a complete washout. This, however, is not actually a COMPO project. It was first suggested by New York exhibitors with Fred J. Schwartz of the Century Circuit as general spokesman and more or less unofficially incorporated in COMPO's agenda. Exhibits and manpower must come from Hollywood, principally, for such a project. Thus far, Hollywood is displaying no signal enthusiasm.

This is the over-all program, with possible additions, which hinges entirely on a persistent flow of dollars. When COMPO's financial expectancy was set up, an annual budget of about $600,000 was anticipated. Exhibitors were asked to contribute on the basis of one-tenth of one per cent of their 1950 feature film rentals. The assumption was this would yield about $300,000 which the distributors agreed to match.

The difficulty thereafter stemmed from the rank-and-file exhibitor, who failed to kick in. Those that did, in company with important circuits which proved more cooperative, swelled COMPO's treasury by a mere $75,000, or 25 per cent of anticipation. Producers and distributors have gone a trifle better with a total of $85,000. On the ledger of the latter group is the approximate $600,000 pledged and spent on the newspaper campaign for Movietime U.S.A. Exhibitors, in the aggregate, spent about $300,000 for the same purpose.

Uncertainties Set Up in Minds of Exhibitors

While COMPO has had very intensive publicity in the industry's trade press, straight news coverage of various impasses which have dotted the organization's checkered career—the squabbles with TOA and with Charles P. Skouras—has set up uncertainties in the minds of some exhibitors, according to some observers. The consequence, they believe, is something resembling a "gun shy" attitude and an intention to withhold support until doubts about the future are relieved.

Looming high in COMPO's hopes, however, is the reputed attitude of the company presidents toward 1952. It is understood they underscored their intention of continuing support at a meeting held Monday when they acknowledged an awareness of COMPO's place in the industry. How this will be translated into concrete terms remains to be worked out.

Executive Board to Meet In New York Feb. 14

It was determined finally this week to hold the delayed meeting of COMPO's executive board in New York February 14-15, at which officers for 1952 will be elected. COMPO's nominating committee, under chairmanship of Jack Alicoate, continues to seek Ned E. Depinet as successor to himself as president. The committee, however, is not likely to succeed where Arthur L. Mayer, executive vice-president, is concerned. Mr. Mayer long is on record with an intention to resign. He has committed himself to a trip to Europe in March and delivery of a book dealing with his experiences in the industry to Simon and Schuster, New York publishers, in the spring.

Variously considered as a successor are Arthur Schmidt, about-to-retire advertising and publicity director for Columbia; H. M. Richey, director of exhibitor relations for MGM; Maurice Bergman, trade and public relations director for Universal; Robert W. Coyne, COMPO's special counsel, and Charles E. McCarthy, information head.

CASH ON HAND

To COMPO from exhibitors: $75,000. This is 25 per cent of the anticipated $300,000 based on one-tenth of one per cent of 1950 feature film rentals.

From producer-distributors: $85,000. This is 28 per cent of the anticipated $300,000, matching exhibition's share.

The other night, here in our the truly great experiences

For 118 minutes I thrilled to an authentic picturization, in Technicolor, of the story of a remarkable woman.

I saw, felt and lived the story of Jane Froman.

I saw "With a Song in My Heart"—a motion picture filled with every ingredient of greatness.

I saw what I believe to be one of the most outstanding musical entertainments of our company—vibrant—moving, unfolding itself with successively increasing upbeats.

What "Alexander's Ragtime Band" was in its day, "With a Song in My Heart" is in these times.

As your partner in the unending effort to increase theatre attendance, I feel it is my duty to promptly pass on to you this very good news. Also to outline our plans for the public presentation of this motion picture.

We could release "With a Song in My Heart" within a matter of a few weeks, but we feel that it is so ideally suited for playing at Easter time that we will

studios, I underwent one of
of my career in this industry.

purposely withhold it so as to deliver it to you at a period of the year when you can bring the greatest measure of cheer and faith and music to your audience.

This delay in release will give us all more time to get behind this picture with a really great and outstanding showmanship campaign.

We in distribution will herald "With a Song in My Heart" with as sweeping and penetrating an advertising, publicity and exploitation compaign as merchandised "David and Bathsheba."

We urge you, as our exhibitor partner, to begin now to inform your community, through every device available to you, of the coming of this glorious picture.

We now invite all exhibitors to attend the trade showings of this magnificent picture and will shortly announce the dates for these. I am confident you will acclaim it one of the greatest musical productions in our company's history.

AL LICHTMAN

Dec. 12, 1951 —at the 20th Century-Fox Studios
Beverly Hills, Calif.

The HERALD INSTITUTE of Industry Opinion

A message to each of the many who have written to the Herald Institute to date

We wish to express our appreciation for both the volume of suggestions and comment received and the earnest thought which so very many members of the industry have evidenced in their correspondence to the Institute.

The extent and promptness of the response to the announcement of the Herald Institute of Industry Opinion is the largest and most thoroughly representative of any of the innovations launched by MOTION PICTURE HERALD *during more than 36 years of service to the industry.*

While it has not been feasible to write individually in reply to each who has written to the Institute, we wish to assure every correspondent that all communications have been carefully read, that we welcome all suggestions or comment, and that each has been thoroughly studied—and will continue to be considered by the administration and editorial board of the Institute.

All of this has aided immeasurably in selecting the first group of subjects for study by the Institute Panels. Those initial subjects now are in active process of fact-finding and combined opinion-gathering through the Institute Panels.

The Institute now is functioning as an organized and completely representative undertaking for its purposes. Its Panels are cooperating actively and in the most desirable manner for constructive results. The program of work involved is moving along so smoothly on schedule that the administration and editorial board soon will be in a position to prepare the Institute's first Report to the industry, for publication in the HERALD very early in the new year.

To each of the many hundreds who have in various ways extended their support in making this initial progress possible, our sincere thanks.

The HERALD INSTITUTE
of Industry Opinion

IGOE DENIES LONG RUN; SCORES RKO OPERATION

Chicago Judge Says Circuit Violated Decree "Spirit"; Criticizes Palace Closing

CHICAGO: The situation over the granting of extended runs for so-called "outstanding" product in first run Loop theatres, is again unsettled as a result of District Court Judge Michael Igoe's rejection of a Samuel Goldwyn-RKO Pictures plea to permit "I Want You" to run longer than the two weeks permitted by the Jackson Park decree.

Judge Igoe, in his ruling this week, described the film as "not unique in quality" which a film must be, in the court's opinion, in order to qualify for extended playing time.

May Indicate Fighting Of Rules on Long Runs

Behind Judge Igoe's refusal to permit the longer run, apparently, is the court's concern over the backlog of unreleased pictures piling up in the exchange vaults. The decision could presage a general tightening up in the granting of extra first-run playing time to unusual pictures in order to get the supply of product moving again.

Judge Igoe also criticized RKO Theatres for what he termed a violation in spirit of the Jackson Park decree, in changing only the second feature weekly, instead of a complete change of program at the Grand which has been playing "A Streetcar Named Desire." There was an agreement between the court and RKO that in exchange for permission to run top pictures in RKO Theatres for more than two weeks, a minimum total of films would be used in a 13-week period during which time RKO Pictures would not seek extended runs.

The court claimed that only the bottom half of the bill was being changed at the Grand, and Judge Igoe also criticized the conversion of the RKO Palace to legitimate stage showings, further reducing the outlets for first run Loop showings.

Rules Arbitrarily on Quality of Picture

Of further concern both to the exhibitors and distributors affected, are the reason—or even lack of reason—given by Judge Igoe in turning down a request for longer playing time. In the case of "I Want You," for example, Judge Igoe merely said that the film was "not unique in quality."

Early last July Judge Igoe rejected a plea for extended playing time for "Streetcar Named Desire." In that instance, he did not say his rejection was based on whether the picture was or was not of a "unique" quality, but rather condemned it as a "shocking spectacle," intimating that the censors should take a good look at it before permitting it to be shown in Chicago at all. He added that he would refuse to permit the picture to play longer than two weeks in the Loop even if the censors passed it.

On the other hand, Judge Igoe's attitude to "Captain Horatio Hornblower" was very different. This picture, he said, was "clean and wholesome" and granted the permission to exceed its regular two-week run by four weeks.

Another occasion when Judge Igoe rejected extended run permission was in the case of "No Way Out," the Twentieth Century-Fox film dealing with race relations.

Fear Precedent on Individual Rulings

It has been pointed out by distribution and exhibition executives that while it is conceivable that the complicated releasing system in the Chicago area requires that some kind of adjustments be made—within the sphere of the decree—they cannot agree to the complete control of distribution being left up to one man—in this case Judge Igoe. In addition, they are fearful of the precedent being set wherein Judge Igoe is turning down pictures not solely on legal grounds but on what has been described as personal reaction to a particular film.

The product situation in Chicago is causing concern because of lack of outlets for releasing purposes. With long run pictures playing at the Grand, the Woods and the State Lake, the Palace now longer showing pictures, the Garrick being converted to a television studio, the situation has tightened up in recent months.

Judge Igoe, apparently, felt particularly annoyed at the new RKO petition in regard to "I Want You," and he intimated that this petition in effect nullified the agreement with RKO.

Judge Igoe will on December 28 hear MGM's request concerning "Quo Vadis" for a run beyond the two weeks permitted by the decree.

TRUST SUIT COMPLAINT FILED IN PUERTO RICO

Anti-trust litigation has now been extended outside the continental United States. In Puerto Rico, the District Court at San Juan has received an anti-trust complaint filed by Julio S. Bruno, of the El Encanto theatre in San Juan. The suit, which seeks $270,000 plus costs, accuses Teodulo Llamas, operator of a 13-theatre circuit in San Juan, and all distributors in Puerto Rico, of conspiring to prevent the El Encanto from booking first run pictures since January, 1947.

TOA Warns Of Increase In Spending

Executives of Theatre Owners of America in recent weeks have informed local units that it will be necessary to spend increasing sums of money when the trade practice program really starts rolling.

This is indicated in the bulletins and "progress reports" issued by TOA headquarters in New York, which began organizing its grievance panels soon after the TOA convention in New York approved the policy of dealing with trade practices and complaints in that field.

Main points intended to be dealt with in this connection are equitable rentals, arbitration, flexible sales policies and exhibitor training, takes "dollars, not pennies."

Particularly costly are the grievance panels where exhibitors in various parts of the country can air their individual complaints. This phase of the program calls for increased travel by TOA executives, also hotel expenses, when they visit the various cities to sit in on the hearings. It also has been necessary to augment the staff, and Dick Pitts and Howard Bryant have been named assistants to Gael Sullivan, executive director.

Originally it was intended that six grievance panel hearings would be held in designated areas at various times during the year. It is expected, however, that more of these hearings will have been held by the end of the first year than called for during the planning. All this to secure distributor adjustments and corrections.

For example, hearings not originally scheduled were to have been held this week in Albany and Watertown, N. Y. The panel has already visited Charlotte, N. C., and dates will be set in due course for the sessions at Atlanta, Los Angeles, Denver, Chicago and New York.

As a result of all this activity, TOA headquarters is candidly telling members that "action takes money."

Government Approves New Loew's Deadline

The Justice Department has approved a new deadline—January 23—for Loew's to submit a divorcement plan under terms of a Statutory Court order. The previous deadline was last Saturday. A Government spokesman said that it was hoped "with that much time we'll be able to work out a consent decree."


AL LICHTMAN
WILLIAM C. GEHRING
EDWIN AARON
ARTHUR SILVERSTONE
R. G. MARCH
J. M. CONNOLLY
C. B. KOSCO
C. GLENN NORRIS
H. G. BALLANCE
T. R. GILLIAM
T. O. McCLEASTER
SAM DIAMOND
J. J. LEE
M. W OSBORNE
W. A. BRIANT
GORDON F. HALLORAN
R. E. MOON
ABE DICKSTEIN
AL LEVY
J. E. PATTERSON
JACK BURK
ALEX W. HARRISON
M. MOSKOWITZ
FRED R. DODSON
M. A. LEVY
RALPH PIELOW, JR.
E. X. CALLAHAN
JOHN E. HOLSTON
PETER MYERS
V. J. DUGAN
KENNETH O. LLOYD
CHARLES F. POWERS
G. L. CHERNOFF
J. H. HUBER
J. R. NEGER
JACK M. ERICKSON
J. H. LORENTZ
J. B. ROSEN

season's greetings

TO ALL OUR EXHIBITOR FRIENDS FROM
20TH CENTURY-FOX...THE COMPANY
THAT WISHES YOU THE BEST
OF EVERYTHING FOR 1952



Terry Ramsaye Says

VERY PUBLIC RELATIONS—Unhappy recordings and reports are in the news anent some personal affairs that tend to become news mostly because they pertain to fame and movieland. In an earlier period both might have been measured as disastrous invasions of the status of the theatre and particularly the motion picture. Today, in part because the public mind is so much concerned with political and national affairs of broader and more grave concern, and in part because a new improved perspective has developed on the relation of the artist to the medium he serves, it is somewhat less institutionally significant.

Most immediate is the Wanger-Bennett-Lang tragedy in Hollywood. In line with the notably thoughtful and poised expressions of the principals, one of them said: "Knowing Hollywood as I do, knowing how good, wholesome and sincere a majority of motion picture people are, I want to express my regret that this incident will add to the erroneous opinion entertained by so many."

There may be a bit of that, but less than in another day.

Then there is the unlovely course of published consequences of a prosecution for forgery and check lifting by a maid-secretary to Miss Tallulah Bankhead, currently the husky voiced and ultra sophisticated star of radio's "The Big Show." It is, with decided irrelevancy, apparently much and unfairly concerned with charges concerning the personal conduct of Miss Bankhead, who is a witness, not properly on trial. If she should be enjoying the outre publicity it is too bad. It is not so good for the home-side radio audience folks.

This comes with a certain poignancy to this writer. Back around 1918 that same Tallulah, a 16-year-old accompanied by her father, reported to my desk in matters pertaining to her coming advent in showland, a magazine prize winner's assignment to a motion picture studio and a part. She sat round-eyed on the desk, kicking it impatiently with neat shod heels. She did not know what she was getting into, but she very much wanted in, eager and bright with hope. It is better to remember her then.

Meanwhile, what order of courts permit, and what kind of lawyers indulge in moral assault on complainants and witnesses. The question would seem to be: Did the defendant raise the checks? And nothing else.

Success in showland should not be invitation to indictment.

TV TWIDDLING—A current law suit in which the plaintiffs seek to establish the fact that television broadcasting is a commercial method for the distributing of motion pictures is in court in Hollywood. That this should have to be adjudicated is another expression of a certain order of obduracy. The commercial fact has been repeatedly and long established and will continue to expand inevitably, considerably more inevitably than the continued expansion of the by-product use of standard motion pictures in the medium of 16mm.

The plaintiffs are James and George Nasser, joined by the Bank of America by reason of their attachment of their film assets in a bankruptcy proceeding. The defendant in the action is United Artists Corporation.

Without intent of prejudice to the issue at bar, it must be plain indeed that television is a medium for the distribution of motion pictures and this regardless of whether they originate from "life," from kinescope or from motion picture film of whatever age or origin. No matter who ultimately controls it and operates it, in home and theatre, television is a motion picture device, and it can deliver nothing else but.

THE CRITIC'S JOB—In the course of a discussion-in-print between Howard Dietz and Bosley Crowther, the New York *Times* critic observes: ". . . their [critics] job is to try to give their readers some idea of the contents and character of films . . . the public of which we are a servant, inclines to discriminate. The job of the critic is to help it. The salesmen should help, too."

So far so good. But it must be added as a factor that the critic is also a contributor to a newspaper, which is also merchandise, and in consequence is not limited to being solely functional pertaining to the art. It is necessary also for him to write something to be read by readers—an order of entertainment on paper. That explains some manifestations, sometimes constructive.

THE EUPHEMISMS of the period and trends to elegance have come to be reflected even in the bowling trade. A journey across the land discovers that even out in the prairie towns they advertise "alleys" no longer. They are all "lanes" now. The pin boys still swear.

U-I Marks 40th Year

HOLLYWOOD: Universal Pictures Company will celebrate its 40th anniversary as a producing and distributing company with a world-wide year-round observance starting with the new year, it was announced last weekend at the conclusion of the week-long conferences of production, sales and promotion executives at the Universal-International studios here.

Launching the observance will be a "Nate J. Blumberg Anniversary Drive," which will start December 30 and continue to May 3. To honor the company president, the drive will be the first of a series of major events planned for the year and also will mark Mr. Blumberg's 40th year in show business.

Domestic division, district and branch manager winners in the Blumberg Drive will be awarded trips abroad. In addition, $35,000 in cash will be distributed as prizes to all domestic competitors embracing district, division and branch managers, salesmen, office managers and bookers. The winning foreign branch manager will be given a trip to New York and Hollywood while cash awards will be made to the winning foreign sales force.

In a joint statement, Leo Spitz, executive head of production; William Goetz, in charge of production; Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager, said the company's "faith in the future" is "reflected in our 40th anniversary production program which represents the most ambitious program ever undertaken by our studio."

Loew's Acquires Mayer Rights to Pictures

Loew's, Inc., has acquired Louis B. Mayer's residual interest in the profits of films produced during his 27 years with the company when Mr. Mayer was vice-president in charge of MGM studio activities, it was announced last week. Mr. Mayer's contract with the studio provided that after termination of his employment contract August 31, he was to receive 10 per cent of the net profits from further distribution of all pictures produced from April 7, 1924, the date of his entry into the company, to the day of his departure. It is estimated that, in that period, Metro distributed over 1,000 feature films. Included in the terms of the contract were all pictures more than half completed August 31, 1951. Mr. Mayer's interest covered income from both foreign and domestic distribution, along with reissues.

Form New Circuit

Louis Higdon, Roswell, N. M., and R. E. Davis, Dallas, Tex., have purchased from Theatre Enterprises, Inc,. 30 theatres in Missouri, Kansas and Nebraska to form a new firm to be known as Mid-Central Theatres, Inc.

ENTERTAINMENT KEY IN WARNER PROGRAM OF 47

Partnership of Producers and Exhibitors Stressed by Jack L. Warner

HOLLYWOOD: The coming year will require tremendous work, but the rewards will be gratifying to the entire industry if "entertainment" is remembered as the key word, declared Jack L. Warner, executive producer, this week in an announcement outlining the 47 screenplays which will form the basis of the coming year's productions at Warner Brothers.



Jack L. Warner

The whole industry should be encouraged by the quality of improvement of pictures and business returns during the past few months, Mr. Warner said. "It proves a point that has always been a guiding factor at Warner Bros.—that the box office returns are directly proportionate to the quality of the entertainment offered."

The 47 properties, he declared, form a basic pool, with the studio's production policy to be flexible so that productions can be geared to world conditions current at any selected time. He also said that the active property list will be amplified as stage plays, important books and original manuscripts are available and deemed suitable.

Placing special emphasis on a firm partnership between production and exhibition in 1952, Mr. Warner said, "Never before has there been such a vital need for a solid and close program of cooperation." The exhibitors, "more than anyone else, know by direct experience the tastes and temperaments of the movie-going patrons," and, he added, "we are geared to accept their guidance in production planning."

Cites Need for Continued Aggressive Showmanship

More emphasis on showmanship stemming from the studio also was promised by Mr. Warner, who described good picture-making and colorful showmanship as being interdependent and "the only way to make entertainment profitable to all concerned."

The forthcoming output from Warners will include the presentation of established personalities of proved box office power, as well as the introduction of new players, Mr. Warner said.

Exhibitors, he said, already have seen and stamped with their approval the films that will open the company's 1952 release schedule. An early release will be "Distant Drums," starring Gary Cooper, directed by Raoul Walsh and produced by Milton Sperling. This will be followed by "I'll See You in My Dreams," starring Doris Day and Danny Thomas, directed by Michael Curtiz and produced by Louis F. Edelman.

47 Story Properties Outlined by Warner

A complete list of the 47 properties and the producers assigned to their fulfillment was given by Mr. Warner as follows:

Robert Arthur: "The Story of Will Rogers," "The Sea Chase," "Getting Mother Married," "Here Come the Girls," "Marriage '52," "Handle With Care" and "The Helen Morgan Story."

Sam Bischoff: "The System," "The Turquoise."

Henry Blanke: "The Flame," "Broadway Revisited," "The Iron Mistress," "Green Light," "The Grace Moore Story," and "We Came Out Fighting."

William Cagney Productions: "A Lion Is in the Streets."

Louis F. Edelman: "Four Chaplains," "The Jazz Singer," "Career Girl," "Come on, Texas," "Springfield Rifle," "At the End of the Rainbow" and "Stop, You're Killing Me."

Rudi Fehr: "The Desert Song" and "Burning Daylight."

Bryan Foy: "The Big League" and "The Miracle of Our Lady of Fatima."

William Jacobs: "April in Paris," "Sally," "When Old New York Was Young," "Miss America," "By the Light of the Silvery Moon," "Hobby Horses" and a musical treatment of "Calamity Jane."

Norma Productions: "His Majesty O'Keefe."

Melville Shavelson: "The Winning Team."

Robert Sisk: "The Story of Sam Houston," "Top of the World," "Serenade," "Man With a Gun," "Target Zero" and "Pawnee Bill."

Sidney Skolsky: "The Story of Eddie Cantor."

Milton Sperling's United States Pictures Productions: "Dream Street" and "Blowing Wild."

David Weisbart: "Golden Trail" and "Rear Guard."

List Pictures Completed And Ready for Release

In addition to those already mentioned, Mr. Warner announced that the following films are completed and ready for release:

ROOM FOR ONE MORE, co-starring Cary Grant and Betsy Drake in a romantic comedy, directed by Norman Taurog and produced by Henry Blanke.

THIS WOMAN IS DANGEROUS, starring Joan Crawford, Dennis Morgan and David Brian, directed by Felix Feist and produced by Robert Sisk.

RETREAT, HELL!, a drama of the Marines in Korea, with Frank Lovejoy, Richard Carlson, Rusty Tamblyn and Anita Louise, directed by Joseph Lewis and produced by Milton Sperling.

THE LION AND THE HORSE, in Warnercolor, an outdoor adventure with Steve Cochran and introducing Wildfire, the wonder horse.

BUGLES IN THE AFTERNOON, starring Ray Milland with Helena Carter, Hugh Marlowe and Forrest Tucker, directed by Roy Rowland, a William Cagney production in Technicolor.

MARA MARU, adventure drama co-starring Errol Flynn and Ruth Roman, directed by Gordon Douglas and produced by David Weisbart.

THE BIG TREES, a Technicolor outdoor drama starring Kirk Douglas with Patrice Wymore and Eve Miller, directed by Felix Feist and produced by Louis F. Edelman.

CARSON CITY, in Warnercolor, starring Randolph Scott, directed by Andre De Toth and produced by David Weisbart.

ABOUT FACE, a Technicolor musical with Gordon MacRae, Eddie Bracken, Dick Wesson, Virginia Gibson, Phyllis Kirk and Aileen Stanley, Jr., directed by Roy Del Ruth and produced by William Jacobs.

WHERE'S CHARLEY?, a Technicolor version of the musical comedy stage hit, starring Ray Bolger, with Allyn McLerie, Robert Shackleton and Mary Germaine, directed by David Butler.

THE CRIMSON PIRATE, in Technicolor, starring Burt Lancaster with Nick Cravat and Eva Bartok, directed by Robert Siodmak, a Norma production.

SHE'S WORKING HER WAY THROUGH COLLEGE, a Technicolor musical with Virginia Mayo, Ronald Reagan, Gene Nelson, Phyllis Thaxter and Don DeFore, directed by Bruce Humberstone and produced by William Jacobs.

Warner Bros. Easter release will be "Jack and the Beanstalk," a Super Cinecolor picturization of the fairy tale with Abbott and Costello. The studio will also distribute "The San Francisco Story," starring Joel McCrea and Yvonne DeCarlo, a Fidelity production, which was directed by Robert Parrish.

Atlanta Variety Club Honors Newspaperman

George C. Biggers, Sr., president of Atlanta Newspapers, Inc., has been awarded a gold life membership card in Atlanta Tent 21, Variety Club International, for his aid in raising $35,000 for the Atlanta Cerebral Palsy Society. The award was made at the club's annual installation dinner. Officers installed were John Fulton, reelected to a second term as chief barker; A. B. Padgett, first assistant; H. T. Spears, second assistant; M. A. Barre, dough boy, and Willis Davis, property master. New directors are Emery Austin, Leonard Allen, T. H. Eubanks, Paul Wilson, R. B. Wilby and Roy Martin, Jr., Fred C. Coleman and E. E. Whitaker were named delegates to the International Variety Convention, with J. B. Dumestre and Mr. Wilby as alternates. Guy C. Brown, immediate past chief barker, was named international canvasman.

Famous Players Leases St. John's Theatre

Famous Players Canadian Corporation has leased the Star theatre, St. John's, Newfoundland, formerly operated by Condon & Jackman, and will reopen the house following renovation. The Star and the Majestic theatre were closed recently following the death of J. K. Condon and the discontinuance of Condon & Jackman. Other St. John's houses also operated by Famous Players are the Capitol, Cornwall and Paramount. The Nickle and York theatres continue under lease of J. P. Kiley, an operator in Montreal.





No three words ever meant so much to so many people...and to so many EXHIBITORS!

"I WANT YOU"

from SAMUEL GOLDWYN comes the most moving story of our day

starring

DANA ANDREWS · DOROTHY McGUIRE
FARLEY GRANGER · PEGGY DOW

with ROBERT KEITH · MILDRED DUNNOCK · RAY COLLINS

Directed by MARK ROBSON · Screenplay by IRWIN SHAW

Distributed by RKO RADIO PICTURES Inc.

URGES ALL-OUT FIGHT ON TAXES

"Seek Office If Necessary to Lift Burden," Sullivan Tells Albany Exhibitors

The heavy levying of Federal, state and local taxes on motion picture theatre admissions was described this week by Gael Sullivan, executive director of Theatre Owners of America, as a line ". . . so thin . . . between profit and loss that any further drain will result in a wholesale shuttering of motion picture theatres."

Addressing a luncheon meeting of the Theatre Owners of Albany, Mr. Sullivan made a strong appeal to the industry to ". . . present our tax problems to the next session of Congress and to the state legislatures that will convene in January. We must seek some measure of relief from these intolerable tax burdens, despite the present-day demands on all governments.

Blamed for Closings

"The casualties in closed theatres up and down the land this past year cannot be classified wholly as 'death by television.' High on the list of complications and contributing factors are the various crippling taxes that impede our operations."

Mr. Sullivan said, "Taxes . . . have ceased to be a levy on diminishing returns—they have become in hundreds of theatres throughout the United States what amounts to a tax on losses. These admission taxes are first money—the first to be paid out of every dollar taken in. When 30 to 35 cents is taken off the top of every dollar in Federal, state and local taxes for admissions alone, the hope of survival for exhibition dwindles day by day."

One preventative measure, said Mr. Sullivan, was to groom exhibitors for public office. "If ever the times demanded experienced and public spirited men to step into the political life of our communities rather than retreat from it—surely it is now. No one is better qualified to sound out and to speak for our citizens . . . than the motion picture exhibitor."

Urged to Seek Office

TOA, he said, has long urged that its members "wherever possible, should seek public office and become industry spokesmen at the local, state or national levels—where we have long suffered from the plague of unfair taxation and restrictive legislation."

Mr. Sullivan said that next year would be "packed with politics" and many persons would "sneak" into public office because of laxity on the part of their opposition. "Many tax grabs against our theatres in 1952 can be stopped by grooming competent exhibitors for public office in their communities—prepared to fight our battles in the local councils and legislatures of our nation. One good exhibitor on a legislative committee is better than a dozen who know someone on the committee," he said.

The TOA official quoted from a letter by Elmer Lux, prominent Buffalo exhibitor, which generally agreed with Mr. Sullivan's thesis about industry people in politics, and which said:

" 'Political fence straddling' all too long has put our industry in the target position of inviting harmful and unnecessary legislative and administrative action."

The gathering, presided over by Harry Lamont, chairman of the Albany TOA unit, served to help reactivate the local organization. A meeting will also be held at Watertown, N. Y., next month.

Another speaker, S. H. Fabian, chairman of the TOA executive committee, criticized the increased admissions policy for certain pictures, as did Mr. Lamont, who also announced that a grievance panel had been set up to hear complaints. Panel members included Sidney Dwore, George Thornton, Louis Sumberg, and Mr. Lamont, the latter as an alternate.

RULE PENSACOLA CITY TAX UNCONSTITUTIONAL

Paramount Gulf Theatres recently challenged a levy on admissions by the city of Pensacola, Florida. This week, the state Supreme Court agreed with the circuit, declared the tax unconstitutional, and said the city had no legal right to levy such a tax.

Nassers Sue to Force UA To Offer Films to TV

HOLLYWOOD: James and George Nasser went to court here last week, seeking to force United Artists to exercise the television rights to the four features produced by them for UA release. The Nassers claim their distribution contract with the company contained a clause committing the distributor to release films to television when and if television became a profitable market, and that the films now could bring $200,000 from that source. Hearings on the matter are set for January 10. Films involved are "Don't Trust Your Husband," "Kiss for Corliss," "Cover Up" and "Without Honor."

Forms Production Unit

Formation of Times Square Productions, Inc., New York, to produce sponsored films and TV commercials, was announced last week by Charles W. Curran, film industry writer and advertising consultant, who is president. Steve Fitzgibbon, former studio manager of 20th Century-Fox, is vice-president in charge of production.

Cross Zone Line to See U. S. Films

Nearly two million East Germans crossed the boundary from east into west Berlin during the first 10 months of 1951 to see American and other motion pictures, according to the Motion Picture Association of America, quoting a report from the office of he U. S. High Commissioner for Germany.

Special matinee performances at reduced rates are held exclusively for Soviet zone movie fans at 19 houses located along the west sector border within walking distance of the dividing line. Because of the heavy influx of visitors, the matinee shows recently have been increased to two a day. Only those holding Soviet zone identification cards are admitted.

The special project was started over a year ago with the blessing of the High Commissioner's office and with the voluntary cooperation of west zone film distributors and the participating theatres.

The programs, which consist predominantly of American-made feature pictures, documentaries and newsreels, are recognized as playing a vital part in the ideological war waged at close range in the divided German capital. The High Commissioner has officially commended the U. S. film industry for its "major contribution" in the fight against Communism in Germany.

Detroit Film Trucking Organizations Merge

Three film trucking outfits in Detroit have combined as one organization with offices in the Film Exchange Building. Cinema Service and its affiliated State Trucking Co. have merged with Theatre Trucking Service, Inc. They will operate as one under the Theatre Trucking name. President of the organization will be Dale Patrick, who headed Theatre Trucking, while G. E. Leveque, operator of the Cinema Service for 35 years, will be vice-president. Lewis Rosen, an accountant, will be secretary-treasurer. Skyrocketing costs was the main reason for the merger. According to Patrick, the merger will enable them to continue operations at lower rates with the savings passed on to the exhibitors.

Cincinnati Theatres Seek Second Tax Cut

Suburban theatres in the Greater Cincinnati area are seeking another reduction in their real estate taxes, it was learned this week. Only recently, the theatres were granted a 10 per cent reduction in these taxes following an appeal to the Board of Tax Appeals on the ground that "televesion competition" had caused them to lose money. Counsel for theatres now contends the board failed to give sufficient consideration to existing economic conditions which are responsible for box office loss.

French Beat Red Move to Cut Visas

by HENRY KAHN

PARIS: A Communist motion to reduce visas for American films from 125 to 80 was defeated in the National Assembly last week by a vote of 398 to 207, but the struggle against U. S. pictures and against most foreign films continues.

The producers here now are saying that talks with representatives of the film industries of the various countries are leading nowhere. They are demanding that the French Government interest itself in the problem and limit the number of films received from certain countries to the number of French films taken and distributed there. If this threat is carried out, the number of English films dubbed into French would be reduced considerably.

France placed very high hopes on a Ventura film, "Nous Irons a Paris," which was dubbed into English, but it had a poor reception in London, much to the disgust of the French. The producers are now demanding reciprocal action. Britain, for example, receives 21 dubbing visas per year. No visas are necessary for dubbing French films into English but the circuits do not want them. Very few French films reach the provinces, and no more than about six theatres show them in the heart of London.

The French have a precedent for applying reciprocal action, having put such a policy into effect in its film dealings with Russia. Up to now, Russia could send any number of films to France, and did so. But the Soviet Union took only four French films over a number of years and so it was decided to apply the damper.

The Communists are asking that this regulation be lifted and a regular, reciprocal agreement be signed between the two countries. If this is accepted, other countries too might be included. Only the exhibitors would oppose such action, and it is understood that the present Government is not well disposed toward the theatre men.

The fact that five studios have closed, six producers have suspended activities and suspensions by another seven are likely, is making a deep impression. The Government will have to increase contributions from the Aid Fund to producers. Production costs have risen 25 per cent over the past 12 months and producers claim that unless they are provided with funds they cannot put other pictures into production.

Portland to Have Premiere

Universal's "Bend of the River," a story of early pioneers in Oregon, will have its world premiere in Portland in late January to kick off the Oregon Covered Wagon Centennial at the request of Governor Douglas McKay. Stars of the picture and other Universal personalities will participate in the celebrations.

PUSH PLEA ON TV CHANNELS

MPAA Joins Exhibition in Telling FCC Franchise Is Vital to Service

WASHINGTON: In answer to a petition filed with the Federal Communications Commission by Twentieth Century-Fox, producers and exhibitors this week told the Commission that "exclusive frequencies are necessary if a truly competitive nationwide theatre television service is to be established."

The statement, embodying the comments of the Motion Picture Association of America, Theatre Owners of America and the National Exhibitors Theatre Television Committee, was submitted to the FCC by Vincent B. Welch and James I. Fly for the MPAA and Marcus Cohn for TOA and NETTC.

Indirect Reply to 20th-Fox

This was an indirect reply to 20th-Fox which had suggested that the FCC, in the coming theatre television hearings, include among the questions for consideration the possibility of theatre television sharing the frequencies now assigned to all industrial services.

The producer-exhibitor reply agreed that this question should be considered at the forthcoming hearing, as a means of giving the commission more alternatives to consider, but emphasized the need for ultimate allocation of exclusive frequencies.

Citing the technical achievements in recent years in color theatre television and other aspects of large-screen television, the statement warned that these achievements might not be fully available unless there were exclusive channels of sufficient width. Sharing frequencies with other industrial users would be "at most a decision of expediency," the association declared.

As if to underscore that point, RCA last week arranged a demonstration of theatre television at its tube plant at Harrison, N. J., which was said to have been received enthusiastically by the radio, television and theatre television technicians attending.

Showed Image Differences

The demonstration showed the differences in images with bands varying in width all the way from four megacycles, the home television width, to 20 megacycles, and it also showed a comparison with 35mm motion pictures. The film industry has asked the FCC to allocate exclusive channels of a 10-megacycle width. The hearings on this matter are scheduled to start in February.

Observers agreed that the RCA demonstration proved conclusively that a four-megacycle band is not wide enough for good theatre television images. It is believed that this will help refute the argument that theatre television should depend entirely on the four megacycle bands of American Telephone and Telegraph Co.

The demonstrations also showed, in the opinion of some of those present, that at eight to 10 megacycles, theatre television can produce an image equal to if not superior to 35mm motion pictures. The theatre television people plan to arrange a similar demonstration for the FCC.

Officials of the Federal Civil Defense Administration in Washington last week said they were "quite proud" of their second experiment using theatre TV for training purposes.

Last Friday, they beamed a 50-minute show on emergency lodgings problems to an audience in the Pilgrim theatre, Boston. Another audience in the Stanley theatre, Philadelphia, looked on. The officials were trying to establish how much training can be accomplished with large-screen television. They are also attempting to arrive at some final costs. "Very good reaction" resulted from the demonstration, it was said at the Civil Defense Office.

WOR-TV Buys 39 Old Republic Pictures

A deal under which 39 Republic pictures will be shown exclusively over WOR-TV in New York was disclosed last week. The films, released for theatrical distribution between 1938 and 1945, consist of 26 regular features and 13 Westerns and were sold to the station by Hollywood Television Service, Republic's wholly-owned subsidiary. Showing of the pictures will get under way January 1. Included in the product were "The Earl of Puddlestone," starring James Gleason; "Country Gentlemen," with Olson and Johnson, and "The Sheik Steps Out."

Wald and Krasna Urge Second Run Promotion

Following compilation of reports from the Fox Beverly theatre, where a $240 promotional campaign on the "Blue Veil" increased the gross $2,500 over normal, Jerry Wald and Norman Krasna, RKO producing team, this week charged exhibitors with failure to apply exploitation techniques to subsequent run engagements. "There's gold in those second runs," said Mr. Wald, and he blamed the exhibitor for failing "to compete for attention with the television screen by his lack of effort along promotional lines." Highlighting the Fox Beverly promotion was the mailing of 21,000 personalized cards to everyone in the western Los Angeles telephone directory, distribution of 25,000 handbills, and the like. "Second run theatres must be revitalized to provide a greater additional revenue source," Mr. Wald said, and added, "we believe we have proved it exists and only needs promotion and exploitation to bring it to life."

IN ONE

IDA LUPINO



ON DANGEROUS

with **WARD BOND** · CHARLES KEMPER · Produced by JOHN HOUSEMAN ·

STRANGE NIGHT...

she met both love ...and murder!

ROBERT RYAN



In a dark house on a lonely hill . . . happens one of the most terrifying love stories ever filmed!

IN THE GROUND

Directed by NICHOLAS RAY · Screenplay by A. I. BEZZERIDES

RKO RADIO PICTURES

PATRON SERVICE PAYS OFF: J. J. FITZGIBBONS

TORONTO: Constant emphasis on proper and polite treatment of the patron, continuous attention to physical comfort and maintenance of the building, plus good product, form the key to better business, according to John J. Fitzgibbons, president of Famous Players Canadian Corp., the largest theatre circuit in Canada.

Mr. Fitzgibbons told MOTION PICTURE HERALD this week that " . . . where we have built new theatres and have made proper physical changes and improvements in older theatres, without question our business has improved . . . Obviously the people are demanding not only better pictures and better personal service, but because of the high pressure magazine advertising and other forms of selling that go on with new improvements, the people who come to our theatres expect to find comfortable, well-ventilated theatres with good physical appointments and good sound projection, in addition to being courteously received."

As part of this policy, Mr. Fitzgibbons described the Famous Players' "Staff Weeks" in which employees take over the running of a theatre, and "Our Performance" booklets used for employee suggestions.

He added: "I have stressed very strongly this year in all our meetings with our partners and managers the importance of better service. The roots of this lie in better employer-employee relations through a policy of getting the interest of our employees regardless of their position, whether they be projectionists, cleaners or any other member of the theatre staff, and getting them to take an interest in this business from which they receive their livelihood.

"We are getting amazing information since the installation of the policy of giving each employee in the company a book . . . and asking them to give us suggestions, or opinions or report what they hear. The very fact that employees have been asked to do this has increased their interest and indicates to them that we do consider them important.

"Staff Weeks" Successful

"In addition to this we are running 'Staff Weeks'. Here the theatre staff takes over the entire operation of the theatre. In several instances the projectionist has been selected by his fellow workers to act as manager during 'Staff Week'. The reports are staggering and the amount of good will that has been generated just beggars description."

On the subject of ideas from the staff, Mr. Fitzgibbons said that these cannot be obtained "by chiselling on the employees," and added: "In the case of the 'Our Performance' booklets, the district manager must personally answer every book regardless of whether the suggestions are good, bad or indifferent. This immediately sets up a line of direct communication without circumventing the manager. Awards are made for suggestions received—large or small—even though the suggestion might be of little use. A reward for composition alone encourages the employees to add their enthusiasm to that of the others and enthusiasm, like pessimism, is contagious."



JOHN J. FITZGIBBONS

As to what type of product to play, and where, Mr. Fitzgibbons said "the overall demand is for quality of producion, story and star value regardless of type, with the exception of documentary, biographical and certain other types which just don't get to first base except with certain select groups or in 'art' theatres.

Several Factors Responsible

"For example, Windsor, Ontario, is seriously affected by television reception from Detroit, but more seriously affected by the upset labor conditions in the automotive industry. High taxes and the increased cost of living have made patrons more selective in their choice of product and where there is a heavy concentration of free entertainment by way of television, such as in Windsor where there is located 42 per cent of the 60,000-odd sets in Canada, obviously that area must feel this competition.

"The same is true, to some extent but not quite as seriously, in the Toronto-Hamilton area, which has about 32 per cent of the total television installations in Canada. There is about 16 per cent of the total in the Niagara peninsula, and about five per cent in the Vancouver area."

There are other factors affecting business. For example: "We have situations in the Maritimes which have been affected by poor fishing seasons and by high tariffs proposed by the United States on shipments of sea foods. These situations and others like them also "are affected now more than they were immediately following the war by the improved showmanship on the part of promoters of hockey, football, Bingo, and kindred amusements which are now better organized to siphon off some portion of the amusement dollar, plus increased sales of automobiles and the obligations to which young, married couples are committed in the purchase of household equipment, homes and raising new families."

Mr. Fitzgibbons suggested what can be done to help the situation.

"It is obvious that in addition to a more consistent supply of quality product, the theatres and exhibitors must add new methods of merchandising and have more consistent programs—not just the odd splurge now and then on certain pictures. Our own experience indicates that where we have managers and associates who are aggressive, their average on even the run-of-the-mill picture is much higher in spite of industrial or agricultural conditions, than in situations where we have managers and associates who are rarely inspired."

Montague Heads Rogers Memorial Hospital

A. Montague, distribution vice-president of Columbia, has been elected president for 1952 of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., succeeding Robert J. O'Donnell, who became board chairman, replacing John H. Harris.

Other officers elected include Charles E. Lewis, executive vice-president; Richard F. Walsh, Harry Brandt, Robert Mochrie and Herman Robbins, vice-presidents; S. H. Fabian, treasurer; Max A. Cohen, secretary; George Eby, assistant treasurer.

The board includes: Maurice Bergman, Mr. Brandt, Mr. Cohen, Tom Connors, George Dembow, G. S. Eyssell, Mr. Fabian, Charles J. Feldman, William J. German, Leonard H. Goldenson, Maurice R. Goldstein, Mr. Harris, William J. Heineman, J. Robert Hoff, Harry M. Kalmine, Paul N. Lazarus, Jr., Mr. Lewis, Al Lichtman, Mr. Mochrie, Mr. Montague, Mr. O'Donnell, Sam Rinzler, Mr. Robbins, William F. Rodgers, Samuel Rosen, Fred J. Schwartz, Arthur Schwartz, Sam J. Switow, Morton G. Thalhimer, Joseph R. Vogel, Mr. Walsh, William White, Murray Weiss, Marc J. Wolf and Herbert J. Yates.

U-I Estimated Gross $64,783,789 for Year

WASHINGTON: Universal Pictures Corporation reported to the Securities Exchange Commission this week that the company's estimated world gross for the quarter ended November 3, 1951, was $20,750,000. This compares with a gross of $16,450,000 for the corresponding period of 1950. The estimated total for the year is $64,783,789, compared with $55,121,861 for 1950.

The Hollywood Scene

Big Budget Plans Bring Smiles to Studio Folk

by WILLIAM R. WEAVER
Hollywood Editor

Coincidentally simultaneous week-long meetings of top-echelon executives of the 20th Century-Fox and Universal International companies at their respective studios gave weight to the pre-holiday Hollywood week, which normally is a take-it-easy season. The caliber and duration of the executive conferences, more eloquently than any news that came from them, served tacit notice on the professional community that management is on the move. Information issuing from the conferences was of a kind to indicate that the direction of the move is toward expansion of budgets and intensification of promotional enterprise. This suits professional Hollywood right down to the ground.

Everyone Is Pleased with "Bigger and Better" Talk

The pull-in-your-belt type of talk given the picture-making population as steady diet throughout the 1947-50 period was liked but little and never really believed. The sustained hoop-la about the virtues of bread-and-water economy, and the buildups for the penny geniuses reputed to have found a formula for "reducing costs without sacrificing quality," never fooled anybody locally, and damaged the entire industry externally.

Everybody around here has always known that good pictures in common with other commodities, cost big money. Production professionals see in the renewal of the bigger-and-better talk on which the industry rose to its peak of prosperity the brightest present promise of return to that status.

A considerable majority of the hard-working and generally unquoted professionals who devote their lives directly to the production and improvement of pictures considers that wave of publicity about penny-pinching to have been more costly to the business than any other single factor in recent years. Economy, the earnest professional believes, is a thing to practice but not preach.

Most of them feel that the "dollar publicity" which served Barnum, Belasco and Ziegfeld, later Zukor, Goldwyn, Mayer and Selznick so profitably, only to come into disfavor when the industry began hiring public relations experts from outside, is still the best medicine for a sick box office. And they name "Show Boat," "David and Bathsheba," "Quo Vadis" and other recent instances of well-publicized costliness as bearing them out. They find encouragement in the present indications that the policymakers are beginning to share their views.

Nine pictures were started during the week.

MGM started "Because You're Mine," Technicolor, with Joe Pasternak producing and Alexander Hall directing. Mario Lanza and Doretta Morrow are in lead roles.

"Carbine Williams," MGM, is being produced by Armand Deutsch and directed by Richard Thorpe, with James Stewart, Wendell Corey and Jean Hagen as principals.

"Wild Stallion," Cinecolor, is being produced by Walter Mirisch for Monogram, with Lewis Collins directing Ben Johnson, Edgar Buchanan and Martha Heyer.

Julian Blaustein is producing "Don't Bother to Knock," 20th-Fox, with Roy Baker directing Richard Widmark, Marilyn Monroe and others.

Ginger Rogers Has Lead In New 20th-Fox Film

"We're Not Married," 20th-Fox, has Ginger Rogers, David Wayne, Paul Douglas, Jan Sterling and Fred Allen in the cast. Nunnally Johnson is producing and Edmund Goulding directing.

Warners started "Alexander, the Big Leaguer," with Doris Day, Ronald Reagan and Frank Lovejoy. Bryan Foy is producing, Lewis Seiler directing.

Rudy Ralston rolled "Rangers of the Golden Sage," Republic, with Fred Bannon directing Michael Chapin and Eileen Janssen.

Armand Schaefer began shooting "Barbed Wire," a Gene Autry vehicle for Columbia release, George Archainbaud directing.

Herman Schlom launched "Marshal of Pecos," a Tim Holt Western, for RKO Radio, with Stuart Gilmore directing.

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA
Barbed Wire (Gene Autry Prod.)

MGM
Because You're Mine (Technicolor)
Carbine Williams

MONOGRAM
Wild Stallion (Cinecolor)

REPUBLIC
Rangers of the Golden Sage

RKO RADIO
Marshal of Pecos

20TH CENTURY-FOX
Don't Bother to Knock
We're Not Married

WARNER BROS.
Alexander, the Big Leaguer

FINISHED (9)

COLUMBIA
A Yank in Indo-China

INDEPENDENT
Outlaw Women (Cinecolor-Howco Prod.-Lippert release)

MGM
The Girl in White
The Merry Widow (Technicolor)

REPUBLIC
Bal Tabarin

RKO RADIO
Desert Passage
Clash by Night (Wald-Krasna Prod.)
Sword of Venus (American Pictures Prod.)

20TH CENTURY-FOX
Outcasts of Poker Flat

SHOOTING (25)

COLUMBIA
Rainbow Round My Shoulder (Technicolor)
The Saber and the Arrow

INDEPENDENT
Decision (Pegasus Prod., Inc.)
The Twonkey (Arch Oboler Prod.)
Miracle from Mars (Melaby Pic., Inc.-U.A. release), formerly "Red Planet"
Limelight (Chaplin Prod.)
Stolen Face (Intercontinental Pic., Prod.—Lippert release)

MGM
Glory Alley
Lovely to Look at (Technicolor)

PARAMOUNT
Jumping Jacks (Hal Wallis Prod.)
Famous (Technicolor)

REPUBLIC
Minnesota
Gobs and Gals

RKO RADIO
The Korean Story

20TH CENTURY-FOX
Cry of the Swamp (Technicolor)
Deadline... U.S.A.
Way of a Gaucho (Technicolor)

UNIVERSAL-INT'L
Francis Goes to West Point
Lost in Alaska (formerly "The Sourdoughs")
Scarlet Angel (Technicolor)
Claim Jumpers (Technicolor)
Untamed (Technicolor)
Red Ball Express

WARNER BROS.
Mara Maru
She's Working Her Way Through College

Rank Houses Back in CEA

by PETER BURNUP

LONDON: Under a compromise plan adopted by the Cinematograph Exhibitors Association, J. Arthur Rank's Odeon and Gaumont-British theatres rejoined the CEA last week.

Peace was reestablished with the approval by the CEA general council of a settlement proposal made by Sir Alexander King and involving transfer to the organization's five officers of the authority heretofore vested in the CEA's general secretary, W. R. Fuller. Objections of Rank officials to the authority exercised by Mr. Fuller was the prinicpal reason for the withdrawal of Rank's theatres from CEA membership several months ago.

Approval of the plan came as no surprise, since it had been learned that Sir Alexander had held preliminary conversations with Mr. Rank on the proposal and that it had met with the latter's approval. However, the alacrity with which the Rank houses were returned to the CEA fold, following the general council's adoption of the plan, was unexpected. It had been supposed that a face-saving delay would ensue, with the final peace move reserved for the CEA's annual meeting next March.

To accomplish the end result, however, extended back-stage conversations which took place at CEA's London branch dinner at the Savoy Hotel, and which continued into the late hours of the night, were necessary. Association leaders succeeded in hammering out a precise formula agreeable to John Davis, Rank's managing director, and to CEA's independent exhibitor members.

Odeon Theatres to Pay Preferred Dividend

LONDON: A further payment by Odeon Theatres, Ltd., of a half-year's dividend on its six per cent preferred stock on January 1, 1952, was announced here last week. In addition to bringing the cumulative preferred stock dividends in arrears up to January 1, 1951, the new payment furnishes additional evidence of the progress made on the fiscal rehabilitation of the Rank film organization. Moreover, Mr. Rank has undertaken the first considerable refinancing operation within his organization since its fiscal overhaul began three years ago. It is concerned with British Optical and Precision Engineers, Ltd., manufacturers of film equipment cameras, theatre seating and furnishings. It is controlled by Gaumont-British. The plan will deal with the company's £1,250,000 five per cent first secured notes, at present convertible into new four per cent debentures.

Prepares "Drums" Brochure

Warner Brothers has prepared a special eight-page, two-color brochure in connection with distribution of "Distant Drums," starring Gary Cooper. The booklet, to be sent to Schools, libraries, civic and community groups, features an article on the Everglades as well as pictures and background concerning the picture.



John Danz, president, Sterling Theatres, Seattle, Wash.

Asks British ProductPlan

LONDON: Taking stock of production potentialities here in the coming year, Tom O'Brien of the National Association of Theatrical and Kine employes has asked leading producers for details of their plans. He has also written to the Motion Picture Association of America for similar information as to the production program in Britain of the association's member companies.

Mr. O'Brien takes the opportunity of painting a picture of pending gloom if not utter doom unless the business forthwith mends its ways. He lambasted in turn every section of the trade. "Division, disunity and —in certain quarters—deliberate disruption are the characteristics of the industry at the present time, and any government in the circumstances would be entitled to write off such an industry as inept," was the opening passage.

Mr. O'Brien further warned the industry that new forms of taxation might be introduced in the next budget; something along the lines of the Dalton duties, he said. He did not dismiss either the possibility that the entertainment tax might be further increased.

"Unless the responsible elements in the trade act, and act very quickly, we shall face a situation next year worse than in 1947. The year 1951 is ending without the trade having made one yard's progress in formulating policies on these matters for next year," he said.

He commented on the lack of adequate commercial liaison between the American and British industries and saw no hope of the trade being able to face the political problems confronting it in the coming year.

Legion of Decency Gives Approval to 10 Films

The National Legion of Decency this week reviewed 10 films, putting four in Class A, Section I, morally unobjectionable for general patronage, and six in Class A, Section II, morally unobjectionable for adults. In Section I are: "Desert of Lost Men," "Here Comes the Nelsons," "Murder in the Cathedral" and "Pecos River." In Section II are: "The Bushwackers," "Death of a Salesman," "Miracle of Milan," "Pictura—An Adventure in Art," "Shadow in the Sky" and "On Dangerous Ground."

Little Carnegie Will Reopen December 26

Rebuilding of the Little Carnegie theatre, pioneer art cinema house in New York, will be completed in time for a December 26 opening, Jean Goldwurm and George Schwartz, owners and operators, announced last week. Costing approximately $400,000 the new theatre has a seating capacity enlarged from 384 to 528 and embodies all the latest improvements in acoustics and projection. "Roshomon," Japanese prize film, will be the opening attraction.

A TALE OF TWO TELEGRAMS!



DEAR M-G-M:

"It gives us great pleasure to tell you that we are doing turn-away business with your very beautiful picture 'Pandora And The Flying Dutchman' at our New Normandie Theatre. Comments from our patrons are terrific and in view of the steady turn-away business since opening, it is a clear indication that 'Pandora' is in for a substantial run. The combination of your most unusual attraction and our most beautiful theatre makes for great box-office."

NEW NORMANDIE THEATRE

DEAR NORMANDIE:

"You provided the jewel box. 'Pandora' is the Technicolor jewel. It is a privilege for us to have its premiere at the Normandie. New York's fans have embraced gorgeous Ava Gardner's reckless 'Pandora'. Soon movie-goers everywhere will gasp at her flaming loves and the countless thrills filmed on the romantic Mediterranean sea-coast. We are happy that 'Pandora' has launched the New Normandie on a box-office career!"

M-G-M

JAMES MASON • AVA GARDNER in "PANDORA AND THE FLYING DUTCHMAN" • with Nigel Patrick Sheila Sim • Harold Warrender • Mario Cabré • Color by TECHNICOLOR • Written and Directed by Albert Lewin • Produced by Albert Lewin and Joseph Kaufman • (For Dorkay Productions, Inc.) • An M-G-M Picture

WOULD ALTER BUILDING CODE

Theatre Representatives in New York State Talk Planned Amendments

ALBANY: Changes in the proposed amendments to the New York State standard building code for places of public assembly were discussed at a four-hour hearing last week by spokesmen for motion picture theatres. The hearing was conducted by Commissioner George S. Raymond of the Board of Standards and Appeals.

The desired changes included modification or clarification of sections concerning stairways, exit doors, ventilation of stair and shaft enclosures, exit signs, drive-ins and casualty reports.

Might Affect 100 Units

It was estimated that 100 theatres in the state might be affected by the code which applies only to cities without a bureau of buildings and enforcement machinery for building regulations. The cost of required changes might be $10,000 to $15,000, it was said.

A memorandum of "comments and recommendations" submitted by the Theatre Owners of America, including the Metropolitan Motion Picture Theatre Association, expressed strong criticism of the "casualty report" requirement. This is a new provision which would require "the person in charge of a place of public assembly to report to the board every fire or emergency evacuation and every death or personal injury occurring in such a place during public occupancy."

The report would be made on blanks furnished by the board and would be "confidential to the board and not a public record." It would be made within 10 days "after knowledge of such event." No report would be required for "accidental personal injuries requiring no medical treatment beyond ordinary first-aid, nor if a satisfactory report is filed with an insurance company in this state, and the board is notified thereof."

Called "Discriminatory"

The exhibitors attacked the requirement as "discriminatory" in nature and not required of other industries. Commissioner Raymond disagreed and said similar provisions had been incorporated in codes for four other businesses. He declared a stop had to be put to the very large number of accidents. Even if a study showed 90 per cent of workmen's compensation cases resulted from accidents "beyond the board's power to control," there would remain 10 per cent, which is "too high," he said. And he added: "We must find out the reasons for these accidents; to do so, we must have a statistical basis."

The Commissioner agreed with a suggestion by J. Dewey Lederer, chief of construction and maintenance for Schine Theatres, that the provision be rewritten to permit filing of the report by the manager "or his superior." Small town managers "are not always lucid," Mr. Lederer explained.

In approving this change, the Commissioner emphasized that "we have no pride of authorship in this code or in the proposed amendments. We want your advice and suggestions." He said the purpose of the proposed changes was two-fold: to eliminate the large number of "variations" which have been filed since the present code took effect May 1, 1949, and to refine and improve it. He stressed that "the board's permanent responsibility is safety to the public, but we wish to achieve this without causing undue hardship to operators of places of public assembly. We want to be fair."

Another Hearing January 14

Another hearing is to be held at the Albany offices of the Board of Standards and Appeals January 14. Copies of proposed changes decided in the interim will be submitted in printed form to those who attended the hearing last week.

A long discussion ensued on a section requiring that a "screen constructed after January 1, 1952, shall be so located or shielded that pictures shown thereon shall not be visible from any highway." The TOA-MMPTA memorandum objected to this, but Commissioner Raymond suggested that the regulation, which originated with the state police, be tried out.

A question by Louis Sumberg, attorney for Lamont Theatres, brought out that the proposed revised code would permit wooden screen frames for new drive-ins. They are not now permitted for new installations.

Mr. Lederer approved portions of the proposed amendments but questioned the soundness of several affecting present structures. He particularly challenged a requirement that stairways leading from the balcony to the lobby be enclosed and fireproofed, while those leading to the foyer need not be enclosed.

Court Allows 20th-Fox To Build in Denver

Permission to build a new theatre in Denver, Colo., was granted Twentieth Century-Fox Wednesday by Judge Alfred Coxe in New York Federal District Court. Judge Coxe ruled that the new theatre would not violate the provisions of the New York antitrust decree. Phillip Marcus, assistant U. S. Attorney General, told the court that the Department of Justice had no objection to the move. The court overruled arguments against the petition entered by John Wolfberg, independent Denver circuit operator.

Goldberg to Head Allied Of Wisconsin

MILWAUKEE: S. J. Goldberg last week was elected president at the annual "Movietime" convention of the Allied Independent Theatre Owners of Wisconsin which also paid tribute to William F. Rodgers, stepping down as sales head of MGM, and passed a series of resolutions on current industry problems.

Elected with Mr. Goldberg were Eric Brown, vice-president; J. J. Goderski, secretary; Oliver Trampe, treasurer, and Ben Marcus, national director. The new board of directors includes Mr. Goderski, A. LaPorte, A. Provinzano, Mr. Trampe, Floyd Albert, John O'Connor, Mr. Marcus, Russell Leddy, C. L. Baldwin, Mr. Brown, Mr. Goldberg, John Adler and F. McWilliams.

The convention, noting with regret the decision of Mr. Rodgers to relinquish his duties and observing that "often appreciations are said too late," resolved to express its appreciation to Mr. Rodgers "for the efforts he has made to bring our industry closer together and our happiness that he is not retiring but will continue his active interest in our business in an advisory capacity and we wish him many years of health and happiness." The group further resolved to send its greeting to Charles Reagan, successor to Mr. Rodgers.

Keynoting the convention were attacks on percentage terms, bidding, the print shortage and advance admission prices. Mr. Marcus, past president, said most distributors were cooperating in trying to solve these problems, but he stressed that "there is no exhibitor, large or small, who can pay more for his film that his intake at the box office." He also warned exhibitors not to minimize television.

Name Film Executives to Mass Media Commission

To aid its work in building religious and racial understanding, the National Conference of Christians and Jews has formed a Commission on Mass Communications with representatives of motion pictures, radio, television, press, advertising and other media. Harold E. Fellows, president and general manager of the National Association of Radio and Television Broadcasters, was elected first chairman of the commission at the organization meeting in New York last week. Film members of the commission include Taylor Mills, of the Motion Picture Association of America; Gael Sullivan, executive director, Theatre Owners of America; Abram F. Myers, board chairman, Allied States Association; Max E. Youngstein, vice-president, United Artists; Robert J. O'Donnell, general manager, Interstate Circuit; Oscar Morgan, short subjects, sales manager, Paramount, and J. Robert Rubin, vice-president, Loew's.



BEGINNING

THIS WEEK

IN

WARNER BROS.

STATE-WIDE

FLORIDA

PREMIERE

AND IN

COAST-TO-COAST

XMAS—NEW YEARS

ENGAGEMENTS.

THE POUNDING

EXCITEMENT

OF

DISTANT DRUMS

First Story Filmed in Florida's Everglades Jungle!

color by TECHNICOLOR

STARRING

GARY COOPER

WITH

MARI ALDON as the captive beauty

AND

RICHARD WEBB

SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN

PRODUCED BY MILTON SPERLING DIRECTED BY RAOUL WALSH MUSIC BY MAX STEINER

A UNITED STATES PICTURES PRODUCTION PRESENTED BY WARNER BROS.

People in The News

LOUIS B. MAYER returned to Hollywood last weekend after conferring with industry executives in New York for two weeks.

KENNETH ROBINSON, United Artists salesman for the Boston exchange, has been promoted to the post of sales manager, succeeding IRVING MENDELSON, who resigned recently.

MAX MELINCOFF, formerly associated with Warner Brothers New England Theatres, has been appointed theatre supervisor for B & Q Theatres of New England, effective immediately.

WILLIAM M. PIZOR, vice-president of Lippert Productions, has just returned from an extensive trip to Europe during which he visited various franchise holders.

LEO F. SAMUELS, Walt Disney sales executive, returned to New York last weekend from a tour of Latin America on behalf of the forthcoming Spanish and Brazilian version releases of "Alice in Wonderland." He also negotiated for the showing of last year's hour-long Walt Disney TV Christmas Show on "Alice" in Cuba, Mexico and Argentina.

MORRIS FINKEL has been reelected chairman of the board of directors of Allied Motion Picture Theatre Owners of Western Pennsylvania.

J. J. MCFADDEN, RKO salesman in Philadelphia, has been elected president for the coming year of the Collosseum in that city. Other officers elected are KEITH GODFREY, vice-president; JOSEPH SCHAEFFER, secretary, and EDWARD GOTTSCHALK, treasurer.

HANS EGOLF, Warner manager for Belgium, has been named supervisor for Switzerland, it is announced by JOSEPH HUMMEL, Warner manager for Continental Europe. He will continue as Belgian manager. MRS. LIV BJORNSTAD, acting manager of Oslow, Norway, has been appointed Warner manager for Norway.

The Variety Club of Illinois has elected the following to its 1952 board of directors: EDWARD BRUNNELL, JOE BERENSON, SAM LEVINSON, BRUCE TRINZ, MIKE STERN, TED REISCH, LEO MILLER, ARTHUR MANHEIMER, CLARENCE KLEIN, IRWIN JOSEPH and RICHARD GRAFF.

THOMAS A. DELBRIDGE, manager of Loew's theatre, Nashville, Tenn., has been appointed foreman of the Davidson County Jury by Judge Charles Gilbert. Mr. Delbridge served on the grand jury several years.

ARTHUR HERSKOVITZ, formerly in charge of RKO's foreign 16mm activities, has been appointed assistant to NED CLARKE, RKO Latin American and Far East home office division manager. CHARLES G. BELMONT, formerly assistant to Mr. Herskovitz, has been placed in charge of 16mm activities.

Lippert Sales Meeting In Chicago Dec. 27-29

Lippert Pictures will hold its first national sales convention at the Blackstone hotel, Chicago, December 27-29, with Robert L. Lippert, president, and Arthur Greenblatt, vice-president and general sales manager, presiding. The company's product for the coming year will be outlined by Mr. Lippert and Mr. Greenblatt will set sales policies. Also attending will be home office executives, division and branch managers, salesmen and bookers representing the company's 28 exchanges.

Berenson President of Gulf States Allied

NEW ORLEANS: Abe Berenson last week was elected president of the Allied Theatre Owners of the Gulf States at the organization's fifth annual convention at the Hotel Roosevelt here. Elected with Mr. Berenson were F. G. Pratt, Jr., vice-president; Lewis Watts, treasurer; L. C. Montgomery, chairman of the board, and Harold Bailey, secretary for another term. The four directors reelected to three-year terms included Locke Bolen, Nick Lamantis, William Sendy and B. V. Sheffield. Teddy Solomon is a new director. At the convention, Trueman T. Rembusch spoke on arbitration, the illegal fixing of admission prices and, also on theatre television. Max E. Youngstein of United Artists was among others addressing the two-day business sessions. He discussed COMPO and then gave an account of UA's program and activities.

Nine Churches Join to Distribute Films

Nine Protestant denominations have joined to form Church Film Libraries, Inc., a non-profit organization designed to facilitate the distribution of 16mm films to churches, Rev. Kenneth L. Holst, executive director of the group, has announced. An office already has been established in Pasadena, Calif., to serve California, Nevada and Arizona. The nine denominations represented include Disciples of Christ, Augustana Lutheran Synod of California, Episcopal, Baptist laymen, Congregational-Christian, the Friends, United Presbyterian Synod, United Lutheran Church and Baptist Churches of Southern California.

CSU Carries IA Fight to High Court

WASHINGTON: The Conference of Studio Unions last week carried its long-standing fight with the major studios and the IATSE to the United States Supreme Court.

It asked the high tribunal for a review of a decision of the Ninth Circuit Court of Appeals which upheld a District Court order throwing out the Conference's damage-and-injunction anti-trust suit against the producers and the IATSE.

That suit, which grew out of a long and bitter jurisdictional dispute between the IATSE and the CSU, alleged a conspiracy between the studios and the IA. The CSU charged that this involved a violation of the anti-trust laws.

The CSU said several thousand of its members had been discharged and its unions broken up as part of the IATSE-producer conspiracy to destroy independent production. It said further that the IATSE had promised to give the major studios better wage rates and more skilled labor than it gave the independents.

These contentions were thrown out by the District Court and, on appeal, by the Circuit Court. Following that, the CSU turned to the Supreme Court.

Kirsch Demands Majors Take Stand on TV Films

CHICAGO: Jack Kirsch, president of Allied Theatres of Illinois, in a strong statement to that organization's board of directors and unanimously approved by that body, Wednesday called upon the presidents of all major producing and distributing companies to declare their position on the issue of selling motion pictures to television. Mr. Kirsch said that "exhibitors must know where they stand in this whirlpool of uncertainty. . . . If ever there was a time for plain talking, this is it. If ever there was a time for the majors to let exhibition know where they stand on this issue, this is it. The time for pussyfooting is passed."

Paramount Coordinates "Greatest Show" Tieups

Merchandising representatives of 18 firms this week participated in an over-all policy meeting with Paramount Pictures to set tieups for Cecil B. DeMille's Technicolor production, "The Greatest Show on Earth." According to Sid Mesibov, Paramount director of exploitation, this was the first time a tieup policy was discussed at a general meeting with members of different companies cooperating on a motion picture promotion campaign. The usual practice has been to deal with the companies on an individual basis, he said. The purpose of the general meeting was to avoid duplication of effort and confusion.

B. S. Moss Dies at 73

Benjamin S. Moss, 73, pioneer motion picture exhibitor and theatre builder, died December 12 at his home in New York. He was president of the B. S. Moss Corporation, which operates theatres in New York, Long Island and New Jersey.

An early operator of both motion picture and vaudeville theatres, Mr. Moss in 1920 combined his circuit of theatres with B. F. Keith and F. F. Proctor, which was called the Keith-Moss-Proctor circuit. He disposed of his interest in this circuit in 1928 to RKO. Among some of the theatres he built are the Broadway, the Trans-Lux at 49th and Broadway, and the Criterion. He also presented the first New York stage presentation of television.

He was associated with William Randolph Hearst in the making of such silent films as "Elinor Glynn's Three Weeks" and "Boots and Saddles," and was president of Explorer Submarine Corporation, which built a baby submarine designed by Simon Lake. Mr. Moss was active in many Jewish charities, the Boy Scouts of America and was president for many years of the Vaudeville Managers Protective Association. He became a theatre operator through early business dealings with William Fox and Marcus Loew. His wife, a son and a daughter survive.

M. F. Leopold, Bureau Of Mines Film Chief

M. F. Leopold, 68, chief of the Bureau of Mines' motion picture production section, died in Washington December 11. In charge of the Bureau's film section for more than 25 years, Mr. Leopold set the pattern under which educational films distributed by the Bureau are financed by sponsoring industrial concerns. Among the numerous commendations he received during his Government career was the Interior Department's Distinguished Service Award.

Claude J. Musselman

Claude J. Musselman, 65, former west Texas theatre operator, died recently in Paris, Texas. He was president of Texas Independent Theatres in 1915, and organized Texas Consolidated Theatres with L. L. Dent while living in Dallas in 1925 and 1926.

John Warfield

John Warfield, 76, retired theatre manager and brother of the late David Warfield, died December 14 in San Francisco.

John B. Eames

John B. Eames, of Littleton, N. H., died there December 11 after a short illness. He operated three theatres in the area.

Alice Enright

Alice Enright, booker for 31 years at the Paramount exchange in Chicago, died there suddenly, December 13.

RKO THEATRE PROXY COUNT DELAYED

With a considerable number of proxies still to be counted at Dover, Del., the results of the stockholders' vote in the RKO Theatres dispute over makeup of the board of directors, was still unknown this week. It appeared, further, that nothing would be known until another meeting January 3. The counters and watchers for both sides—management and the group headed by David Greene—will break off their work for a period during the holidays, further delaying the count.

Two More Join MPAA

WASHINGTON: Edward Cooper, staff director of the Senate Majority Policy Committee, and Griffith Johnson, top economist for the Economic Stabilization Agency, are joining the Motion Picture Association of America, it was confirmed this week.

Mr. Cooper, once a radio-television expert on the staff of the Senate Interstate and Foreign Commerce Committee, takes over as director of MPAA's television department January 2. He is expected to do legislative liaison work as well.

Mr. Johnson, the new economic adviser to Eric Johnston, MPAA president, worked closely with the latter during his term as Economic Stabilizer. He was with the OPA during World War II and then with the Budget Bureau. He said last week that he would work with Mr. Johnston chiefly on foreign problems, including remittances.

Altogether, Mr. Johnston has brought five former Government employes to the MPAA since returning as MPAA president. They include, besides Mr. Cooper and Mr. Johnson, Ralph Hetzel, in charge of the MPAA's New York office; George Vietheer, who will run the Washington headquarters, and Norman Kuhne.

Withholds "Desert Fox" Release in Germany

"Until the situation changes," Twentieth Century-Fox has agreed to withhold German distribution of "The Desert Fox" at the request of the Office of the United States High Commissioner for Germany, according to press reports from that country. Spyros Skouras, president of the film company, was said to have personally assured Shepard Stone, director of the Office of Public Affairs, that the picture will not be released, as originally scheduled, in January or February.

Expands New York Offices

Jack H. Levin Associates, national survey, research and checking company, has expanded its executive offices in the Paramount Building, New York.

RCA Offers Maskless Film Screen

Calling the Schlanger-Hoffberg maskless screen system the "first major improvement in 25 years in the pictorial presentation of motion pictures," RCA announced this week distribution of the screen through its theatre supply dealers. The announcement was made at a demonstration for the press of an installation just completed in New York at Leo Brecher's Plaza theatre on 58th Street. This installation followed one made last fall by Mr. Brecher in his Plaza theatre in suburban Scarsdale, to test public reaction.

Like that in Scarsdale, the New York screen structure, with surrounding wings of angle and curvature to receive and redirect the image light, is of "package" type designed to make the innovation available to any existing theatre. Components are prefabricated for economical adaptation to various screen area dimensions and architectural forms. Screen material is used for all reflecting surfaces, including the flanges and wings. In both of the first two installations, this material is RCA's all-plastic fabric with diffusive embossings.

The demonstration in New York was under the direction of Martin F. Bennett, manager of RCA theatre equipment sales. Also present were the developers of the screen, Ben Schlanger, architect, and William A. Hoffberg, engineer; Mr. Brecher, and Ben Perse, president of the Capitol Motion Picture Supply Corporation, RCA dealers in New York.

"Quo Vadis" Gross Tops Million Dollar Mark

MGM's "Quo Vadis," now playing in eight cities, already has run up a gross figure in excess of $1,000,000, over half of which was realized in New York where the film is in its sixth week at the two-a-day Astor and continuous-run Capitol. On Christmas Day, the film will begin continuous runs at eight more theatres with admissions running from 90 cents to $1.50. An experimental feature at these engagements will be an interim admission price of $1.10 between 5 and 6 P.M. The eight theatres are the State, New Orleans; Buffalo, Buffalo; Loew's, Indianapolis; Midland, Kansas City; Orpheum and State, Boston; Palace, Washington; State, Norfolk. In New York, the film will bow out of the Capitol December 30 and on January 1 the Astor will switch to a continuous run policy.

Gets Flaherty Material

Mrs. Robert Flaherty, wife of the late documentary film producer, this week presented to the Museum of Modern Art in New York a collection of motion picture films, stills, scenarios, diaries and other documents relating to Mr. Flaherty's 40-year career.

ALL RECORDS

—with Paramount's New Martin & Lewis Hit That Will Top The Grosses of "At War With The Army" and "That's My Boy"...



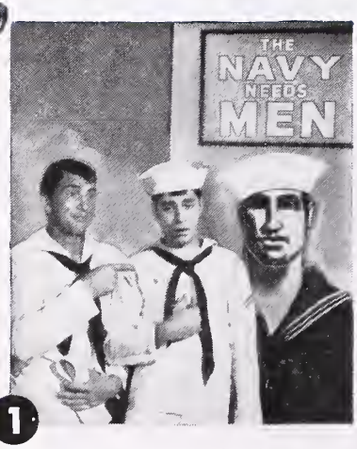


More than 300 midnight previews on New Year's Eve will prove that this *is* the greatest from today's greatest team in show business! General release in February — accompanied by national magazine ad support in Life, Collier's, Look and Sat. Eve. Post — plus fan publications.



SCAN THE SEVEN "SEES"

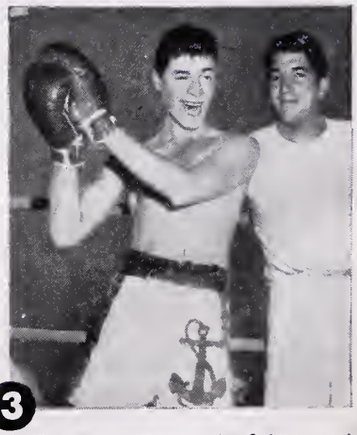
—that are just samples of the fun:



1 Enlistment gags that are 1-A for hilarity! Sure, the Navy needs *men* but the question is: does it need Jerry Lewis?



2 When a couple of able-bodied seamen deposit Jerry at the Blood Bank, the laugh dividends are plenty big . . .



3 Ladies and gentlemen, the fight to end all fights! Dean introduces the Champ who makes the pros look like amateurs . . .

OVERBOARD!

DEAN JERRY

MARTIN and LEWIS

IN

HAL WALLIS' PRODUCTION

Sailor Beware



CO-STARRING

CORINNE CALVET AND MARION MARSHALL WITH ROBERT STRAUSS

Directed by HAL WALKER · Screenplay by JAMES ALLARDICE and MARTIN RACKIN

Additional dialogue by JOHN GRANT · Adaptation by ELWOOD ULLMAN

From a play by KENYON NICHOLSON and CHARLES ROBINSON

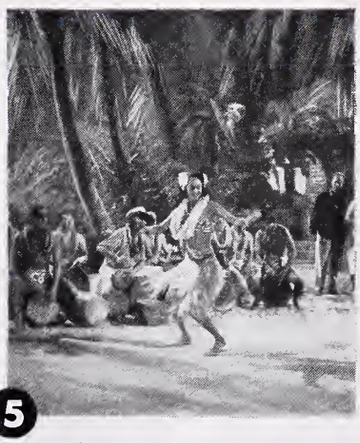
Paramount Pictures

SONGS

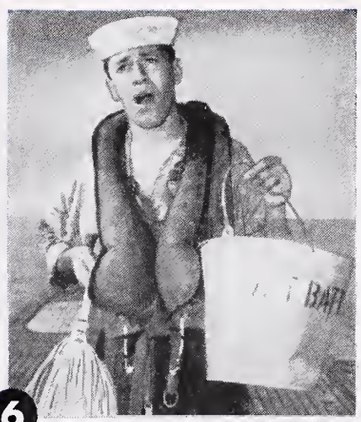
"The Sailor's Polka"
"Never Before"
"The Old Calliope"
"Merci Beaucoup"
"Today, Tomorrow, Forever"



4 The comedy torpedo roors out more laughs when the boys date up with Corinne Calvet and Marion Marshall.



5 Honolulu's exotic hulo dancers are reolly something to see! And who's the hula gol's star pupil? Why Jerry — of course!



6 Jerry tries o mopping-up oction on the whole oceon from the deck of o sub-merging submorine — a flood of fun!



7 Half a dozen big musical numbers include terrific show stappers like "The Soilor's Polka" ond "The Old Colliope."

The National Spotlight

ALBANY

Holiday spending and shopping affected grosses, although on some nights downtown theatres received an influx of customers at nine o'clock. . . . The Strand registered its biggest week in recent months with "A Place in the Sun." The picture played here late but this was no box office deterrent. . . . "Quo Vadis" was previewed in the Delaware theatre, which suspended the regular show for the night. Father Thomas L. Carr, assistant pastor of the Cathedral of the Immaculate Conception, was among other guests. . . . Visitors included: J. Dewey Lederer, Joseph F. Stein, Gus Lampe and Seymour Morris, of the Schine Circuit, Gloversville; Fred Haas, maintenance chief for Fabian Theatres; Harry Morgovin, Columbia district manager; and Dan Laventhal, assistant to Nat Levy, RKO division manager. . . . Harold Gabrilove, chairman of the Variety Club Big Brother drive, appealed on a WRGB telecast for donations to Camp Thacher. Robert B. Hanna, Jr., manager of WRGB and WGY, is a Variety Club member. . . . Hellman Theatres in Albany and Troy staged a Turkey Night as a pre-Christmas promotion.

ATLANTA

Loew's Grand opened its fourth week of "Quo Vadis" with roadshow prices. . . . Pete Freeman acquired the Star theatre, Blacksburg, S. C., from Stewart & Everett. . . . The new 20th Century-Fox exchange in Jacksonville, Fla., will open around the first of the year with Marvin Doris as branch manager, transferred from the Atlanta branch. . . . Mrs. Arthur C. Bromberg, wife of the president of Monogram Southern Exchanges, has returned to her home after a stay at the hospital here. . . . Booking and visiting: Bill Griffin, Cullman Amusement Co., Cullman, Ala.; L. J. Duncan and Sidney Laird, West Point Amusement Co., West Point, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; Ebb Duncan and Clyde Sampler, Duncan theatre in Georgia. . . . The town of Marysville, Tenn., has started Sunday films. . . . John Crovo and Robert Dunbar will conduct the northern district drive for the Will Rogers Memorial Hospital. . . . Paul Robinson, manager, Florida Amusement Co., in Dania, Fla., said the State theatre would open soon with Mrs. Robinson as manager. . . . Mrs. T. B. Haynes, owner of the Town theatre in Collerville, Tenn., has completed installation of all new equipment in the theatre Carl Floyd, president of Floyd Theatres in Florida, said work on his new drive-in at Haines City, Fla., will start at once with room for 325 cars.

BOSTON

George Kraska has acquired the New England rights from independent producer David Brill of "The Fighting Rats of Tobruk," a drama of the North African campaign, starring Chips Rafferty. Mr. Kraska has associated himself with Regal Pictures Corp., with Eddie Ruff and Irving "Mac" Farber handling the selling in this territory In connection with "The River" which has completed its 11th week at the Beacon Hill theatre, the young star of the film, Adrienne Corri, visited Boston for four radio appearances and two personal appearances. . . . Louis Score of Randolph, Me., said his newly-rebuilt Randolph theatre is set to open. Capital Theatre Supply installed the RCA booth equipment, special carpets, International seats, draperies and fixtures When Jed Prouty gave up the lease on the Rialto, Everett, to concentrate on the Park, Nashua, N. H., Bob Rappe took it over. Mr. Rappe had been manager of the Colony, Lynn. Arthur Rosenbush, who had managed the Park has resigned. . . . Leighton K. Godfrey Enterprises of Fairlee, Vt., is constructing a new drive-in in Orford, N. H., near Dartmouth College.

BUFFALO

Tent No. 7, Variety Club has decided to sponsor the local appearance of the Gene Autry show in Memorial Auditorium on the afternoon and evening of February 4. . . . The Jacobs brothers, owners and operators of Sportservice, will donate the proceeds of the Buffalo-Providence hockey game February 20 to the Variety Club. . . . Elmer F. Lux, general manager of Darnell Theatres and president-elect of the Buffalo City Council, was master of ceremonies of the entertainment part of the Ad club's annual Christmas party. . . . At the annual business meeting of Buffalo Bill Tent, Circus Saints and Sinners in the Buffalo Club, Dick Kemper, zone manager, Dipson theatres, was thanked for the job he did as ringmaster at the recent Fall Guy gathering of the organization. . . . Charlie McKernan, manager of the Seneca, attracted a lot of extra business to his theatre the other evening when he staged a variety revue in co-operation with a community dancing school. John Zimmerman, manager of the Niagara, put over the same idea with much success recently. . . . John Shelvet, manager of the Dipson Amherst, put on the finals of his amateur show series the other evening and jammed the house. . . . Tony Bennett and Buddy Rich topping a four-day stage show in the local Paramount.

WHEN AND WHERE

January 20: Second annual communion breakfast of motion picture industry Catholics, in New York, Waldorf Astoria Hotel, and Toronto.

February 12: Screen Writers Guild, annual awards banquet, Hollywood.

CHICAGO

Below zero weather following 11 inches of snow hit business here over the weekend. As usual, the city's traffic system suffered from an attack of paralysis brought on by the wintry blasts. . . . The downtown Monroe and McVickers, both of which ordinarily show second run bills, have booked in first run programs for the holidays: "Weekend With Father" goes into the McVickers, and the Monroe will double "Happy Go Lovely" with "Hard, Fast, And Beautiful". . . . Variety Club of Illinois' 1952 Board of Directors includes only three holdovers from last year's board, Joe Berenson, Eddie Brunnell and Sam Levinsohn (beside the ex-officio former chief barkers), with first-termers Mike Stern, Bruce Trinz, Ted Reisch, Leo Miller, Art Manheimer, Clarence Keim, Irwin Joseph, and Richard Graff moving in to help direct the club's activities for the coming year. . . . The Rita theatre on Wentworth Avenue in Chinatown has been taken over by the Sung Sing Corp., operators of Chinese-language theatres in New York and San Francisco, for the exhibition of Chinese pictures made in Hong Kong. . . . The Chicago theatre will cater to the children during the holidays, running a Randolph Scott's "Man in the Saddle," along with five cartoons. Clowns will entertain the kids in the lobby. . . . Alliance circuit will let kids in free at all their houses on Saturday, December 22, as a gesture of appreciation for their patronage throughout the year. . . . The Variety Club was tendered an appreciation dinner by the board of Larabida Sanitarium for contributing more than $140,000 to the institution over a period of the past eight years.

CINCINNATI

The elected board of directors of the Cincinnati Variety Club, Tent No. 3, has reelected Vance Schwartz, circuit operator, as chief barker. Jack Finberg was retained as first assistant chief, and Herman Hunt selected as second assistant chief barker. Also reelected were William Onie, dough guy and Saul M. Greenberg, property master. Allan S. Moritz succeeds himself as representative to the international convention. . . . Although 19 suburban theatres in the Greater Cincinnati area recently were granted a 10 per cent reduction in their real estate taxes, following an appeal to the Board of Tax Appeals, they now seek a further reduction "because television and other conditions have caused us to lose money." The attorney for the theatres contends that the board did not give sufficient consideration to existing economic conditions when allowing the 10 per cent slash. . . . Having recovered from an operation performed in an Indianapolis hospital, Jack Marks has resumed his managerial duties at Clarksburg, W. Va. . . . At Irvine, Ky., the Estill theatre, recently

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sold by order of the court at the insistence of the Marcum heirs, has been taken over by Mr. and Mrs. Russell McClanahan, who will reopen the house soon. . . . A few of the drive-ins in the territory, including the Twin drive-in, in Cincinnati, are operating throughout the winter, by use of electric in-a-car heaters.

CLEVELAND

Associated circuit, Washington circuit and Modern theatres are closing all houses on Christmas Eve, irrespective of other theatre policies. . . . Irving Fields, well-known in the exhibition and equipment field, was married recently to Pearl Bernhardt of this city. . . . Cleveland city amusement tax collections show a decline during the past three years. . . . Sanford Leavitt of the Washington circuit has been added to the Variety Club board of directors by Henry Greenberger, newly appointed chief barker. . . . Greater Cleveland now has 96 theatres in operation, including first and subsequent runs. . . . Mollye Davis, MGM cashier, won a Plymouth car in a B'nai B'rith drawing. Army Sgt. Dan Ensel, former 20th-Fox shipper, now stationed in Germany, wrote his former colleagues he visited the 20th-Fox offices in Vienna. . . . Annual Warner Ohio zone manager's meeting was to be held Tuesday. . . . Snow and ice slowed traffic but did not tie up any film deliveries. "Quo Vadis" in its 3rd week, continues to pile up sensational pre-holiday grosses at Loew's Stillman theatre where it probably will hold until at least the middle of January. . . . "The Racket" is also doing business in all key spots of this territory.

DENVER

Frank Ricketson, Jr., president of Fox Intermountain Theatres, was again elected president of the Central City Opera House Association, which sponsors the annual play festivals at the 73-year-old opera house at Central City, Colo. His executive assistant, Robert Selig, was again elected to the board of directors. . . . Sgt. Fred Anderson, salesman for Western Service & Supply, has returned to work after 14 months in Korea, serving in the Marines. . . . Morris Rosenblatt has been added as student booker at Universal. . . . A. C. Lyles, Pine-Thomas publicity man, in Denver. . . . Ward Pennington, Paramount branch manager, on vacation. . . . Gene Vitale, Paramount assistant booker, father of a son, Mark Anthony, born at Presbyterian hospital. . . . Ben Duran, recently with the YMCA, has been hired as assistant booker at the Lippert exchange. Going from the Lippert exchange to the Lippert sales meeting in Chicago were Tom Bailey, franchise owner; A. G. Edwards, office manager, and Joe Clark, salesman. Going from the Salt Lake City branch will be Al Maybey, branch manager, and Walter Stenzer, office manager.

DES MOINES

The Rocket theatre, in Des Moines, has been purchased by S. A. Vogl from the Tri-States Theatre Corp. The theatre, built in 1913 by A. H. Blank, was one of the first in the state constructed expressly for the showing of motion pictures. Its name was changed from the Garden after it was remodeled in 1949. Mr. Vogl, who has been with Tri-States since 1933, will manage the theatre. . . . The entire projection and sound system at the Wayne theatre, Corydon, has been rebuilt, according to manager Frank Smith. . . . Don Gran, owner of the Sioux theatre at Sioux Rapids, has been named secretary of the Sioux Rapids Chamber of Commerce. . . . Adult admission prices at the Grand theatre in Grand Junction have been raised to 45 cents. The theatre will revert to two changes of program weekly instead of three as in the past. Increased costs were cited as the reason for the boost in ticket prices. . . . Monogram's Lee Harris and Harry Johnson were married at the Methodist church.

NEW CHIEF BARKER



DAVE MILLER, Buffalo branch manager for Universal-International, has been elected chief barker for 1952 of Tent No. 7, Variety Club of Buffalo, by the new board of directors. Mr. Miller was the first chief barker of Tent No. 7, when it was organized 17 years ago. Other new officers are: Max Yellen, managing director of Midland Properties, Inc., first assistant chief barker; Robert Hayman, executive of Hayman Theatres, Niagara Falls, second assistant; Arthur Krolick, general manager, Buffalo and Rochester UPT, dough guy and W. E. J. Martin, drama editor of the Courier-Express, property master. The new officers will be installed at a special meeting in tent headquarters, 193 Delaware avenue, early in January.

DETROIT

Zero weather, snow and sleet has cut down theatre attendance severely. Weekend business was fair with "An American in Paris" continuing to do okay in its fourth week at the Adams. . . . Persons connected with the industry in Detroit, including wholesalers and film operators, contributed 4,000 pounds of scrap metal last week in an effort to interest other industries in conducting similar scrap drives. . . . James Kennedy of Kennedy Motion Picture Service is leaving for Florida and Cuba after January 1 for an extended vacation. . . . Al Broder, formerly of Broder Theatres, is in Florida recuperating from bronchitis. . . . Clarence Weaver has taken over as manager of the Cinema Theatre replacing Neil Talling who resigned to take over as supervisor of a theatre circuit being formed on the Florida west coast. Mr. Talling is now in Sarasota. . . . Victor A. Dodge, former manager of the Weston, is now with the Kilbridge circuit as relief manager. . . . James H. Fisher, former manager of the Grant, is now in New York managing a theatre.

HARTFORD

Bob Elliano has been installed as chief barker, Tent No. 31, Variety Club of Connecticut. Other officers: John Pavone, first asistant chief barker; Morris Jacobson, second assistant chief barker; Sam Germaine, dough guy; George Weber, property master; board of directors, Ben A. Simon, Gillespie Milwain, Hy Levine, Henry Smith, Joe DiFrancesco, George H. Wilkinson, Jr., and Sam Waserman. . . . Henry L. Needles, recently-resigned Hartford district manager, Warner Bros. Theatres, now managing director of this city's new first-run foreign film house, the 700-seat Art, has pushed back opening night from December 26 to December 28 because of unavailability of Gov. John Lodge and other state officials for December 26. "The River" will be opening attraction. Mr. Needles was to be honored on Wednesday night at a testimonial dinner by several hundred persons, representing the motion picture industry throughout the northeast. . . . John Fankhauser has been named publicity director of the Parsons theatre, Hartford. . . . Hartford Visitors: Herman M. Levy, general counsel, Theatre Owners of America; Harry Feinstein, zone manager, and James M. Totman, assistant zone manager, Warner Bros. New England Theatres; Sam Cornish, Niantic theatre, Niantic, Conn. . . . For the first time in many weeks, downtown Hartford first-runs had no holdovers, with a number of reissues booked into a few of key houses. Newcomers included "Too Young to Kiss," "Crosswinds" and "Cave of Outlaws."

INDIANAPOLIS

Claude McKean was elected chief barker of Indianapolis Variety Monday night. Other new officers include Burdette Peterson, first assistant chief barker; Richard Lochry, second assistant; Barney Brager, property master; Morris Cantor, dough guy, and Guy Hancock, chairman of the Heart Fund committee. . . . Marc Wolf, chief barker of Variety International, returned home from his flight to Dublin, London and Rome. . . . The blizzard kayoed the window sale for the Met's "Fledermaus" at Loew's Friday and Saturday, but it wound up with a healthy $15,000 for three performances thanks to a strong advance sale. . . . Republic, which has to vacate its present quarters by March 1, is looking for a new locaiton on the film row. . . . Indiana Film Transit has filed with the Public Service Commission for a 10 per cent rate increase. . . . Joe E. Brown was here Friday and Saturday to entertain at a Columbus, Ind., industrial party. . . . James Ackron, formerly with the Mallers circuit, is now manager of the Riley at Greenfield.

KANSAS CITY

Howard Burkhardt, manager of the Loew's Mildand theatre at Kansas City, invited 500 persons to the Kimo for a preview

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TEN TA

COLUMBIA'S BIGGEST HIT

THE INDUSTRY'S OUTSTANDING HOLIDAY ATTRACTION!

Already booked in: CLEVELAND

TOLEDO · FLINT

CUMBERLAND

ERIE · SAN DIEGO · AKRON

POUGHKEEPSIE · ELGIN

WATERBURY · BAYONNE

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COLUMBIA PICTURES presents BURT LANCASTER in TEN TALL MEN

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SINCE "BORN YESTERDAY"

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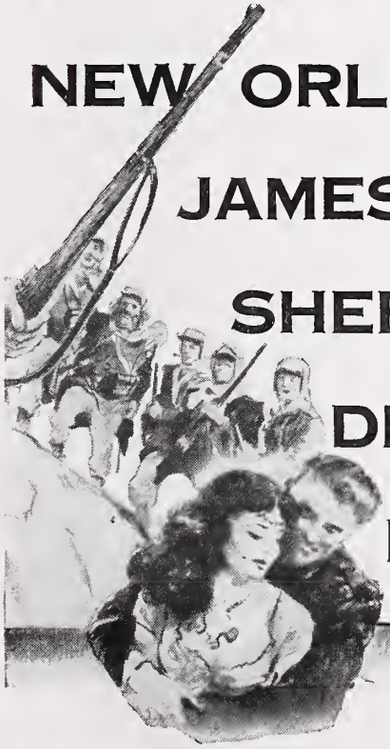
NEW ORLEANS • TRENTON • LINCOLN

JAMESTOWN • WASHINGTON, D. C.

SHEBOYGAN • MEMPHIS • TUCSON

DES MOINES • CEDAR RAPIDS

DUBUQUE • GRAND RAPIDS



...you'll have a merry Yule with Columbia

LAWRANCE • GILBERT ROLAND • KIERON MOORE • GEORGE TOBIAS • Screen Play by ROLAND KIBBEE and FRANK DAVIS • Produced by HAROLD HECHT • A NORMA PRODUCTION • Directed by WILLIS GOLDBECK

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of "Quo Vadis". Despite the hazardous condition of the streets, and temperature near zero, the house was almost full. The guests were exhibitors, clergy, members of the school board, heads of radio stations, editorial staff of the *Kansas City Star,* and advertising managers of stores who have already arranged tieins. "Quo Vadis" starts at the Midland on Christmas Day. . . . The Kimo ends the fifth week of "Oliver Twist," and opened with "A Christmas Carol". . . . Dan Peyton sold his Strand at Mt. Vernon to Grover C. Brooks.

LOUISVILLE

Tax revenue on amusement (combined) for October, 1951, was $13,998 higher than for corresponding month in 1950. Tax revenue for July through October, 1951 was $42,159 higher than for a similar period in 1950. . . . Out of town exhibitors seen on the row recently included: Ted Rose, Chakeres Theatres, Springfield, Ohio; Williard Wilderick, New Washington theatre, New Washington, Ind.; Shirley Chism, New Ace theatre, Brandenburg, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; Tex Richards, State, Crouthersville, Ind.; J. E. Elliott, Jr., Cardinal, Hodgenville, Ky.; and Homer Wirth, Crane, Crane, Ind. . . . With the closing of the East drive-in and Dixie drive-in theatres here, Floyd Morrow, executive director made plans for his annual vacation trip to Florida. . . . The Ronnie drive-in theatre, London, headed by J. B. Minnix, has been officially opened. . . . A meeting of drive-in theatre owners in the Louisville area was held at the Falls City Theatre Equipment Co., here. One of the main purposes of the meeting was to form a drive-in association. On hand for the opening session was Lou Arru, Eddie Huber, I. T. Smith, Floyd Morrow, and David Saag.

MEMPHIS

M. J. Cullen, St. Louis, southern district manager, Loew's Theatres, spent two days in Memphis on business in conference with Col. Cecil Vogel, manager of Loew's Palace, and Arthur Groom, manager of Loew's State. . . . "Quo Vadis," now at State, will continue until December 23, more than a month's run, an all time record for State. Midnight December 23 a stage show and motion picture will be presented at State to raise money for Christmas food baskets for needy families. . . . M. H. Brandon, Sr., president of Film Transit, Inc., new chief barker of Memphis Variety Tent No. 20, and other new officers will take office next month. . . . R. B. Cox, Batesville, Miss., in Memphis on business, announced he had rebuilt and re-opened Batesville theatre there which was destroyed by fire several months ago. . . . Film exchanges all held Christmas parties this week—some at Variety, some at the hotels and others in the exchanges. . . . Arthur Groom, manager, Loew's State, made a business trip to New York. . . .C. F. Bonner and F. A. Stringer, owners of Pines drive-in, Pine Bluff, Ark., announced it would be enlarged from 400 to 700 cars before re-opening next spring. . . . Mid-South exhibitors booking and shopping on film row in Memphis included J. C. Bonds, Hernando; C. J. Collier, Shaw; A. N. Rossi, Clarksdale; Jimmie Thornton, Bruce; G. H. Goff, Parsons; M. E. Rice, Jr., Brownsville; William Elias, Osceola; Gordon Hutchins, Corning; Zell Gaynes, West Memphis; Alvin Tipton, Manila; Lawrence Landers, Batesville; Roy Cochran, Little Rock; John Staples, Piggott; and J. K. Jameson, Bald Knob.

MIAMI

Mitchell Wolfson, president of television station WTVJ announced promotion of Lynn Morrow to public relations director and administrative assistant to the general manager. Burt Toppan steps up to the vacated post of promotion manager. The station has started building a three story structure as an addition to the present outgrown quarters. Construction is expected to be completed by February, 1952. . . . Miami, Miracle and Carib will have a December 29 world premiere of "The Model and the Marriage Broker" with Miami's own Nancy Kulp, who plays a feature role in the picture, making a personal appearance. . . . Variety Club's Variety Children's Hospital will be the beneficiary of an admission-by-food Christmas Eve show at the Tropicaire, Twenty Seventh Ave., and Coral Way drive-ins. . . . Another local project, Lend-a-Hand fund, will profit from the Wometco neighborhood theatres holiday lobby displays which will feature Christmas trees with signs appealing for toy donations for the fund. . . . The Variety Club of Greater Miami held election of officers in their new quarters recently. Slate included George Wintz, chief barker; Hal Kopplin, first assistant; Al Wilkie, second assistant; Sandy Bronstein, dough guy and Eddy Melniker as property master.

MILWAUKEE

Harold Fitzgerald, president of Fox- Wisconsin Amusement Corp., was host at a luncheon last week in honor of Capt. Raymond Harvey, technical advisor for "Fixed Bayonets." Capt. Harvey was also here in behalf of the Red Cross Blood Drive. The Fox-Wisconsin Corp. again out did themselves in having a wonderful luncheon at which representatives were invited from the press, radio, TV as well as from the Navy, Army and Marines. Large pictures from various scenes in the film were displayed. . . . Familiar faces were again seen here during the AITO annual convention. Mrs. A. Nagle, Crescent theatre, Shawano, was here, as was Mrs. F. Ziehm, an exhibitor in Pulaski.

MINNEAPOLIS

Benjamin Berger, has been elected chief barker of the Variety club of Minneapolis. Other new officers are: LeRoy Miller, first assistant chief barker; George Granstrom, second assistant chief barker; Tom Burke, secretary, and Sim Heller, treasurer. . . . Joan Caulfield was in town for several days on business. . . . Myron Adcock, salesman for Warners in Southern Minnesota, has exchanged territories with Herb Blass, Minneapolis city salesman. . . . Elmer Boltic has leased the Lake theatre at Howard Lake, Minnesota, and the Waverly theatre at Waverly, Minnesota. . . . Tom Gilman of the Cokato theatre, Cokato, Minnesota, was a film row visitor.

NEW ORLEANS

Exhibitors buying and booking were Mrs. H. A. Everett, Magee, Miss.; John Harvey, Oberlin, La.; Thomas McElroy, Shreveport, La.; Roy and Nerry Comeaux, St. Martinsville, La.; William Lighter, Jr., Pass Christian, Miss.; Lefty Cheramie, Golden Meadows, La.; Mr. and Mrs. Tom Watson, Ellisville, Miss.; Ann Molzon, Labadieville, La.; Ed Thomasie, Marrero, La.; John Parker, Westwego, La.; Robert Bergeron, Abbeville, La.; Richard Guidry, Erath, La.; A. L. Royal, Meridan, Miss.; Hank Jackson, Hattiesburg, Miss.; J. E. Adams, Laurel, Miss.; John Harrell, Martin Theatres booker, Atlanta, Ga.; Ed Ortte, Clermont Harbor, Miss.; Pick Mosely, Picayune, Miss.; I. Oberlin, Natchez, Miss.; E. C. Jenner, Ellisville, Miss.; Robert Long, Baton Rouge, La., and A. Rosenthal, Alexandria, La. . . . W. W. Page's Arcade theatre, Ferriday, La.; was completely destroyed by fire on Monday night, December 11. It was practically a new structure. A little more than a year ago it was rebuilt after a previous fire. . . . Exchanges were notified that a new drive-in opened in McKenzie, Ala., recently owned and operated by Harold Jenkins. It is called the Sun Down drive-in. . . . K. K. McKenna was named assistant manager at the Joy. . . . George Atkinson, veteran showman was here promoting "The Mob" showing at the Orpheum.

OKLAHOMA CITY

Displayed at the Capitol theatre, in connection with "The Tanks Are Coming" are several Garland rifles, helmets a bazooka and a .50-caliber aircooled machine gun. The display was arranged by the Air Force in Oklahoma City, seeking new recruits. . . . The State Theatre has a break for Christmas shoppers. Free coffee is served in the lobby in addition to free checking of parcels. . . . Estrella Drive-in Corp., Dallas, Texas, has been granted a charter. . . . Incorporators are: C. C. Ezell, Albert H. Reynolds and Lowell Russell. . . . The initial scenes of a full-length western film were shot last week in Boyle Park, little Rock, Ark., by a new company, Horsehead Productions. . . . The Roxy theatre in Wichita, Kansas, has been sold to an amusement company, headed by Benny J. Taylor of Wichita. . . . L. C. Kirby was elected chief barker for the Variety Club in Houston, Texas, and Bruce Layer and Mack Howard were selected as assistant chief barkers. Other new officers are Ray Hay, treasurer and Eddie Miller secretary. Mr. Howard and John Goodwin have been named delegates to the 1952 Las Vegas national convention.

OMAHA

Jack Renfro, Theatre Booking Service, is the new Variety Club president, Omaha Tent No. 16, with Glen Slipper and I. M. Weiner first and second assistants, Ed. Shafton, property master and Henry McGrath, doughboy. . . . "The Wild Blue Yonder," which had its world premiere at the Orpheum, clicked off five days more of normal receipts at the Omaha. Other offerings felt the results of icy weather. . . . Tommy Thompson, of St. Paul, Neb., new owner of the Lyric at Edgar, has announced extensive remodeling is in progress. . . . S. A. Madsen, who has resigned after 10 years as Republic office-manager to move to Seattle, has been replaced by Edna Nass, former cashier. . . . H. E. Brookings has sold the Avoca, Ia., theatre business and equipment to Kenneth Gregg of Oakland but still owns the building.

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A new drive-in is under construction at Lexington, Neb., owned by Loton Todd. . . . The Council Bluffs, Ia., Recreation Department has started a 15-week series of children's films at the City Hall auditorium. . . . Mr. and Mrs. H. G. Dunn, Valentine exhibitors, were bruised when their car skidded on ice and ditched near Valentine. . . . W. S. Bogart, formerly operator of the Rock Valley, Ia., Orpheum and well-known on Omaha's film row, died at Ft. Dodge, Ia.

PHILADELPHIA

Amusement tax revenue showed another drop in the report on collections for the first 11 months of this year. Attributing the situation to a decrease in admissions to all forms of entertainment, Receiver of Taxes W. Frank Marshall reported that the 10 per cent admisions levy, for the first 11 months of this year, totaled $2,814,651—a decline of $441,-187 as against $3,255,838 for the same 11 month period in 1950. . . . Abe Sunberg, who manages the Lincoln drive-in, has taken over the Darby in nearby Darby, Pa., from Melvin Koff. . . . The Adelphi has closed down while Warners' Lyric, Camden, N. J., is now a Saturday and Sunday operation. . . . Eli Ginsberg, until recently a salesman for Monogram, joined Lippert Productions in a similar capacity. . . . Contrary to reports, Locust is still open daily. . . . The $10,000 real estate assessment for 1952 on the Majestic, Mt. Penn, Pa., was reduced to $9,500, according to lessee-operator Henry Friedman. . . . Reports widely circulated that a new drive-in is to be built on Roosevelt Boulevard within the city limits. . . . The Plains, Plains, Pa., operated by Engel Theatres, installing a new projector and sound system. . . . J. Lester Stallman, manager of the Astor, and Paul E. Glase, Astor manager, will head the theatres division for the annual March of Dimes next month in Reading, Pa. . . . When the Shore, Atlantic City, N. J., is taken over by George Schwartz on January 1, it will close for a few days and then reopen as the Beach. . . . Francis Anthony, manager of the Rialto, York, Pa., shared a $300 third prize in Realart's exploitation contest on "The Fighting Sullivans" and "Salerno Beachhead." . . . Richard Henry Lentz resigned as assistant at the Warner, Wilmington, Del., and is succeeded by Henry Wootten, former member of the service staff. . . . Warner Theatres sold its Harrowgate for $50,000 to Margaret P. Darr. . . . Paul R. Rager, manager of the Sky-Vue drive-in, Lancaster, Pa., for the past two years, is now managing the in-town Strand, succeeding Lester Shay. . . . The Temple, new theatre in Lewistown, Pa., which has been in the process of construction for several years, is scheduled to open before the end of the year as a first run house.

PITTSBURGH

Morris Finkel and Fred Herrington have been re-elected chairman of the board and secretary respectively of the Allied Motion Picture Theatre Owners Association of Western Pensylvania. That again gives Mr. Finkel representation on the national Allied. . . . Bill Elder, manager of Loew's Penn went to New York to attend a meeting of managers currently running "Quo Vadis" to discuss future booking policy. In three weeks here the classic attracted 130,000 and $108,000 went into the box office. . . . Jack Schlaifer, sales manager for Broder productions, visiting film row for a meeting with Bert Stearn and Milton Brauman. . . . Andy Battison and Charley Keifer have purchased the Rialto theatre from Bud Rosenberg and his mother, widow of M. A. Rosenberg. . . . The suburban Squirrel Hill theatre has gone on a first run policy and will open with "Lavender Hill Mob," which was supposed to open in the Art Cinema Christmas week. . . . Sol Gordon has been named in charge of exploitation here by 20th-Fox. He replaces Lee Segal. . . . John H. Harris plans to take his family to Miami Beach to spend the holidays.



MOTION PICTURE HERALD

"Is this the beginning or the end?"

PORTLAND

All of the downtown theatres have new pictures this week. "Let's Make It Legal" is at the Oriental and Orpheum, "Silver City" at the Paramount, "Fort Defiance" at the Broadway, "Close To My Heart" at the United Artists, and A Grand Opera Film Festival including "Lucia di Lammermoor" and "Barber of Seville" at the Guild. . . . Nearly all of the local exhibitors, press and film row officials attended the trade screening of "Quo Vadis" at Tebbets Laurelhurst theatre. . . . A. C. Lyles, publicity director for Pine-Thomas, made a hurried trip through the Pacific Northwest to talk about "Hong Kong". . . . Earl Keate of United Artists was in town to talk with Jack Matlack about "Fort Defiance" and Marty Foster about "The River". . . . Herbert Royster, long-time manager of the Mayfair theatre, was initiated into the Shrine last week. . . . J. J. Parker's Broadway theatre was turned over to the Sunshine Division of the Portland Police Dept., for one day last week.

ST. LOUIS

W. W. Sharpe, Paramount salesman, was elected President of the St. Louis Lodge of the Colosseum of Motion Picture Salesmen of America, at the annual election of officers of the local group held here. Mr. Sharpe succeeds Robert Lightfoot of Monogram Pictures as President. . . . Funeral services were held in Flora, Ill., for William Weiss, veteran motion picture salesman, who died here December 6. . . . The funeral of William (Bill) Fey, an employee of Harry and Meyer Kahan film delivery service was held December 10. . . . Larry Callahan, MGM auditor, off to Minneapolis after two week stay here. . . . Members of the Youth Cinema Club were surprised and thrilled at a recent meeting at the Shady Oak theatre as coach Eddie Hickey and his St. Louis University basketball team made an appearance. . . . Mrs. Bertha Kropp, mother of Lester Kropp, co-general manager of the Wehrenberg Theatre circuit here, died this week. She was 78.

SAN FRANCISCO

"Quo Vadis" in third week at Loew's Warfield, still leads the street. . . . August Panero, in town from Delano, booking for his circuit. . . . Max Bercutt, Warner's field man, was to leave for Los Angeles. . . . The Christmas holidays will find two Warner pictures on the street: "Distant Drums" at Fox and "Starlift" at St. Francis. . . . All film exchanges here will close the Monday before Christmas and New Year's. . . . Arthur Klokkevath took over ownership of the 394-seat Colfax, from Walter Eldred. . . . Stewart Engebretson, salesman, has been transferred from Los Angeles to the local branch of MGM under the policy of a larger sales force for Northern California. . . . Frank Maun, Lyric, Marysville, is back from his trip across country with a traveling show. . . . Designer Gale Santocono is in Garberville completely redecorating and remodeling the foyer of B. B. Byard's Garberville theatre. The 435-seat house closed December 16 for this face lifting and reopens January 13. . . . Paramount sales man-

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ager Robert Clark is chairman of Variety Club's New Year's Eve party. . . . The row was saddened with the death of Anne Klein, wife of Columbia's sales manager, Mel Klein, and the passing of Mary David, mother of William B. David, president of Sunny-Mount Theatres. . . . Sid Klein is now Napa manager for Blumenfelds. . . . Frank Jenkins was set to take over management of Lippert's Crest at Richmond, December 21, the day on which the theatre reverted to full-time operation.

TORONTO

Reuben W. Bolstad, vice president, Famous Players Canadian Corporation, succeeds J. J. Chisholm as chief barker of Variety Tent 28, Toronto. Other officers elected at a recent meeting of the new crew are: William Summerville Jr., first assistant chief barker; Ernest Rawley, second assistant chief barker; Clare Appel, property master; and Dan Krendal, dough guy. Committee chairmen will be named shortly. . . . Walt Disney's "Fantasia" returns Christmas week to the Royal Alexandra theatre here. With the exception of last year, this attraction was a perennial Yuletide program for the past 10 years at this legitimate theatre, dark these past several weeks. . . . Canadian film folk are hailing the recent innovation of the *Toronto Star Weekly,* largest circulation (900,000) national publication with an estimated readership of two million, which features a "movie-of-the-week" reviewed by *Daily Star* columnist Jack Karr who also lists other pictures worth seeing. . . . Harry S. Mandell, Twinex Century Theatres, Toronto, was elected president of the Motion Picture Theatres Association of Ontario, with J. D. McCulloch, Petrolia, vice president; Lou Rosefield, Hamilton, treasurer; and Arch H. Jolley, Toronto, executive secretary. . . . Morris Stein, eastern division manager of Famous Players, acompanied by R. W. Bolstad, vice president, J. R. Nairn, ad-publicity chief, and J. J. Fitzgibbons, Jr., of Theatre Confections Ltd., attended a two-day regional meeting of theatre managers from Ray Tubman's Ottawa district and some from Jack Arthur's northern Ontario district at the Chateau Laurier Hotel, Ottawa. . . . Only outstanding holdover in town is "An American In Paris" in its sixth week at Loew's.

VANCOUVER

The pinch of Christmas holiday shopping on boxoffice receipts is beginning to be felt along downtown theatre row. . . . Among the new attractions "Come Fill the Cup" at the Orpheum was the best, with a third week of "The Lavender Hill Mob" doing average business at the Vogue. . . . The "Open Sunday" question was again voted down by Vancouver. The opening of theatres and sporting events is not wanted by a majority of the people. . . . Jack Proudlove, former manager of the Capitol theatre at Regina, Sask., resigned and has moved to Victoria, B. C., where he will reopen the Rio, closed for the past eight months. . . . Howard Boothe, who recently retired as B. C. district manager for the Odeon circuit, has opened a local office for the Canadian Screen Publicity Co. of Toronto. . . . Jimmy Patterson, manager of 20th-Fox for British Columbia, who has served 30 years with the company, will be honored by a three-month sales drive bearing his name in the Pacific territory. . . .Bob Holm, of Holm Equipment Service, made a trip to Alliance, Alberta, and installed new equipment at the Community theatre. . . . Sharpes Theatre Supply Co. of Calgary installed new booth equipment plus sound and a two-way speaker system, at the Plaza suburban theatre in Calgary, Alberta. . . . With the almost universal use of safety film, independent and circuit owners are now going after the one-man-in-a-booth setup since they say the old regulations of the two-men operations are now unnecessary in British Columbia theatres.

WASHINGTON

Warner's Metropolitan theatre had a two-hour kiddie show on December 15. Manager Sidney Hoffman was in charge. . . . The Sidney Lust Maryland Theatres had their annual Christmas food and toy party, in association with Jim Gibbons and WMAL's Country Store. This is the 17th year that the Sidney Lust chain has sponsored these matinees. A toy or canned food is the only admission. Charitable organizatons of Prince Georges and Montgomery Countes are associated with these special matinees at the Hyattsville, Cheverly, Viers Mill, Kaywood, Allen and Bethesda theatres. . . . The Pix Theatre is undergoing repairs. . . . Local P-13, Film Exchange Employees will have an installation dinner dance on January 12. . . . Leon Makover, chairman of Variety Club's Entertainment Committee, is arranging a New Year's Eve party in the club rooms. . . . The Little Theatre had a premiere of "Scrooge" for the benefit of the District of Columbia Society for the Prevention of Blindness. . . . Vivian Kelly, secretary to Rudolph Berger, southern sales division manager of MGM, and Rose Frank, head booker's clerk, were given 10-year loyalty emblems.

Studio Craft Wages Show Monthly Gain

HOLLYWOOD: Studio craft workers averaged $105.69 weekly earnings during October, which compares with $103.47 during September and $104.29 in October of last year, the monthly report of the California Department of Industrial Relations showed last week. Increases recently negotiated by a majority of studio unions are expected to show up in the next report.

Navy Aids "Hornblower"

The Royal Canadian Navy has extended its full cooperation throughout the Dominion to theatres showing Warners' Technicolor production, "Captain Horatio Hornblower." Every city that has a Navy establishment has had Navy equipment and personnel made available for exhibits at the theatres.

Du Pont Has New Tough Film Base

WILMINGTON, Del.: Du Pont researchers have developed a new synthetic base for photographic film said to be several times tougher and showing much greater dimensional stability than any of the present types of film base, it was announced last week.

The new material, technically known as a polyester, is chemically related to "Dacron" polyester fiber, the newest of the company's synthetic textile fibers. Du Pont's Photo Products Department is currently producing polyester base in laboratory scale equipment and will shortly start a new pilot plant at its Parlin, N. J., laboratory.

Du Pont engineers claim that Polyester is exceptionally tough, possessing twice the tear resistance of the standard acetate or nitrate base film, and can be run through a projector from three to four times as long before perforations show appreciable wear.

The company believes this type film may make it possible to reduce the thickness of the film stock by at least 20 per cent, with a resulting greater footage per reel and savings in processing and handling.

According to Du Pont, Polyester base keeps its shape to a remarkable extent under the most extreme conditions, and such microscopic changes as do occur are much smaller than in existing films. Another important characteristic of the new base is said to be its lack of brittleness at low temperatures, combined with its dimensional stability which makes it well suited for aerial mapping films.

Five years of research and an investment of more than $1,250,000 have gone into the development of this new film base, the company said. Decision as to large-scale production would await the results of evaluation tests now being conducted. If the tests turn out satisfactorily, more than two years will be needed to complete large-scale manufacturing facilities.

"Greatest Show" Trailer Features DeMille

Cecil B. DeMille, producer and director of Paramount's "The Greatest Show on Earth," appears in and narrates the film's trailer. Against backgrounds and montages highlighting the film's action and all-star cast, Mr. DeMille says, "I have filmed over 70 pictures and this is probably the most difficult one that I have ever made." The trailer, like the picture, is filmed in color by Technicolor. World premiere of the picture will be held at Radio City Music Hall, New York, January 10.

B & K Votes Dividend

Balaban and Katz Corporation, Chicago, a subsidiary of United Paramount Theatres, last week declared a quarterly dividend of $2 payable December 28 to stockholders of record December 15.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
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MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

AMPA Declares a Long-Delayed Dividend

LOUD cheers from this corner for Harry McWilliams, AMPA president and Columbia's exploitation manager, and thus down the line to any others, for the action by Associated Motion Picture Advertisers to establish a training school in film and ad-publicity techniques. We think this was inspired, from the top down, and that it will fill a long vacant niche.

Many times, in the Round Table mail, we are asked "where is there a school" of this nature, and of course, there is none. Some fragmentary parts may be found hither and yon, but in answer to inquiries we must say there isn't any. Once upon a time, there was a correspondence school in Elmira, N. Y., and whatever its merits, it was the only one of record. Some colleges have what pretend to be courses, but which must be theoretical.

Years ago, we button-holed the attention of the president of International Correspondence Schools at Scranton, because they are far-flung and long-established, with the idea that Scranton was headquarters for the Comerford circuit, and that might create a local basis for an ICS course in motion picture theatre management, advertising, publicity, promotion and exploitation. That failed to arouse any interest in Scranton—with either the ICS or the theatre circuit.

Lately we have had some lectures, which were good as far as they went, by such competent authorities as Charlie Schlaifer, at the New School for Social Research, which is off limits for most theatre managers. There are no text books, worthy of the name, except one. The excellent volume, "The Management of Motion Picture Theatres" by Frank H. "Rick" Ricketson, Jr., of Fox Inter-Mountain Theatres, published by McGraw-Hill Book Co., in 1938, is now out of print. We had the last five copies on consignment and have one left, still hoping that "Rick" will bring up to date a reissue of this important text book.

The only real school of the theatre is the theatre itself, and the only training that counts for sour apples is that which you get, starting at the bottom and working your own way up. Experience is the great teacher, and experience alone will give you any true feeling of showmanship. But books and training schools will set you right, and straighten your course, keeping you on the beam that may bring you into a responsible situation. (You have to be born with something, but you'll find that out).



Mel (Santa Claus) Gold, director of advertising and publicity for National Screen Service, has supplied us with this timely, topical and much appreciated contribution to our Round Table editorial page (as he has in previous years) right out of National Screen's new *Holiday Exploitation Package*, which is on your desk. One thing about Mel, and National Screen Service, is that they anticipate your needs (and ours) by preparing in advance, all the seasonal things, and doing it so well that all you have to do is to look in their book for what you want. That's what we did.

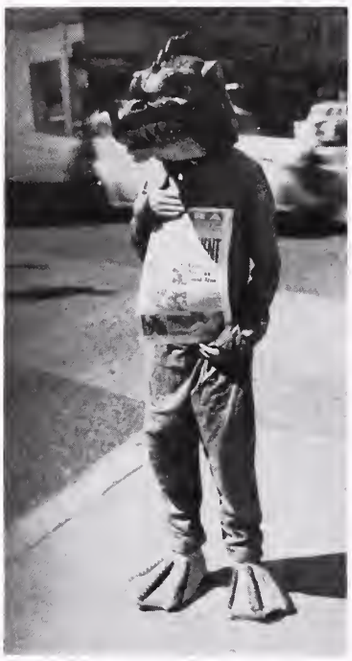
¶ The Scripps-Howard *World-Telegram* in New York, has taken a crack at the "shabby treatment" given service men by New York theatres, and won a deserving rebuke from Independent Theatre Owners Association. The newspaper story said that the theatres "do not think the members of the Armed Services deserve ticket privileges for being international cops," and this argument was blasted by ITO president Harry Brandt, with the statement that ITO houses along Broadway were giving out 2,500 passes per week, through the Inter-Service Ticket Committee. Max A. Cohen, Executive vice-president of ITO, wrote publisher Roy Howard, saying "The article is insulting in much the same manner as it would be for our theatres to run a trailer criticizing newspapers for not giving free copies to service men. Does any other industry give away its merchandise as does the motion picture industry?"

¶ Statistics show that the top fifth of the population pay 47% of income taxes, while the bottom fifth pay only 3% of this internal revenue. The remaining 50% is spread over the other three-fifths who are in between. And there is a lesson for theatre managers in these figures.

In the business of providing entertainment for the greatest number, we should aim for the four-fifths, measured from the bottom up, rather than at the one-fifth at the top. Those who earn 47% of the income are not as good movie customers as the same number in the bottom bracket who earn only 3%, because these top-bracket people have different interests.

Let producers, distributors and exhibitors of motion pictures set their sights for the broad base of the pyramid, aiming for the numerical strength of the great majority. Abraham Lincoln said, "The Lord must love the common people, for He made so many of them." You'll find the proof in your daily contact with the public, and that it pays dividends. —*Walter Brooks*

Things You Meet On the Streets In Tacoma!



Folks never know what they will see next, on the teeming streets of Tacoma, Wash., with those eager beavers at John Hamrick's theatres thinking up new ballyhoo.

Russell Schmidt sends a bundle of photographs to show the work of Bill Hupp, at the Rialto, Les Fagg at the Roxy, Cass Smith at the Music Box, and Gil Schoeffler at the Blue Mouse, where they get good results with little outlay, using what comes naturally.

The theatre staff fits right into the exploitation, and any week may double as men from another world, convicts from Folsom Prison, a walking carnival tent, an Oriental Princess and her retinue, or what have you on the booking sheet?











Graziano, in Syracuse, a Contender

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, is a contender for the Quigley Awards in the fourth quarter, with a bundle of showmanship, including his entry in the 20th Century-Fox contest for "The Day the Earth Stood Still." On that particular picture, he says, "It was a pleasure working on this campaign as the picture was worth the effort and the house was packed at every showing." He obviously went through the pressbook from "A" to izzard, and gives us a complete coverage of every workable stunt, plus the personal approach, which means his participation in stage events and with sponsorship.

For "The Lady Pays Off" he had a giveaway of 25 nationally-advertised prizes, plus an Estate Double Over Range (the Lady would be interested in these pay-offs!) and the tear sheets from the *Post-Standard* prove that this was the talk of the town. Station WSYR gave him forty gratis spots through the week, plugging the giveaway for the merchants and the theatre, and there were seven co-op ads, plus 22 newspaper breaks and stories. The whole campaign is based on newspaper and radio, and cost nothing, to the theatre.

On two lesser campaigns, for "People Will Talk" and "The Prowler," he shows excellent tieups with local sponsors. The *Post-Standard* went along with a classified ad tieup for "People Will Talk," and McCrory's Stores gave him an alarm clock gimmick for "The Prowler," which rang an alarm when you prowled near enough to win a prize. The Safety Council also liked "The Prowler" as a tieup.

Ten Tall Promotions For "Ten Tall Men"

Adam Goelz, manager of the Hippodrome theatre in Baltimore, files his brief for the exploitation of "Ten Tall Men" with as many examples of his selling approach on the picture. He held a letter contest in cooperation with the *News Post* and a coloring contest in the *Home News*. He had a screening for the French consulate, and a street stunt, using a real tall man. He has boards for three 24-sheets flanking the theatre and made tieups with the Yellow Cab Co., Maryland News Co., and other commercial concerns.

Ted Davidson's Tiein

Ted Davidson, manager of Warner's Ohio theatre, Lima, Ohio, made a commercial tieup with Trans-World Airlines which was a natural. They advertised the line, "To be 'An American in Paris' Fly TWA Direct." And, of course, to see the picture, come to the Ohio theatre. In addition, MGM Records carried cooperative advertising.

MOVIETIME, U.S.A.

Ervin V. Clumb, manager of the Towne theatre, Milwaukee, sends proofs of outstanding newspaper advertising which is original with him, and excellent—but too big to reproduce in our space.

▼

Abe Ludacer really going to town with his pre-release showing of Metro's "It's a Big Country," which he tells Toledo folks won't be shown anywhere prior to Loew's Valentine theatre.

▼

Jimmy McNeill, manager of the Majestic theatre, Brownsville, Texas, entertained as his guest, Francesco Gomez, who had never seen a movie, and it landed on the front pages. Francesco is 117 years old, and had "no comments."

▼

Jack Bartholic, manager of Warner's Liberty theatre, Pittsburgh, says the front of his theatre is glass, so he gets new and unusual results with 24-sheet cut-outs.

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., did his Christmas trim *on* mirrors, using artist-drawn trees decorated with artificial snow.

▼

Schine Theatres, Gloversville, had a natural as an exploitation idea for Columbia's "The Mob." Betty Buehler, who made her film debut as Broderick Crawford's leading lady in the picture, is a Gloversville girl.

▼

Lou Brown, manager of Loew's Bijou theatre in New Haven, had distinguished guests for the premiere of "Quo Vadis," including part of the Governor's official family, from Hartford.

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, sends a photo of a fashion show on stage, and the pretty girl in the center is his daughter, Phyllis, a student at Syracuse University, who has been modeling for exclusive shops.

▼

Jimmy Barrett, manager of the Florida theatre, Miami, pleased with the lobby shots of visitors Barbara Peyton and Franchot Tone, welcomed by Southern belles.

▼

Gertrude Reynolds putting on special Gene Autry days at the Parma theatre, Parma, Ohio, with heralds, souvenir pictures, window cards, etc., all promoted from merchant sponsors who deal in various licensee merchandise.

▼

Margaret Janis, associate manager of the Cinema theatre, Buffalo, forming her own "Student Cinema Guild" as a supporting factor for art films.

▼

Kenneth Elmore, manager of the Starette theatre, New Castle, Indiana, has a tieup with local merchants who supply free candy for kiddies at Christmas matinees.

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., acting as guest columnist for Jimmy Lee, of the *Telegram,* who is on vacation, and doing a grand job.

▼

Grover Hendrix, manager of the Music Box in Seattle, did a bally stunt with Columbia's $10,000 bill for "The Magic Face" that had the natives standing at attention.

▼

Dan Redden, manager of the Music Hall theatre, Seattle, stuffed the Ballet programs (that's the competition) with folders advertising "An American in Paris" and distributed 18,000 of his heralds at the Civic Auditorium.

▼

Joseph S. Boyle, manager of Loew's Poli theatre, Norwich, Conn., sponsoring a contest among local sales people to prove that "courtesy pays" with prizes on stage.

▼

Lou Cohen, manager of Loew's Poli, Hartford, had a cute girl giving out candy kisses with the placard reading—"I'm not 'Too Young to Kiss' but see the picture. . . "

▼

Joe Jarno, manager of the Fox Westlake theatre, Los Angeles, does a terrific job with poster cut-outs on his marquee, using just heads and few words.

▼

Al Plough, manager of the Stanton theatre, Philadelphia, and Max Miller, UA field man, produced a cowboy and Indian parade on downtown streets as ballyhoo for "Fort Defiance."

▼

Mark Alling, manager of the Golden Gate theatre, San Francisco, and Bill Blake, publicist, counted up 1522 lines of publicity and 97 inches of art work as part of their campaign on "Two Tickets to Broadway."

▼

Red King, manager of the RKO Boston theatre, had an assist from John McGrail, U-I field man, in lining up a Philco tieup for "The Strange Door" with a refrigerator and other prizes for lucky patrons.

▼

Buddy Brown, manager of the Miller theatre, Wichita, Kansas, promoted a broadcast of recordings direct from a music shop window, as exploitation for "An American in Paris."

▼

Tommy Lee, manager of the Harris theatre, Warren, Ohio, makes excellent use of the color herald on "American in Paris" and the tabloid herald on "When Worlds Collide."

▼

Roy Hill, manager of the Esquire theatre, in downtown Kansas City, had Rhonda Fleming doing a poster cut-out dance, and "Ballyhoo Bill"—Fox Midwest showmanship character, spieling for "Little Egypt" in true barker fashion.

Phil Chaiton Heard From

Phil Chaiton, manager of the Ward theatre, in uptown New York, has a special place in our Round Table membership because his nice daughter, Rowena, was once part of our office staff. She's now the mother of a bouncing boy, and Phil has come through with another entry for the Quigley Awards, making a double item of news. He has a campaign in the 20th Century-Fox $15,000 Showmanship Contest for "The Day the Earth Stool Still," and it's a good one. We are impressed with the fact that his neighborhood theatre developed so many ideas for the exploitation of this showman's picture.

Since he wasn't able to borrow the Westinghouse robot that appeared on Broadway, Phil built his own, and good, too, for it worked and sold tickets, via an "Erector" set and an electric motor. He organized a "Junior Robot Spotter Patrol," which sounds impressive and is certainly good showmanship, for it must have attracted plenty of attention, working with home-made "walkie-talkies" and electronic stuff. A "Living Robot," 7 feet 6 inches tall, was street ballyhoo, and another similar stiltman worked on stage and in the audience.

Phil put a film can in the lobby, two weeks in advance of the picture, with the placard, "This can contains the hottest film in town!" and he used a lobby telescope and mounted 24-sheets, on the sidewalk, with weird music over the P. A. system, and lots of heralds, postcards, laundry stickers, window cards, programs, imprinted paper bags, etc., running into the thousands.

Sends Yearly Calendar

George Thomas, manager of the Odeon theatre, St. Thomas, Ontario, sends samples of his program calendar, which carries the film schedule for December, a calendar pad for all of 1952, and a place to insert other monthly programs as they are received.



More profit with **LIPPERT!**

"Young Timers" Oldest Juvenile Club Idea?

G. Park Weaver, who was called "Pop" in a MOTION PICTURE HERALD story in April, 1931, writes us on the original stationery of the "Young Timers Club" of the Ace theatre, Wilmington, Del., to ask if there is any other or older group comparable to his association to win the youngsters. He says it's his 18th anniversary, but it's 20 years according to our arithmetic and the information contained in a full-page story in a file copy of the HERALD. Who has a longer, or better record? The mimeographed publications of the "Young Timers Club" indicate that this is as popular today as it was a score of years ago. The present membership names intrigue our interest, and we'd like to know about the "Young Timers" alumni.

Manager Uses Stock Mats To Get Selling Approach

Francis M. Kadow, manager of the Mikadow theatre, Manitowoc, Wisc., thought that Warners had missed the boat when they didn't play up the "baby angle" in "Close To My Heart"—so he dug up stock newspaper mats of baby pictures most resembling the child in the film, combined them with his pressbook mats to advertise the picture. He says placing more attention on the baby brought him 50% more business, and it certainly added to the routine pictures of Ray Milland and Gene Tierney in making this a family attraction. It's the story of a foundling.

Matinee For Free Toys

Dale Lee, manager of the Wilma theatre, Coeur d'Alene, Idaho, sends details of the merchant tieups and special free show to promote Christmas toys for needy children, sponsored by local firemen. The show was handled by the Firemen's Athletic Round Table, for the youngsters. Dale says it is his first year for this sort of promotion, but it won't be the last, for the event has proven its worth as a good will builder.

Seven hundred kids turned in broken toys which will be repaired by the firemen in time to be given as gifts to less fortunate children. The drive goes on until more than 3,000 toys have been collected, all of which can be repaired by the firemen in their daily schedule operating a Santa Claus Work Shop. Broken toys are accepted as admission fee for programs which the Athletic Round Table sponsors for the benefit.

Christmas Idea Helps All Parties Concerned

Ted Davidson, manager of Warner's Ohio theatre, Lima, Ohio, placed a barrel near his candy counter, in a tieup with the Salvation Army, displaying the sign: "Buy an Extra Bar for Underprivileged Children for Christmas." The decorated barrel is collecting an average of $10 to $15 per day in added sales, with the theatre staff contributing regularly.



The only way to catch Ivan (Solomon) Ackery at ease is to find him in bed, and that's what we've suspected for a long time. Now, we have the first picture and/or news of "the Ack" in many moons, and here he is recovering from an operation and working on his entry in the Fox Showmanship contest for "The Day the Earth Stood Still" simultaneously, with the possibility that the prize he's expecting will just about pay the doctor. (Not Charley Doctor, who is just as busy, in Vancouver.) These Quigley Grand Award winners are terrific!

Board Names Year's Best

"A Place in the Sun," Paramount's film version of Theodore Dreiser's "An American Tragedy," led the list of ten best films of 1951 chosen by the National Board of Review of Motion Pictures. "The Red Badge of Courage," MGM, was second, followed by "An American in Paris," MGM; "Death of a Salesman," Columbia; "Detective Story," Paramount; "A Streetcar Named Desire," Warners; "Decision Before Dawn," 20th Century-Fox; "Strangers on a Train," Warners; "Quo Vadis," MGM, and "Fourteen Hours," 20th Century-Fox.

The best foreign films were, in order of preference: "Rashomon," RKO; "The River," United Artists; "Miracle in Milan," Burstyn; "Kon Tiki," RKO, and "The Browning Version," Universal.

Best performance awards were given to Richard Basehart for "Fourteen Hours" and Jan Sterling for "The Big Carnival." Akira Kurosawa was cited as best director for "Rashomon." The best script award went to T. E. B. Clarke for "The Lavender Hill Mob."

IN NEWSREELS

MOVIETONE NEWS, No. 101—Korean front. Germans attend U. N. Assembly. Business men see flames of war. Awards by Photoplay and Modern Screen. DiMaggio retires. Kazmaier player of the year. Acrobatics.

MOVIETONE NEWS, No. 102—Plane crash in Jersey kills 56. Philippine volcano victims helped. Mexicans honor national saint. So you think it's cold? X-ray pictures in 60 seconds. Fashions for dolls. Notables at premiere of "Fixed Bayonets." Water ski champions. Ski jumping under lights.

NEWS OF THE DAY, No. 231—Tax scandal. Report by Dean Acheson. Mass adoption of babies. Happy surprise for doomed child. Yuletide at front. Top grid honors. DiMaggio retires.

NEWS OF THE DAY, No. 232—Airliner crash. Vice-President Barkley and Mrs. Barkley home from Korea. Nobel awards to U. S. scientists. Volcano victims helped. Baby gorilla adopted. New adventures of Charlie the Chimp. Ski jumpers hail winter. Aqua skiing.

PARAMOUNT NEWS, No. 34.—Dean Acheson home from Europe. Child's world of art. Washington rocked by tax scandal. Kazmaier gets trophy. DiMaggio ends career. Wrestling in Montreal.

PARAMOUNT NEWS, No. 35—Airliner crash. Barkley reports on Korea. News of animal kingdom: lion cub, baby gorilla.

UNIVERSAL NEWS, No. 517—U. N. fliers hit Red supply lines. Plane wreck in France. Escape tests from submarines. Italian gunboats. Adopt war orphans. DiMaggio retires. Award to Kazmaier. MacArthur in the news.

UNIVERSAL NEWS, No. 518—New Jersey air crash. Barkley back from Far East. Collier trophy to Igor Sikorsky. Jet planes for NATO. Little Olympics. Baby gorilla. Skiing.

WARNER PATHE NEWS, No. 36—Christmas around the world. Korean war report. DiMaggio retires. Acheson back from Europe.

WARNER PATHE NEWS, No. 37—Air crash in New Jersey. U. N. truce team tries to break deadlock. Push button garage. Hollywood house in the sky. Fleece fashions show wool power. Water skiing. Pro-football.

Columbia Net Is $165,000

Net earnings after taxes for Columbia Pictures, for the 13 weeks ended September 29, 1951, amounted to $165,000, equal to 15 cents a share on the 654,311 shares of common stock outstanding. This compares with earnings of $290,000 or 33 cents a share for the corresponding period in 1950. The company also reported that its operating profit for the 13-week period this year totaled $215,000, against $530,000 for the like period last year. Estimated provision for Federal taxes was $50,000 for the 1951 weeks, compared with $240,000 for the period last year.

Under a joint agreement with four banks, Columbia Pictures has borrowed an additional $700,000 to bring to $7,200,000 the total of the loans it has outstanding. The latest loan will be added to the company's general working capital. Participating banks are First National of Boston, Bank of America, National Trust and Savings Association and The Manhattan Company. Columbia made an agreement with these banks November 6, 1950, effective August 1, 1950, providing for maximum loans of $12,000,000.



INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 4,464 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	11	48	3	–	–
Alice in Wonderland (RKO Radio)	–	12	35	26	17
*Along the Great Divide (WB)	1	9	31	21	5
An American in Paris (MGM)	6	17	4	1	–
Angels in the Outfield (MGM)	–	10	40	28	6
Anne of the Indies (20th-Fox)	–	4	4	12	3
Bannerline (MGM)	–	–	–	1	5
Behave Yourself (RKO Radio)	–	2	3	7	9
Big Carnival, The (formerly Ace in the Hole) (Para.)	–	3	14	31	35
Blue Veil, The (RKO Radio)	7	16	–	1	–
Captain Horatio Hornblower (W.B.)	17	26	29	15	5
Cattle Drive (U.I.)	10	5	10	13	8
†Cave of the Outlaws (U.I.)	–	–	2	1	1
Close to My Heart (W.B.)	–	9	1	3	3
Come Fill the Cup (W.B.)	–	–	4	5	11
Comin' Round the Mountain (U.I.)	13	20	27	16	–
Crosswinds (Para.)	1	6	6	5	1
Cyrano de Bergerac (U.A.)	16	11	7	7	2
Darling, How Could You! (Para.)	–	1	–	6	6
David and Bathsheba (20th-Fox)	47	14	3	1	–
Day the Earth Stood Still, The (20th-Fox)	1	13	23	24	6
*Dear Brat (Para.)	–	2	39	20	22
Desert Fox, The (20th-Fox)	4	24	13	3	2
Detective Story (Para.)	–	5	2	–	–
Disc Jockey (A.A.)	–	–	–	1	6
Drums in the Deep South (RKO Radio)	–	–	1	3	1
Five (Col.)	–	2	3	–	–
Flying Leathernecks (RKO Radio)	9	28	24	11	–
Force of Arms (W.B.)	–	3	24	20	6
Fort Worth (W.B.)	10	35	41	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	26	34	8	6	1
Frogmen, The (20th-Fox)	21	13	62	22	5
Golden Girl (20th-Fox)	–	–	1	4	6
Golden Horde, The (U.I.)	–	7	13	13	5
Guy Who Came Back, The (20th-Fox)	–	2	8	31	6
Happy Go Lovely (RKO Radio)	–	3	19	19	4
He Ran All the Way (U.A.)	–	–	3	29	15
Here Comes the Groom (Para.)	15	34	26	6	18
His Kind of Woman (RKO Radio)	4	15	9	15	–
Hollywood Story (U.I.)	–	–	5	2	2
Hurricane Island (Col.)	–	1	3	5	3
Iron Man, The (U.I.)	1	5	4	17	2
Jim Thorpe—All American (W.B.)	–	6	25	29	7
Lady From Texas (U.I.)	–	–	8	2	2
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Let's Make It Legal (20th-Fox)	–	–	6	9	3
Little Egypt (U.I.)	1	5	16	6	8
Lost Continent (Lippert)	–	1	3	2	1
Love Nest (20th-Fox)	–	1	5	9	14
Man With a Cloak (MGM)	–	–	–	5	2
Mark of the Renegade (U.I.)	–	–	9	10	2
Mask of the Avenger (Col.)	–	1	7	7	9
Meet Me After the Show (20th-Fox)	3	25	48	10	1
Millionaire for Christy, A (20th-Fox)	–	4	9	26	14
Mob, The (Col.)	–	4	8	14	2
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	31	39	10
Mr. Imperium (MGM)	–	–	1	6	9
Never Trust a Gambler (Col.)	–	–	–	1	3
Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	1	4	15	18
No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	49	44	13	10	1
On the Loose (RKO Radio)	–	3	7	3	–
Painting the Clouds With Sunshine (W.B.)	1	14	29	30	2
Passage West (Para.)	9	2	37	19	16
Peking Express (Para.)	1	4	8	13	16
People Against O'Hara (MGM)	–	3	11	33	14
People Will Talk (20th-Fox)	1	16	30	23	3
Pickup (Col.)	–	12	7	2	7
Place in the Sun, A (Para.)	10	25	9	1	–
Prince Who Was a Thief, The (U. I.)	1	10	32	26	1
Red Badge of Courage, The (MGM)	–	2	4	3	5
Reunion in Reno (U.I.)	–	–	3	1	–
Rhubarb (Para.)	–	8	14	20	5
Rich, Young and Pretty (MGM)	2	31	56	27	2
Saturday's Hero (Col.)	–	15	20	14	5
Secret of Convict Lake, The (20th-Fox)	4	19	17	6	1
Show Boat (MGM)	116	26	15	–	–
Sirocco (Col.)	–	11	9	12	23
Starlift (W.B.)	2	5	8	1	–
Streetcar Named Desire, A (W.B.)	4	2	–	–	–
Strictly Dishonorable (MGM)	–	3	2	16	46
Strip, The (MGM)	1	–	16	20	4
Submarine Command (Para.)	–	1	4	7	–
Sunny Side of the Street (Col.)	–	–	7	–	–
Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	7	6	12
Tanks Are Coming, The (W.B.)	–	8	7	5	–
Tembo (RKO Radio)	4	–	–	–	–
Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	10	53	11	–	–
*Texas Rangers (Col.)	1	9	14	4	7
That's My Boy (Para.)	44	35	18	6	–
This Is Korea (Rep.)	–	–	3	–	1
Thunder On the Hill (U.I.)	–	1	7	4	6
Tomorrow Is Another Day (W.B.)	–	–	5	1	5
†Too Young to Kiss (MGM)	–	3	4	–	–
Two of a Kind (Col.)	–	–	7	14	6
Two Tickets to Broadway (RKO Radio)	–	3	3	–	–
Warpath (Para.)	–	2	44	16	6
Well, The (U.A.)	–	3	1	1	1
When Worlds Collide (Para.)	1	3	3	4	6
Whistle at Eaton Falls, The (Col.)	–	–	–	3	3
You Never Can Tell (U.I.)	–	1	3	3	6

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE: Penny Singleton, Arthur Lake—Unquestionably one of the best of the "Blondie" series. Unfortunately for us, weather and roads were bad here and we had a wedding dance to buck. Business was far below normal for mid-week shows and we lost considerable money—no fault of the picture. Small town situation—rural community. Played Wednesday, November 28.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

LOST HORIZON: Ronald Colman, Jane Wyatt—Doubled with "Mr. Belvedere Rings the Bell" for Tuesday-Wednesday-Thursday showing but did below average business—hum in sound track on "Horizon" print.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TARS AND SPARS: Alfred Drake, Janet Blair—A good show that did far below average business for us and on which we threw in our time and paid out of our pocket to foot the bill. Small town situation—rural community. Played Saturday, December 8.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Lippert

CROOKED RIVER: James Ellison, Russell Hayden—This little western drew good business the first night, but almost an empty house the second night. As usual, these Lippert pictures have good trailers and advertising material, but that's all. The patrons are disappointed every time. This one has plenty of shooting and one fairly good fist fight, but the story is too tiresome to follow. Business off. Played Friday, Saturday, November 30, December 1.—Pat Fleming, Gail Theatre, Round Pond, Ark.

TRAIN TO TOMBSTONE: Don Barry, Tom Neal—Another disappointing weekend western—business awful. Anyone who thinks a picture like this is entertainment should have their heads examined. Practically 90% of the picture deals with a train ride to Tombstone, which destination is never reached. Many walkouts. Played Friday, Saturday, November 16, 17.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Metro-Goldwyn-Mayer

GO FOR BROKE: Van Johnson, Warner Anderson—Did better than Show Boat on a two-night stand. Filled the house on both nights. Played Sunday, Monday, November 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

KIM: Errol Flynn, Dean Stockwell—An excellent motion picture, but a bit difficult for some to follow. Did far above average business here and showed us a small profit. Small town situation, rural community. Played Sunday, December 2.—Myran E. Kluge, Rainbow Theatre, Platte Center, Nebr.

SHOW BOAT: Howard Keel, Kathryn Grayson—A film which MGM really means show business. Well liked by our patrons. A credit to the industry. Played Thursday, Friday, Saturday, November 8, 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

TEXAS CARNIVAL: Esther Williams, Howard Keel—Wonderful picture but MGM demands too high rental on their big pictures. Theatres can't make a dime at their top rental figure. Sure would be nice if Metro would throw us a bone every now and then like they used to do. Played Sunday, Monday, November 25, 26.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

Monogram

BLUES BUSTERS: Leo Gorcey, Huntz Hall—My crowd seems to get a big kick out of these Bowery Boys. They are beyond a doubt the corniest I run here. But folks here nearly laugh their heads off over them. Maybe they see something I don't. Anyway, this is up to par with their best efforts and should do well where this type of product is used to advantage. Played Tuesday, Wednesday, November 20, 21.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

CALL OF THE KLONDIKE: Kirby Grant, Chinook—Good picture for Friday and Saturday. Chinook will draw the children. They should make these in color. Played on Friday and Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

YUKON MANHUNT: Kirby Grant, Margaret Field—The kids will go for this one; a little weak in places, but passable. Small town patronage. Played Friday, Saturday, December 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Paramount

FEAR IN THE NIGHT: Paul Kelly, Kay Scott—Played it with "Men Are Beasts," and highly pushed these two reissues. Had horror masks for ushers to wear and ran special ads in newspaper, saying not recommended for children. In spite of two local high school ball games, had good business (due to children). Above average business Friday and Saturday, though Saturday was better. Weather cool and cloudy. Played Friday, Saturday, November 9, 10.—Ernest Lee Vallery, Spindle Top Drive-In Theatre, Beaumont, Texas.

LAST OUTPOST, THE: Ronald Reagan, Rhonda Fleming—Someone will probably say this is not a good western, but I can safely say this is one of the best western type pictures Paramount has ever made. It's in Technicolor. Very bad weather kept the attendance down. Played Wednesday, November 28.—Pat Fleming, Gail Theatre, Round Pond, Ark.

RKO Radio

CRY DANGER: Dick Powell, Rhonda Fleming—This is a well done little show that just fits Dick Powell's talents. There are just the right amount of comedy and witty sayings to keep the show at a lively pace. Our business was a bit above average when doubled with "Raton Pass" (WB). The photography is good. Comments were good. Played Friday, Saturday, November 23, 24.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

HAPPY GO LOVELY: David Niven, Vera-Ellen—One of the best little pictures we have had in a long time, but rental too high. Played Sunday, Monday, Tuesday, December 2, 3, 4.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

HARD, FAST AND BEAUTIFUL: Claire Trevor, Robert Clarke—A good picture but definitely not for a small town. Grosses were way below average. Played Tuesday, Wednesday, November 27, 28.—Earl E. Hosea, Jewel Theatre, Humble, Texas.

Republic

HIT PARADE OF 1951: John Carroll, Marie McDonald—Fairly good comedy for twin bill.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

HIT PARADE OF 1951: John Carroll, Marie McDonald—I've heard a lot against this picture, but it went over just fine here and I really got a kick out of it. Marie McDonald is quite an eyeful and has a pleasing voice, too. In case you like John Carroll, and I do, he plays two parts in this. All in all, I think this very nice program entertainment. Not a top-bracket musical, but I could use more like it for our Friday-Saturday double bills. Played Friday, Saturday, November 30, December 1.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette—These Weaver Brothers' reissues are very popular here. I wish that they would make some more of them, as they are good entertainment and their stories always have a good moral—just plain folks. Played Tuesday, Wednesday, November 27, 28.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

OH, SUSANNA: Rod Cameron, Adrian Booth—This one has romance, fist fights, suspense, Indian fighting, shooting and much talking, and it's a much better picture than I expected. It did pretty well here with the action fans. Average mid-week business. Played Wednesday, December 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SEA HORNET: Rod Cameron, Adele Mara—Good action feature. Doubled with "Rhubarb" to average business.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Adjectives fail me to describe the magnificence of this show. While comparisons are sometimes odious, I still would like to compare it with "Samson and Delilah." The latter had more action and turbulence and did great business. "David" has more drama, lust, religion, mental struggles of the inner soul, actually clearly delineated on the screen through the unbelievably great acting of Gregory Peck. He can make you feel things he feels. His prayer before the "Ark of the Covenant" is something I will never forget, for its simplicity and emotional depth in the portrayal of an exchange of soul searching probings and confessions between man and his creator. Business excellent—broke all house records for the year. Played to advanced admissions. Had matinee price until 7:00 P.M., which was 65 cents. I told my patrons that this is 5c lower than regular prices at the first runs. I also told them I was playing this show not as a subsequent run, but as an extended first run. Hence, I was not only not advancing prices, but was actually reducing them. I have played about ten advanced admission shows and this was the only one on which I had no complaints. I think my explanation satisfied them. Call it a pre-release, if you will. It's not too high for the low and not too low for the highbrows. Played Tuesday, Wednesday, December 4, 5.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

GUY WHO CAME BACK, THE: Paul Douglas, Joan Bennett—Very poorly received here—did about 50% of average mid-week business. Certainly not worthy of the producer's name. We lost our shirts on it. Small town situation, rural community. Played Wednesday, December 5.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—This one brought in strangers. Good story and tops all religious pictures of its type. Well liked by all. Played Sunday, Monday, November 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

LUCKY NICK CAIN: George Raft, Coleen Gray—

(*Continued on following page*)

(*Continued from preceding page*)

Good any time—nice plot and action. Small town patronage. Played Wednesday, Thursday, December 5, 6.—Tom Poulos, Paonia Theatre, Paonia, Colo.

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—If your patrons see the trailer, they will come to see Grable in this one, and will those under ninety years of age love it! Comments extra good on this attraction. Played Tuesday, Wednesday, November 20, 21.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—This is as funny and well put together as any comedy I have ever viewed—but no B.O. Could be I played it late. Bad business not due to bad quality of films. I played three great shows in a row and one did eight times what either of the other two did. So we have to look elsewhere for the reason that business is off. Played Saturday, Monday, December 1, 3.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—One of the best pictures we have ever run. If an exhibitor will see this attraction, I will guarantee he will do something extra to sell the picture. I didn't see it before I ran it, but comments were all extra good. Played Thursday, Friday, November 29, 30.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

SWORD OF MONTE CRISTO: George Montgomery, Paula Corday—A very good picture with plenty of intrigue. Well liked. Average business for a small town. Played Wednesday, Thursday, December 5, 6.—Tom Poulos, Paonia Theatre, Poania, Colo.

YOU'RE IN THE NAVY NOW: Gary Cooper, Jane Greer—A whale of a good show that did above average Saturday night business for us. We highly recommend it. Small town and rural patronage. Played Saturday, December 1.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

United Artists

NEW MEXICO: Lew Ayres, Marilyn Maxwell—This is the usual soldiers and Indian picture, but interesting. Just the average business for a small town. Played Sunday, Monday, Tuesday, December 2, 3, 4.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SO YOUNG, SO BAD: Catherine McLeod, Paul Henreid—Good picture for middle of the week—similar to "Caged." Played on Wednesday and Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Universal International

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello—O. K. Abbott and Costello comedy. This is not the best one in the A. & C. series, but it certainly is not the worst. I recommend it to any situation where Abbott and Costello are popular. Played Sunday, November 25.—Pat Fleming, Gail Theatre, Round Pond, Ark.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—I consider this about the best "Francis" picture ever made. The house nearly fell down with laughs.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GOLDEN HORDE, THE: David Farrar, Ann Blyth—Excellent picture, story and acting. It is a story of a man who tries to conquer the world—I hope Stalin will get to see this. Played on Wednesday and Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.



Short Product in First Run Houses

NEW YORK—Week of Dec. 17

CRITERION: Knife Thrower....Warner Bros.
Sleep Time Possum.....Warner Bros.
Feature: The Strange Door.....Universal

GLOBE: Rudolph the Red-Nosed Reindeer Monogram
Every Dog Has His Day.....Warner Bros.
Feature: Adventures of Captain Fabian..Republic

MAYFAIR: Slip Us Some Redskin..Paramount
Feature: Detective Story.....Paramount

PARAMOUNT: Riding the Rails....Paramount
Cat-Choo Paramount
Riders of the Andes.....RKO Radio
Feature: The Racket.....RKO Radio

RADIO CITY MUSIC HALL: Out of Scale Disney-RKO Radio
Feature: I'll See You in My Dreams..Warner Bros.

RIVOLI: Harvest Time.....20th-Fox
Belgium Republic
Feature: Fixed Bayonets.....20th-Fox

ROXY: A Cat's Tale.....20th-Fox
Christmas in All Lands.....20th-Fox
Rudolph the Red Nosed Reindeer..Monogram
Feature: Elopement 20th-Fox

WARNER: So You Want to Be a Bachelor Warner Bros.
Ride Cowboy Ride.....Warner Bros.
Tweet, Tweet Tweety.....Warner Bros.
Feature: Starlift Warner Bros.

CHICAGO—Week of Dec. 17

CARNEGIE: Big Top Bunny.....Warner Bros.
Florida Cowhand RKO Radio
Feature: Laughter in Paradise.....Monogram

CHICAGO: Candid Mike No. 2.....Columbia
Flying Skiis Columbia
Feature: Starlift Warner Bros.

STATE LAKE: Catnapping MGM
Feature: An American in Paris.....MGM

SURF: LOVELORN LEGHORN...Warner Bros.
Japan, Island Nation.....Universal
Feature: The Lavender Hill Mob.....Universal

WOODS: City Slicker.....20th-Fox
Feature: Fixed Bayonets.....20th-Fox

ZIEGFELD: Christmas in All Lands...20th-Fox
Feature: The River.....United Artists

KANSAS RAIDERS: Audie Murphy, Marguerite Chapman—Another beautiful Technicolor western from Universal. Best Sunday night gross in months. Keep Audie coming, Universal. Played Sunday, Monday, October 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—Biggest gross in three years. Played all around here but still did good business. Had 'em standing up! Played Thursday, Friday, Saturday, November 29, 30, December 1.—James Hardy, Shoals Theatre, Shoals, Ind.

UP FRONT: David Wayne, Tom Ewell—This is as fresh and humorous as any Mauldin cartoon ever was and the film captures every bone tickling intimation of the original creator of these characters. Personally, I was in stitches, and so were my ordinary number of patrons. Business average—comments exceptionally good. Played Thursday, Friday, December 6, 7.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Warner Bros.

FORCE OF ARMS: William Holden, Nancy Olson—Just a program picture. It seems to me Warners could make better pictures than they are doing with the stars they have.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

JIM THORPE—ALL AMERICAN: Burt Lancaster, Phyllis Thaxter—Average picture; nothing big but will please. Should have been advertised by Warners in all leading sport magazines. Played Sunday, Monday, November 18, 19.—Jack A. Farr, Trail Drive-In Theatre, Houston, Texas.

KISS TOMORROW GOODBYE: James Cagney, Barbara Payton—This is another gangster picture with plenty of action and acting. It has a good plot and a good ending. Average business for this small town. Played Friday, Saturday, December 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

ONLY THE VALIANT: Gregory Peck, Barbara Payton—This turned out to be a very engrossing story, very well done and very well received here. Business was about average. Played Tuesday, Wednesday, November 27, 28.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

RATON PASS: Dennis Morgan, Patricia Neal—An excellent western that pleased my weekend crowd. We did slightly above average business. Doubled with "Cry Danger" (RKO). Played Friday, Saturday, November 23, 24.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

SUGARFOOT: Randolph Scott, Adele Jergens—I played this colored western a little late, but it got good business anyway. Randolph Scott is very popular here, almost as popular as John Wayne. Played Wednesday, November 21.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Shorts

Columbia

HOLD THAT MONKEY: All Star Comedy—A riotous comedy. Plenty of slapstick and laughs. Don't miss this one!—James Hardy, Shoals Theatre, Shoals, Ind.

MERRY MANNEQUINS: Color Rhapsodies—Very good two reeler—most enjoyable.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO Radio

EXPECTANT FATHER: This Is America—Lots of good laughs with this—thoroughly enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOW TO RIDE A HORSE: Disney Cartoon—A good cartoon about "Goofy" and how he learns to ride a very peculiar horse.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

PRACTICAL PIG, THE: Walt Disney Cartoon—This is very cute cartoon. A reissue from about 1938, but it's better than a lot of the new cartoons from other companies. Disney has re-released several cartoons and all that I have played have been above average by today's standards.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

YOU CAN BEAT THE "A" BOMB: This Is America—This is certainly a credit to the industry—most enlightening.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Twentieth Century-Fox

BEAUTY AT WORK: March of Time—My patrons all enjoyed this beauty—very good short.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

DINKY IN THE BEAUTY SHOP: Terrytoon—This is good, but nothing extra.—Francis Gill, Paonia Theatre, Paonia, Colo.

GUEST, THE: Special—This is a thirty minute short with a religious theme. I thought it was very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAZY LITTLE BEAVERS: Terrytoon—Very good cartoon, enjoyed by all.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LAW AND ORDER: Terrytoon—Very funny little cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ORPHAN DUCK: Terrytoon—This will hold up O. K. Has a good ending.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAPA'S LITTLE HELPERS: Terrytoon Cartoon—Exhibitors, you owe it to yourselves to contact Fox and book this swell cartoon. It gives television a big "razzberry" and boosts our business. Thank you, Paul Terry, you're doing a great job with your Terrytoon short subjects.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

ROYAL RODEO, THE: Technicolor Special—This is extra good and was enjoyed by all.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SPORTS REVIEW—Very excellent short subject.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

National Pre-Selling

Representing the greatest saturation booking in the history of Paramount, Bob Hope's "My Favorite Spy" will play a total of 400 playdates, with openings scheduled throughout the country between Christmas and New Year's. In announcing the unprecedented number of concentrated bookings, the company emphasized the tremendous national coverage on radio, in the magazines, syndicates and newspapers, resulting from the widely-heralded "home" premiere of the picture in Bellaire, Ohio. The picture has been selected as the "best comedy of the month" in the January *Cosmopolitan*. It will be the Christmas attraction at the Globe theatre, on Broadway in New York.

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Something slightly different in national pre-selling is the result of MGM's talent search for two boys, one to play an important role in "Young Bess" and the other a part in "Three Love Stories," now going into production. Al Altman, eastern talent representative for the company, has received 4,832 photographs, interviewed 1,200 professional and non-professional youngsters and auditioned 820 applicants for the acting jobs. Another kind of success story is the job landed by Elaine Stewart, 21-year-old daughter of a Montclair, N. J., police sergeant. She will appear on all twelve of the covers of True Story *magazine in 1952, and has been picked by Hal Wallis for a featured role in the new Dean Martin and Jerry Lewis picture, "Sailor Beware."*

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Calling it one of the outstanding musical entertainments in the history of the company, 20th Century-Fox announces that "With a Song in My Heart"—the musical story of Jane Frohman—has been selected over all other pictures as the Easter attraction for 1952. It will be purposely held back from earlier showings to give it the long-range advertising and publicity build-up for the spring holiday period, with a campaign as sweeping and penetrating as that which merchandised "David and Bathsheba." Al Lichtman, director of distribution for the company, says, "What 'Alexander's Ragtime Band' was in its day, 'With a Song in My Heart' is in these times." The film is already assured of a heavy fashion pre-selling via a national tieup with Varden-Petite, Inc., through their 3,000 retail outlets from coast to coast.

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The United States Forest Service, top government conservation agency, has placed its full resources behind 20th Century-Fox's "Red Skies of Montana," which is set for release early next year. The service is making spot announcements to be used on radio stations throughout the country, and these will average three times a week over a period of six months on several hundred stations. The picture, dealing with forest fires, has the support of forest rangers, and the National Association of Insurance Agents, with over 30,000 widely distributed members. This national coverage is being handled by the association via their house organ, which will detail the promotion and offer suggestions for local level drives.

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An intensive pre-selling campaign for Paramount's "Hong Kong" has been launched with the departure of A. C. Lyles, Pine and Thomas special press representative, on a 25-city tour, contacting press and radio sources. Lyles' itinerary includes San Francisco, Portland, Seattle, Salt Lake City, Denver, Omaha, Minneapolis, Chicago, Kansas City, Los Angeles, Dallas, Oklahoma City, Memphis, St. Louis, Indianapolis, Cincinnati, Columbus, Detroit, Cleveland, Pittsburgh, Buffalo, Boston, Philadelphia, Washington and Atlanta.

Campaign Catalog

"Decision Before Dawn" An Exploitation Picture

Vital production and background material detailing 20th Century-Fox's drama of espionage, "Decision Before Dawn," is being circulated among the nation's top level opinion makers through a special multi-color brochure issued by the Motion Picture Association of America. The issue is one of the series handled by Arthur DeBra, director of the MPAA's Community Relations department, and features key art from the film, a synopsis of the screenplay, and an analysis of the critical times and the people portrayed. Printing is initially pegged at 150,000 copies, which will be sent to 54,000 high school superintendents and principals, 10,000 public libraries, 24,000 presidents of local motion picture councils and women's organizations, 12,000 prominent ministers of every denomination, and to 50,000 of the National Council of Church Women.

Publishers of 25-Cent Books Launch Record Campaign

With the New York premiere of the picture scheduled at the Rivoli theatre on Broadway, the publishers of Pocketbooks, the 25-cent reprint house, are gearing their thousands of city-wide and national outlets in one of the hardest hitting book promotions in recent years. The print order of the new Pocketbook has reached a high of 1,250,000 copies, which is an extraordinary press run for the popular priced edition, and it is expected that this total will be greatly increased through theatre sales. The edition has eight pages of stills from the film, which is another innovation. The publishers will put the coordinated pressure of 100,000 multi-color posters, together with window and inside displays, behind their own campaign of wide distribution.

"Decision Before Dawn" is a prize-winning book, having been given the Christopher Award, a substantial cash prize and the recognition of this Catholic group for a book of exceptional quality, which will have Catholic support across the nation. The picture was filmed in Germany and has authentic and historic backgrounds that will command attention with scholars as well as movie fans. Reviews of the subject, on the press, indicate that it is one of the best dramatic films of the year, and is aimed definitely as a contender for this year's Academy Awards.

New York Premiere Places Huge Billboard Barrage

One thousand 24-sheet posters are being used in the New York area for the opening at the Rivoli, the largest billboard barrage ever attempted by the company. Covering all five boroughs, the posters will be placed in groups of four in important locations, to spot the pictorial 24-sheet with three others, in block type, carrying the critical opinions of Walter Winchell and others. The foursome, on display in the most strategic points, will command attention beyond any type of outdoor advertising. One thousand U. S. Army recruiting posters, throughout the city will announce the December 21st opening at the Rivoli on Broadway. Additionally, 15,000 sheets of snipe advertising will be posted in the metropolitan area.

This Was a Picture That Pleased Life *Magazine*

Life magazine, in its current issue, gives the picture a three-page layout, using a special type of camera work to capture a running series of frames, with dramatic effect. An important coverage by war correspondents and overseas press contacts will give the picture a send-off that is beyond anything usual, and will key the exploitation campaign for subsequent runs throughout the country. A lot of service men who have seen the original backgrounds will find this the most exciting picture of the year, and will bring their friends to see it. The pressbook will be out January 1st, and will be reviewed under "Selling Approach."





CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20).

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SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2-way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

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WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

READY EDDY EDITING KIT WITH CASE, $2.50; Presto Y disc recorder with playback $275; Art Reeves 35mm recorder outfit, $1995; Shustek 35/16mm picture reduction printer, rebuilt $2995; sound cameras single system, complete Beil & Howell outfit, $3950; Auricon 16mm sound camera $495; Kinevox Monoboom, extends mike 15 ft. $69.50; 16mm Animation stand complete, $2250; Maurer recording system, $1995; Moviola soundpix UDS, rebuilt $1095; Bridgamatic 16mm automatic developing machines, demonstrators, $795. Cash paid for used studio production equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

GLAD TIDINGS

THIS IS THE TIME OF THE YEAR WHEN ONE not only extends and receives glad tidings of the season, but also takes inventory of his needs—for instance, if after looking around your theatre, you find a few items that are no longer being used, why not offer them for sale, and by the same token, if you find yourself in need of special equipment and service—this is the right place to look for it. Let the classified advertising page carry your glad tidings for the new year.

Reissue "March of Time" Series Early in 1952

The March of Time this week announced that early in 1952 it will reissue on a nationwide basis its film series, production of which ceased last July. Officials said the decision was based on the great demand from the theatres and the public. They also pointed out that in November the Guild Theatres of New York contracted for the first 75 issues of the March of Time and that it had been so successful that they have been playing on a twice-a-week change.

Set "Dawn" Billboard Splash

Twentieth Century-Fox announced this week it will blanket the New York metropolitan area with 1,000 24-sheets, the largest billboard barrage ever attempted by the company, for "Decision Before Dawn," which opened at the Rivoli on Broadway Friday.

Hoyt's Theatres Report Profit Rise in Year

Net profits of Hoyt's Theatres, Sydney, Australia, rose to £250,385 for the year ended June 30, 1951, from £232,406 in the corresponding period last year. Preference dividends required £55,000 and £108,876 was added to reserves. Hoyt's capital stock, except for the preference shares, is held by 20th Century-Fox.

Who . . .

? ARE the year's most
? successful personalities
? in Motion Pictures,
? Television and Radio—
Now being audited for

The Hall of FAME *

? —WHO ARE the top stars, producers, directors . . .
? Which companies distributed or broadcast the year's
? successes . . . In the vernacular of the amusement
? industries, who are the **HOT** names to watch for
? 1952 ? ? ? ? ? ? ? ? ? ? ? ?

By far the most widely quoted of all trade polls in the entertainment industries, the findings of FAME reach more than 47 million people (after allowing for duplication between the coverages of newspapers, magazines, radio and TV).

The FAME polls for this year's audit of personalities in the fields of motion pictures, radio and television now are in active process of fact-finding. The forthcoming announcements of the results will have an even greater significance than ever before.

* **"The Hall of FAME"** is one of the exclusive departments cumulatively presented each year in FAME—the authentic record referred to for many purposes throughout every year by numerous writers of articles, and by producers, sponsors and various others. It is one of the reasons why the trade and public influences of FAME continue to be so widespread and unique.

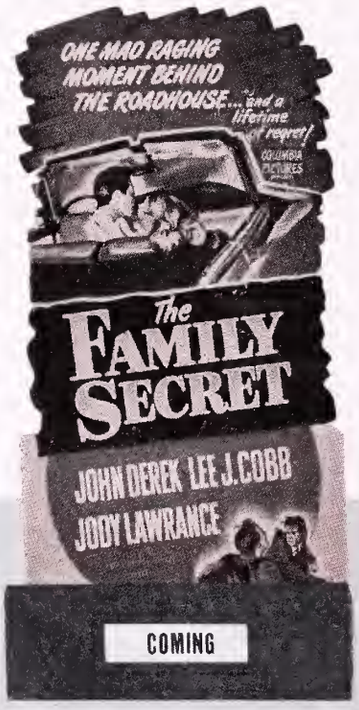
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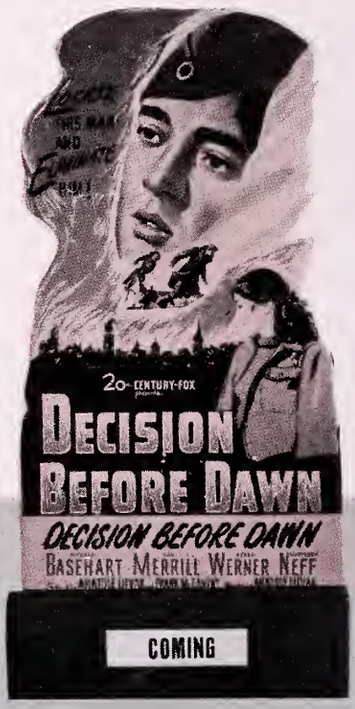
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Get full details from your NSS Salesman or write your nearest NSS Exchange!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



DECEMBER 29, 1951

MOTION PICTURE HERALD

The Ten Best Money Making Stars of 1951

— AS SELECTED BY EXHIBITORS

REVIEWS *(In Product Digest)* : THE AFRICAN QUEEN, BOOTS MALONE, STORM OVER TIBET, INDIAN UPRISING

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company.*

THE BEST WAY TO SAY HAPPY NEW YEAR:

"Give them M-G-M Pictures!"



Leo Rings the Bell with the Public!

"LONE STAR"—The Battle of Texas and the Battle of the Sexes. Clark Gable and Broderick Crawford fight for gorgeous Ava Gardner. Cast includes Lionel Barrymore, Beulah Bondi. It's BIG in Love and Action with Box-Office written all over it!

"SINGIN' IN THE RAIN"— The producer of "Show Boat" and "An American In Paris" does it again! A GREAT Technicolor musical. Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse.

"IVANHOE"—The "Quo Vadis" company brings the world another giant production. The famed novel in all its glory, filmed in Technicolor in actual locations. Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams, Robert Douglas, Guy Rolfe.

"BELLE OF NEW YORK"— Fred Astaire, Vera-Ellen, Marjorie Main, Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins bring the fans a joyous M-G-M Technicolor musical featuring a "Dancing on Air" novelty that's sensational.

"SCARAMOUCHE"— Public demand for Big, romantic dramas of "The Three Musketeers" type is answered by the director of that famed hit in a new thrill-packed Technicolor dramatization of the swashbuckling novel "Scaramouche". Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"SKIRTS AHOY!"— Packed with entertainment for the masses is this rollicking romance of the WACs and their boy friends. Technicolor musical dynamite with a breezy star cast: Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, De Marco Sisters, Dean Miller and Guest Stars, Vera-Ellen, Ricardo Montalban, Billy Eckstine. A Wow!

"JUST THIS ONCE"—Winchell told the nation the good news in his syndicated column: "'Just This Once', a new M-G-M film is rated a click 'sleeper' by the trade." Once in a decade alone comes a comedy howl that rocks the nation. This is it. Janet Leigh, Peter Lawford, Lewis Stone, Marilyn Erskine, Richard Anderson.

"WESTWARD THE WOMEN"—The producer and director of "Battleground" have delivered again. It's all about women, 200 of them, in a dangerous pioneering journey across the nation to marry men they never saw! Robert Taylor, Denise Darcel, the "Battleground" girl, Hope Emerson, John McIntire.

"THE WILD NORTH"—The co-director of "King Solomon's Mines" and its handsome star Stewart Granger team again in a smashing Ansco Color drama. Wendell Corey and beautiful Cyd Charisse co-star. Packed with thrills: the avalanche, the wolf attack, the duel in the rapids topped by the searing romance of Granger and Charisse, the Indian maid. Primitive love in a wild setting.

"THE MERRY WIDOW"— Magic words that excite. And the most exciting team in years, Lana Turner and Fernando Lamas, brings it to brilliant Technicolor life. Here are spine-tingling dreams of romance and pulse-stirring songs in a rapturous musical. Cast includes: Una Merkel, Richard Haydn, Thomas Gomez, John Abbott, Marcel Dalio, King Donovan, Robert Coote, Sujata.

"LOVELY TO LOOK AT"— M-G-M gives you another great musical. Glamorous stars, Adrian's fabulous gowns, Jerome Kern's irresistible music, Technicolor glory. It's Box-Office! Terrific cast includes: Kathryn Grayson, Red Skelton, Howard Keel, Ann Miller, Marge & Gower Champion, Sza Sza Gabor, Kurt Kasznar.



And These Are The Titles To Remember For Future Months:

"One Piece Bathing Suit" *(Esther Williams, Victor Mature, Walter Pidgeon, Donna Corcoran)* • "Carbine Williams" *(James Stewart, Wendell Corey, Jean Hagen)* • "Pat and Mike" *(Spencer Tracy, Katharine Hepburn)* • "Because You're Mine" *(Mario Lanza)* • "Plymouth Adventure" *(Spencer Tracy, Deborah Kerr)* • "Young Bess" *(Charles Laughton, Jean Simmons)* • "Three Love Stories" *(Cast to be announced)* "Prisoner of Zenda" *(Stewart Granger)* • and many more.

JUST A FEW OF THE BIG ONES FOR 1952!

And For The Biggest: "QUO VADIS"—See Page 29

"DISTANT D

BEAT

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EVERY

FROM
WARNER BROS!



STARRING
GARY COOPER
WITH MARI ALDON AND RICHARD WEBB


D RUMS"
COLOR BY TECHNICOLOR
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ORDS
WHERE!!!
SCREEN PLAY BY
NIVEN BUSCH AND MARTIN RACKIN MUSIC BY MAX STEINER
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ROD. PRESENTED BY WARNER BROS.

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WILL SOON RECEIVE PHONE CALLS FROM STRANGERS YOU HAVEN'T HEARD FROM IN YEARS!

They'll be calling about the most adult, the most provocative "PHONE CALL FROM A STRANGER", 20th Century-Fox's unusual motion picture on the "Double Standard". (If you don't know what this means, ask your wife---and then duck!) "PHONE CALL FROM A STRANGER" is in the same high entertainment tradition of "A LETTER TO THREE WIVES" and "ALL ABOUT EVE".



SHELLEY WINTERS as Binky Gay, strip-tease, is devastating.....



GARY MERRILL



MICHAEL RENNIE



and KEENAN WYNN give the outstanding performances of their careers. BETTE DAVIS



as Mrs. Hoke is thrilling as she calls the turn on the male of the species.

"PHONE CALL FROM A STRANGER" IS FOR YOU!

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 13

December 29, 1951

The Year Ahead

THE industry may rightly view the prospects for 1952 with quiet optimism. While it is unlikely that next year will be a boom year in the sense of one of the years during World War II, grosses should be higher than in 1951 or 1950.

The reasons which point to a favorable trend in the business of motion pictures are several: 1) advance indications are that the product will be strong in drawing power; 2) television shows no signs of being able to develop high quality entertainment on a continuing basis; 3) defense restrictions on the production of many types of durable goods should leave the public with more money to spend on entertainment; and, 4) employment is virtually certain to continue at record heights.

Unfortunately the expected improvement in economic conditions is unlikely to extend to all theatres. On account of population shifts, high operating costs, local overseating conditions and other factors, some theatres face a difficult time. Operators of these so-called "problem" theatres are entitled to and should receive reasonable consideration from distributors. It is very likely that many of these difficult operations can be gotten firmly in the black during 1952.

As a whole, the exhibition plant is certain to be in stronger condition at the end of next year than at present. While continuing controls on new construction will limit expansion, many theatres should operate more profitably. Most of the drive-ins will be strongly entrenched.

ONE of the brightest omens for the new year is the fact that "the Hollywood spirit," at an ebb since 1947, has changed. The gloom brought on by "the prophets of doom" has largely been dissipated. No longer is economy stressed above quality. Nor is television considered the formidable threat it once appeared to be.

From Hollywood Mr. William R. Weaver reported in the *Herald* last week as follows: "Everybody around here has always known that good pictures in common with other commodities cost big money. Production professionals see in the renewal of the bigger-and-better talk on which the industry rose to its peak of prosperity the brightest present promise of return to that status. A considerable majority of the hard-working and generally unquoted professionals who devote their lives directly to the production and improvement of pictures considers that wave of publicity about penny-pinching to have been more costly to the business than any other single factor in recent years. Economy, the earnest professional believes, is a thing to practice always but never to preach."

Obviously efficient production should not be wasteful. While Lady Hollywood undoubtedly attained an extravagant standard of lavish living in the days of World War II, it is also true that economy carried to the point where it showed on the screen was a deadly trend. A 1952 slogan for the entire industry might be—"The best entertainment—available to the public at fair prices."

IT is regrettable that from a trade practice standpoint prospects for 1952 are not as bright as they should be. However, with the birth of the new year it is proper once again to have renewed hope.

Sooner or later the industry will not have the advantage of the economic buoyancy being given the whole country by the defense program. When that day comes the motion picture house had better be in order or the "or else" will be sorrowful to contemplate.

Probably no business needs more unity of spirit and few have less. The time will come—and perhaps in the not too distant future—when the luxury of discord and disunity within the industry will not be supportable.

Just as the international problems are not going to be solved in one year, so also it would be too much to expect that all the problems of the motion picture business will be successfully dealt with in 1952. However, the year would go down in the history of the film business as a constructive one if only progress is made in cutting down wasteful litigation. In this regard arbitration seems to be the only possible solution. It would be well if favorable words presently available about arbitration could be translated into all-industry action.

■ ■ ■

Money-Making Stars of 1951

FOR twenty years exhibitors of the United States and Canada have joined in the *Herald* poll to determine the Top Money-Making Stars. In this week's issue appears the results of the 1951 audit of screen personalities. At this time it is appropriate not only to congratulate the winners, led once again by Mr. John Wayne, but also to thank the thousands of showmen who have made this poll the most authoritative in the industry.

The exhibition life of most features is numbered in months. Only a comparative few receive repeated revivals. On the other hand the public is slow—in most instances—to make stars and popular favorites reign over a long period. In the twenty years of the Money-Making Stars selection the first place honors have been held by only seven men and three women: Marie Dressler, Will Rogers, Shirley Temple, Mickey Rooney, Abbott & Costello, Betty Grable, Bing Crosby, Bob Hope and Mr. Wayne. In the two decades one has held top place for five years (1944 to 1948), Bing Crosby; one for four years (1935 to 1938), Shirley Temple; and one for three years (1939 to 1941), Mickey Rooney.

The record, not only for this year but for the whole period from 1932 to date, demonstrates that by and large the public's tastes in stars go for the players who have appeared in "family" pictures. Also, in the main, top winners have appeared in films that may be classed as light entertainment, with comedy and music prominently featured.

While the past is no sure standard for the future, it is more reliable than attempting to gaze into a crystal ball. Furthermore, it is the same public that must be pleased year after year—not the same individuals necessarily but people with similar tastes.

■ ■ ■

¶ Mr. Jim Schlatter, manager of the Town theatre, Omaha, has expanded his theatre sales activities to provide hot dogs and the like, perhaps to protect his patrons from starvation. The Town shows triple feature bills. On the day the program is changed a customer can come to the theatre at 2:30 P.M. and see six features. The program runs a full seven hours!

Letters to the Herald

Exhibitor Harmony

To the Editor:

The greatest evil that I have traced since the year one is the absence of harmony among the exhibitors themselves. There should be, as I see it, and could be, the same philosophical partnership that exists between doctors and lawyers. However, this is definitely and conspicuously absent. There is as much reason for moral and technical training in this line of business as there is in the above named professions.

Many grocery store clerks and others from banks and drug stores have come into show business thinking it is just something to dabble with. Complications which have arisen through inexperienced and unethical handling have progressed to a point which has now brought on the double bills, the triple bills, the kids free and what have you along the same lines.

Everyone of these evils can be blamed on the inexperienced haphazard operator of the theatres.

All the national, international and local banquets have not, and never will, eliminate this evil. In fact, it is now clear that these banquets serve but one purpose, and that is to bring the same clique together to guess at the future.—*OSKAR KORN, O. K. Theatres Corp., Dallas, Texas.*

Limited Prints

To the Editor:

I doubt if this complaint is in order. However, under present conditions, an exhibitor is penalized because of the limited number of prints.

Due to shortage of prints, why doesn't the distributor stagger releases at respective exchange centers? For example, distributors break from the Cincinnati exchange simultaneously Cincinnati, Dayton, Columbus and other key towns. At Indianapolis, features are released simultaneously at Evansville, Terre Haute, Fort Wayne, Richmond, Indianapolis, etc. As a result, exhibitors cannot book intelligently, cannot advertise properly in advance of showing and this precludes blending of double feature program entertainment.

It is needless to point out that economic conditions are currently retarding patronage; therefore if the print situation were corrected to enable the exhibitor to strengthen programs perhaps patrons would be receptive and attract more tariff.—*MANNIE MARCUS, M. Marcus Enterprises, Indianapolis, Indiana.*

PRODUCT DIGEST FILE HELPS IMMEASURABLY

To the Editor:

We keep a permanent file of The Product Digest, of which we are very proud. This file helps us immeasurably in evaluating the product before buying and also in dating them to suit our different types of clientele.—*DEAN CREMEAN, Cremean & Huntley, Timpson, Texas.*

Production Notions

To the Editor:

I get a great big charge out of all the industry folk and their various theories as to the slumping box office. Many are born of ignorance, reared by fear, and brought into full bloom by the continued absence of shekels rolling into the till. Some are correct, in part, and some are "on the right track." All of the thoughts put forth are, I'm certain, well aimed.

As a young showman of only 12 years in the industry, my memory does not go back as far as many others. However, I sincerely feel that a portion of the box office anemia is due to Hollywood's continued ignorance of the public's wants—and just that.

Let anyone who doubts ask himself these question:

1. Where is our today's Shirley Temple on the screen. Where is a counterpart of the beloved Marie Dressler, Will Rogers or Wallace Beery?

2. When the public's approval of the "Ma and Pa Kettle" films is a great, huge neon pointer for all Hollywood to follow, why is there so little of the good old homespun "corn" that was, and always will be, a hypo to the theatre tills?

3. Who can ever forget the dough that the "Andy Hardy" pictures used to haul in? What have we got to offer our patrons along those lines? What's the matter, Hollywood, did all of the above cost you such a fortune that you can't chase up the dough to make a few more?

4. When is Hollywood going to quit these endless "cycles" and place a real hand on the pulse of the public? How about some research on a theory of mine: that the average theatre patron's choice of pictures may even vary with the season of the year!

5. There is a limit to the number of situations a producer can build around the ole stagecoach, the cowboy and the "hosses" When are all these dressed-up, Technicolor Westerns going to end—when we're all broke?

6. Nobody wants to laugh anymore? You'd sure think not, from the number of comedies coming forth nowadays.

7. Has Hollywood spent too much time finding Mitzi Gaynors, Van Johnsons, and others a dime-a-dozen, and too little time finding some real, warm, individual folks with charm and heart-tugging personalities that the average American can take to from the first meeting?

These are all theories, and maybe I'm all wet, I don't know. What do other readers think?—*Michigan Theatre Manager.*

Taking Issue

To the Editor:

In the December 8 issue of Motion Picture Herald you ran an article on page 20 with a San Francisco dateline in which Rotus Harvey was given free rein in expressing his views on advertising. This article quoted *The Exhibitor's Digest,* a publication of the Pacific Coast Conference of Independent Theatre Owners, which was duly noted.

Mr. Harvey's article, however, was filled with incorrect statements. He has received numerous letters from film company representatives here and one member of the press, Wood Soanes, drama editor of the *Oakland Tribune,* saw fit to devote an article to his alleged statements of misconduct among drama critics.

Insofar as 20th Century Fox's "David and Bathsheba" campaign was conducted, Mr. Harvey knows little. His statement that no 24 or six sheets were use just ain't so. There was a full showing of 24-sheets and 300 six-sheets used here for one month. Also there were numerous publicity stories of of interest.—*JOHN H. NORCAP, Exploitation Western Division, 20th Century-Fox Film Corp., San Francisco.*

Meat and Poison

To the Editor:

I believe certain types of pictures are sure-fire box office in certain communities; other types are poison. I think the distributor should keep this fact in mind instead of trying to sell all types of movies to all exhibitors. This creates ill will, poor box office receipts and a dissatisfied public.—*MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

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WOLFBERG'S Denver theatre to carry Rose Bowl game on TV Page 21

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INDUSTRY receives assistance on priority matters from U. S. Page 22

METRO announces itself now ready to take bids on "Quo Vadis" Page 22

RCA reports television equipment installed in 50 theatres Page 26

TELEVISION billings exceed radio for first time, says Sarnoff Page 26

RKO RADIO plans release of eight films in color next year Page 26

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NPA receives many fewer applications for theatre building Page 40

HARVEY urges industry to reach unity on arbitration system Page 42

20TH-FOX profits up, cuts rebated, Spyros Skouras reports Page 48

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Other newsreels may follow Paramount's lead in a vigorous promotion campaign to sell exhibitors on the importance of the newsreel in programming and on the general excellence of the reels as compared with television.

▶ The national Allied board meeting in Washington February 4 to 6 will have a crucial agenda, headed by discussion of Abram Myer's proposals for an arbitration plan, now being drafted. Also scheduled is the election of officers, with Wilbur Snaper, president of Allied of New Jersey, indicated as the most likely candidate to succeed Trueman T. Rembusch as president of the national organization.

▶ Other producers and producing companies are watching with interest the deal concluded this week by Louis de Rochemont and the Economic Cooperation Administration with the Government of Burma under which Mr. de Rochemont is guaranteed a certain amount of dollar convertibility in return for advancement of the Burmese film industry.

▶ Harris and John P. Wolfberg this week joined the ranks of exhibitors operating or planning to operate television stations. They formed the Denver Television Company and announced their intention of applying for a license to build a station in that city. Denver at present does not have television.

▶ The most conclusive proof that pictures are better and getting more so is the total lack of "winter book" favorites for the Academy Award nominations with close of the eligibility period only 10 days away. Far from scraping the barrel for electable pictures and performances, as in the recent past, Hollywood is anticipating the tightest Academy competition in a decade. Interest, in the industry and outside, figures to build accordingly between now and March, when the awards are announced.

▶ Exhibitors will be on the lookout for instances where British films, sold to television, are shown on the air simultaneously with their theatrical runs. A number of Korda and J. Arthur Rank pictures recently were sold to the CBS television network and independent stations. Quite a few of the films are scheduled for a theatrical playoff before being played over the air. However, there are indications that these engagements may overlap.

▶ Another battle for films for subscription television is in the making and this time it is doubtful whether the Justice Department will again see fit to nudge the major companies to provide the product. Skiatron, sponsor of Subscriber-Vision, has written to the companies to ask their cooperation in a forthcoming New York test of the system. Whatever precedent was established with Phonevision may well be erased through the publicity received by the recent Finnegan case.

THE HERALD INSTITUTE

The first report by the Herald Institute of Industry Opinion on subjects of current interest will be published early in January. Replies from the Panels of experts in exhibition, production and distribution on the group of subjects selected for the initial study are now being classified and tabulated. The extent and promptness of the response to the project is the largest and most representative of any of the innovations launched by* Motion Picture Herald *during its more than 36 years of service to the industry. Watch for the first report next month.

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This week in pictures



By the Herald



By the Herald

NEWLY re-seated and refurnished, the Little Carnegie, New York "art" house was previewed by industry friends at a reception last week. Above are George Schwartz and Jean Goldwurm, its owners, and hosts at an occasion which brought distribution executives, and rival operators.

CHRISTMAS party, at the Associated Motion Picture Advertisers, New York. Prizes went to virtually all. Distributing them, above, are Leon Bamberger, Gertrude Merriam, Edgar Goth, Harry McWilliams, AMPA president, and Lige Brien.





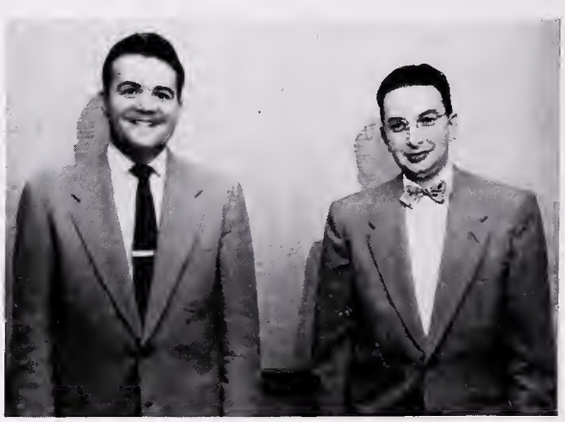
SCENES, at the meeting last week of the Michigan Allied. At the left, the new officers pose. They are Bob Pennell, vice-president; John Vlaches, president; and Allan Johnson, national representative. At the right, an honored guest, National Allied general counsel Abram F. Myers, addresses the gathering.



By the Herald

SAM SPIEGEL, producer, in New York briefly en route to the Coast, with an "African Queen" print, for Thursday premiere. He endorsed making pictures abroad, and praised United Artists' European staffs.

PROMOTIONS, right: Charles Belmont, left, heading RKO Radio's foreign 16 mm operations; and Arthur Herskovitz, assistant Latin-American and Far Eastern manager.





ANNE FRANCIS, in behalf of 20th Century-Fox, wishes all a Happy New Year. Miss Francis' smiling countenance is occasioned, no doubt, by her latest success, "Elopement," with Clifton Webb and the prospects of another smash in "Lydia Bailey," scheduled for early 1952 exhibition.



"BEST ACTOR of 1951," according to the National Board of Review, is Richard Basehart, above, who exhibits hard-hitting dramatic prowess in "Decision Before Dawn," critically hailed entertainment of World War II counter-espionage. A January offering from 20th Century-Fox, the film also stars Gary Merrill, Oskar Werner and Hildegarde Neff.

MODEL GREETS marriage broker, below, as Jeanne Crain happily welcomes a placid Thelma Ritter to her apartment in "The Model and the Marriage Broker," hilarious comedy packaged for January showing. Scott Brady is the male lead.



HONEYMOONERS Shirley Yamaguchi and Don Taylor, below, see eye to eye in "Japanese War Bride," a Joseph Bernhard production released by 20 Century-Fox. An unusual story of love that spans two continents, the film is choice screen fare next month.



QUITE A NUMBER. Shelley Winters, left, adds spice and everything nice to "Phone Call from a Stranger," drama teaming her with Gary Merrill and Michael Rennie. The "Phone" starts ringing at box offices in February.



(Advertisement)

THE TOP MONEY-MAKING STARS OF 1951 SEASON

by WILLIAM R. WEAVER
Hollywood Editor

JOHN WAYNE tops the MOTION PICTURE HERALD-*Fame* audit of the American box office for 1951, the 20th year of the original exhibitor poll and the second time it has shown him to be the best-selling box office personality of the twelve-month. The nation's theatre owners, voting by confidential ballot based firmly on revenues from ticket sales, had placed the star fourth in 1949, 16th in 1948.

Winner Wayne is followed by Martin & Lewis, Betty Grable, Abbott & Costello, Bing Crosby, Bob Hope, Randolph Scott, Gary Cooper, Doris Day and Spencer Tracy, in that order, on the list of the Top Ten Money-Making Stars of 1951.

Newcomers to Top Ten

Martin & Lewis and Doris Day are newcomers to the Top Ten, but they hardly can be called surprises. Martin & Lewis, HERALD readers will remember, were voted top spot in the periodical's mid-year "Stars of Tomorrow" poll in 1950, and their succession of hit comedies released since that time has proved out the poll prediction impressively. Miss Day, a relatively recent recruit to the film musical field, had begun to show poll strength in 1950, finishing 24th, and a steady flow of appropriate releases maintained by her studio accelerated her ascent.

Betty Grable, making her tenth Top Ten appearance this year, and moving up from fourth to third position the while, headed the list in 1943.



JOHN WAYNE, First

Abbott & Costello, who headed the list in 1941, are in the Top Ten this year for the seventh time.

Bing Crosby, making his twelfth appearance in Top Ten company, holds the all-time poll championship, earned by taking down Number One position in five consecutive years.

Bob Hope, on the Top Ten list for the eleventh time, was rated Number One in 1949.

Randolph Scott, who was first included in the Top Ten category last year, gained three positions—tenth to seventh—in the 1951 voting.

Gary Cooper makes Top Ten this year for the twelfth time since 1936.

Spencer Tracy is a Top Ten-er this year for the eleventh time.

Singularly Significant

The outcome of the 1951 Money-Making Stars poll of exhibitors is singularly significant in a number of respects. For one, it appears to establish beyond question that the business of the motion picture is by no means so uneasy as the business men who run it. There has been upheaval within the industry, but there has been none within the ranks of the paying public. The public, the poll results show plainly, has undergone no perceptible change of choice, as to personality, nor of liking, as to type of material.

The Top Ten breaks down illuminatingly as concerns the kinds of entertainers, and therefore entertainment, in principal favour. Six of the ten positions are held by exponents of comedy and/or song. Three are held by tall, stern and slow-spoken men of the open spaces. The tenth is held by an actor as skilled in drama as in humour but sticking to the latter during recent seasons. The old, perpetual question about what-the-public-wants appears to be emphatically answered by the exhibitors' answers to the poll.

EXHIBITOR SELECTIONS

COMBINED	*CIRCUIT*	*INDEPENDENT*
John Wayne	John Wayne	John Wayne
Martin & Lewis	Martin & Lewis	Martin & Lewis
Betty Grable	Bing Crosby	Abbott & Costello
Abbott & Costello	Betty Grable	Betty Grable
Bing Crosby	Bob Hope	Randolph Scott
Bob Hope	Abbott & Costello	Bob Hope
Randolph Scott	Gregory Peck	Bing Crosby
Gary Cooper	Gary Cooper	Spencer Tracy
Doris Day	Mario Lanza	Gary Cooper
Spencer Tracy	Doris Day	Doris Day

Rogers for Ninth Time

The Money-Making Western Stars division of the annual poll commonly reflects even slighter variation in public preference than the major section, and this year Roy Rogers is winner of Number One rank for the ninth consecutive time. And Gene Autry again is runner-up, for the fourth year.

Tim Holt gained three rungs on the ladder, finishing third, and Charles Starrett was up this year from seventh to fourth.

Rex Allen, a newcomer, finished fifth in the 1951 poll, and Allan Lane, another, took eighth position.

Bill Elliott wound up in sixth place, Smiley Burnette in seventh. Dale Evans, only female star, was ninth.

George "Gabby" Hayes, who has given

(*Continued on page* 14)



II. MARTIN and LEWIS



III. BETTY GRABLE



IV. ABBOTT and COSTELLO



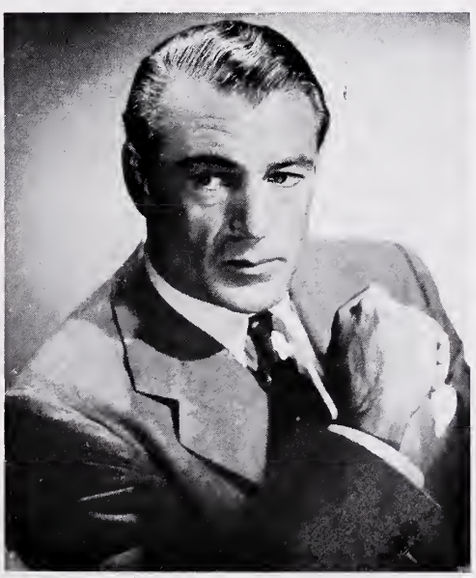
V. BING CROSBY



VI. BOB HOPE



VII. RANDOLPH SCOTT



VIII. GARY COOPER



IX. DORIS DAY



X. SPENCER TRACY

The Next Fifteen

COMBINED	CIRCUIT	INDEPENDENT
Gregory Peck	Randolph Scott	Marjorie Main
Esther Williams	Esther Williams	Esther Williams
Mario Lanza	Spencer Tracy	Red Skelton
Red Skelton	James Stewart	Gregory Peck
Marjorie Main	Red Skelton	James Stewart
James Stewart	Clark Gable	Susan Hayward
Clark Gable	Cary Grant	Alan Ladd
Alan Ladd	Alan Ladd	Mario Lanza
Susan Hayward	Burt Lancaster	Clark Gable
Jane Powell	Marjorie Main	Jane Powell
Clifton Webb	Clifton Webb	June Allyson
Cary Grant	Jeanne Crain	Joel McCrea
Jeanne Crain	Susan Hayward	Percy Kilbride
Van Johnson	Jane Powell	Van Johnson
Burt Lancaster	Judy Holliday	Clifton Webb

(Continued from page 12)

up making films for theatres but still has some oldies going around, finished last.

Analysts addicted to forecasting tomorrows on the basis of todays and yesterdays are afforded working material in plenty, also cause for pause before jumping to conclusions, in the 20-year record of the poll. For instance, it could be concluded, on the basis of this year's poll results and the last two years' as well, that the public prefers men to women, four-to-one, when it goes entertainment-shopping, and that the men should be 40 or better and the women strictly glamour-girls. Poll history makes leaping to that conclusion a risky business.

The first poll, 1932, listed five men and five women in a Top Ten headed by Marie Dressler, who also headed the 1933 list, which likewise contained five men and five women. The count as to gender was six women and four men in the 1934 list, headed by Will Rogers, and then a precocious infant named Shirley Temple nullified any calculations these divisions may have set in motion by taking over Number One Spot and holding it for three consecutive years.

And to further upset any remaining theories about sex having anything fundamental to do with box office popularity, a small boy named Mickey Rooney moved in to take the Number One Spot away from the world's favorite little girl and hold it for four years straight.

If there's a valid rule to be written for adult players on the basis of recent poll returns it would seem to be the old familiar "If at first you don't succeed, try, try again."

ROY ROGERS, Western leader



WESTERN WINNERS

ROY ROGERS
GENE AUTRY
TIM HOLT
CHARLES STARRETT
REX ALLEN
BILL ELLIOTT
SMILEY BURNETTE
ALLAN LANE
DALE EVANS
GEORGE "GABBY" HAYES

Canadian Variations

In Canada, a couple of lads who've been around for quite a spell—Bing Crosby and Bob Hope—occupied the No. 1 and No. 2 spots, respectively. And in the Western category, Roy Rogers was again the leader, with Gene Autry and George "Gabby" Hayes, in that order, in second and third places.

The Canadian poll also revealed a tendency toward straight comedy, and musical comedy performers, as can be seen in the following rating: 1. Bing Crosby; 2. Bob Hope; 3. Mario Lanza; 4. Gregory Peck; 5. Abbott & Costello; 6. Doris Day; 7. Gary Cooper; 8. Martin & Lewis; 9. Danny Kaye; 10. Betty Hutton. In the American poll, Spencer Tracy and John Wayne, besides Gary Cooper and Randolph Scott, were among the so-called non-comedy stars who made the Top Ten.

Oddly enough, Dean Martin and Jerry Lewis, who have been registering so strongly at the box office in the U. S., were in eighth place in Canada, after being runner-up to champion John Wayne in their native land. Perhaps this can be explained by the fact that American audiences have gotten to know the team better through television and personal appearance.

Rogers First in Dominion

The Western stars lined up as follows among the money-makers: 1. Roy Rogers; 2. Gene Autry; 3. George "Gabby" Hayes; 4. William Boyd; 5. Tim Holt; 6. Bill Elliott; 7. Smiley Burnette; 8. Charles Starrett; 9. Dale Evans; 10. Andy Devine.

This did not differ too much from the American Western list, except that in the U. S. Tim Holt was No. 3 with Gabby Hayes going to last place; Starrett showing up in the No. 4 spot; Rex Allen in No. 5; and Allen Lane, No. 8. Boyd didn't rate a Top Ten showing in the U. S. nor did Andy Devine.

Last year's Top Ten in Canada: Bing Crosby, Bob Hope, Betty Grable, Gary Cooper, Esther Williams, Gregory Peck, Clifton Webb, James Stewart, John Wayne and Red Skelton. In Westerns: Roy Rogers, Gene Autry, George "Gabby" Hayes, William Boyd, Bill Elliott, Smiley Burnette, Monte Hale, Andy Devine, Dale Evans and Tim Holt.

Essentially, there appears to be little difference between the basic taste for performers in the U. S. and Canada. As pointed out above, since there is no television in Canada—except at a few border points where some programs are picked up from the U. S.—audiences are given a better opportunity to concentrate on their favorites in motion pictures, further spotlighting the importance of this poll there.

GUINNESS IS BRITAIN'S WINNER; ANNA NEAGLE CLOSE SECOND

by PETER BURNUP

LONDON: Alec Guinness is the box office leader among British players, while for the fifth successive year, Anna Neagle is named as the First Lady of Britain's screen.

A record number of 4,524 theatre managers—representing 98.5 per cent of the 4,593 film theatres now in regular operation here—contributed to the collective verdict in the grand assize of MOTION PICTURE HERALD'S poll conducted for *Fame*.



ALEC GUINNESS



ANNA NEAGLE

By a Handful of Votes

By a handful of votes, Guinness led Miss Neagle first past the post. He hadn't figured in Fame's Top Ten, but he was none the less no kind of dark horse to the informed. In the course of last year, the British saw him in two phenomenally successful comedies, "The Lavender Hill Mob" and "The Man in the White Suit."

Miss Neagle has been seen here this year in only one new film, and that the somewhat somber Florence Nightingale subject, "The Lady With a Lamp." Yet here are those 4,524 showmen, supported by the stern logic of their box offices, voting her again their top money-making actress; for that was their vote too in the International division of the ballot.

Otherwise, the British list is largely the same mixture as before. Jack Warner, Richard Todd and John Mills have disappeared from the roster; clearly only because they hadn't been seen in films. Apart from Guinness, the new entrants are Michael Redgrave and Glynis Johns. The former gave a heart-warming, intensely accomplished performance in "The Browning Version." Miss Johns was seen during the year in no fewer than five films.

The British made a poorer showing in the International field compared with previous occasions. In last year's ballot, five Britons figured in the Top Ten. This year, there are two only, a condition doubtless arising out of the large range of vintage offerings currently made available here by Hollywood.

Once again, Bob Hope is shown at the top. James Stewart—seventh only in last year's accountancy—comes second, with the versatile John Wayne third. The two named British representatives are Guinness and Miss Neagle. But showmen generally will pay especial regard to the placing in the elect of Mario Lanza. The singer's "Caruso" took a savage lashing from national newspaper critics when it made its bow at Metro's Leicester Square Empire.

Yet here is the singer figuring at first crack in the Top Ten (38 votes only separated him from the place taken by Betty Hutton). Moral, so experienced theatremen aver, is that you don't book pictures on the say-so of Fleet Street intellectuals. They prefer to abide by the verdict of a higher court; namely, the predilections of Mr. and Mrs. Public.

Wayne Western Winner

John Wayne, still riding those ranges readily, held on to his leadership in the Western division. But a newcomer, Alan Ladd, ousted James Stewart from second place. Back of the two came the Old Faithfuls, like Randolph Scott, Roy Rogers, Joel McCrea and Gene Autry. Those cowboys and injuns still draw the crowds this side; and not only to children's matinees.

Significant circumstance in the shorts category was the third place listing of the Hollywood-made industry shorts donated to this country in aid of its Better Business Campaign. As was the case last year, the J. Arthur Rank series, "This Modern Age," led the field by lengths with Disney cartoons second.

THE MONEY-MAKERS

British exhibitors participating in the MOTION PICTURE HERALD-*Fame poll vote for three groups: the Top Ten British players, the top ten international players, including both American and British stars, and the top ten Western stars. The vote:*

BRITISH	*INTERNATIONAL*	*WESTERN*
ALEC GUINNESS	BOB HOPE	JOHN WAYNE
ANNA NEAGLE	JAMES STEWART	ALAN LADD
JEAN SIMMONS	JOHN WAYNE	RANDOLPH SCOTT
MICHAEL WILDING	ABBOTT & COSTELLO	ROY ROGERS
TREVOR HOWARD	ALEC GUINNESS	JAMES STEWART
ALASTAIR SIM	ANNA NEAGLE	JOEL McCREA
ROBERT NEWTON	BETTE DAVIS	GENE AUTRY
JEAN KENT	ALAN LADD	BURT LANCASTER
MICHAEL REDGRAVE	BETTY HUTTON	ERROL FLYNN
GLYNIS JOHNS	MARIO LANZA	VAN HEFLIN

Terry Ramsaye Says

THAT OTHER AUDIENCE—The competitions of the pastimes and diversions are inevitably bringing a new consciousness into this industry of picture entertainment that our public is made up of publics. A degree of stratification recognizing classes and divisions of audience interest has been growing, rather tediously for a long time. It has been substantially a gravitational process, manifest in several gradations. At the bottom there is the "down by the depot" semi-slum theatre, a drab relic. There is the "action" level, especially in the hinterlands where the "Westerns" flourish especially—not so much because they are cowboy stories but because they are simple, straight-line, movement. This includes such florations as the canny Arthur Mayer policy as "merchant of menace" at New York's Rialto. There is the metropolitan type serving the unprogrammed but pretentious typical top product of Hollywood. And lastly there is, as has been for a long time, the "little art theatres," which seem currently on an upturn again.

Now in Canada comes a recognition of these "different" films from the imposing mainline exhibition institutions of the Famous Players and Twentieth Century Theatres circuits. The aggressive but conservative John J. Fitzgibbons has announced a nationwide (they do not say "Dominion" any more) plan for a one-night-a-week showing entitled "Curtain at 8:30." It is scheduled for Thursday nights, on a reserved seat basis. The direction and selections of programs are in the hands of the International Cinema Guild of Canada, under the leadership of Yvonne Taylor. She has demonstrated with successful experiment in the 10,000 population town of Orilla, Ontario.

The prospects of success are the more promising from two factors. First this is the first time that this order of operation for minority audiences has come to enjoy the friendly attentions of such authorities in theatre operation as Mr. Fitzgibbons and his associated N. A. Taylor of the 20th Century circuit. Second, never before has world wide production offered such a considerable flow of product which can be expected to command attention of that selective audience. It may be expected that foreign pictures, and many of them British, will be conspicuous components of the "Curtain at 8:30."

Until now the "different" or "art theatre" movement has lived precariously by product which has represented really accidental by-product of the main stream of amusement production, or technologically inadequate and ill-advised experiments. Perchance now the long, long economically dictatorial control by the great majority can be relaxed enough to open a new area of development for the motion picture. It is a significant promise.

NEW FILM BASE—It has been inevitable that there should be radical improvements in film, the basic vehicle of the motion picture, in the current wave of synthetic plastic developments. Now comes E. I. duPont de Nemours with a new one reported to be tougher by far and more stable in dimensions under all conditions than types in present use. It is said to be a polyester related to the stuff of duPont's new synthetic fabric "Dacron." It is going into test use now. This comes in sequel to the recent Eastman Kodak development and delivery of a new non-inflammable stock which recently has been so rapidly replacing the old and original nitrocellulose base. A vast and enduring service to the art can be conferred by endowing both negatives and prints with long life. This is more especially true now that the camera-and-screen have become implements of observation and record far beyond and outside the ephemeral interest of the amusement industry.

FROM THE BEGINNING—We came by film because George Eastman wanted a better flexible film for his "roller photography." It began with a pre-loaded camera loaded with sensitized paper, fifty exposures. Camera and all were returned to Rochester for processing, which was a complicated process of lifting the emulsion, mounting it on glass and making prints, returned with the re-loaded Kodak. He got to unbreakable, handy film in 1889, which empowered the Edison motion picture devices. Now comes a mail order concern which sells a pre-loaded camera and service, 12 pictures, to be mailed-in, pictures enlarged, returned, $1.79. If you want more pictures you buy a new camera. The camera is loaded with, appropriately enough, 35mm movie film. The evolution has come full cycle.

INFLATION NOTE — Now the economy really has gone to hell in a hack. The price of the common corn-cob pipe, sometimes known as the Missouri meerschaum, standard at a nickel, has gone to two-bits in New Canaan up in Connecticut. Independence, Mo., papers please copy.

Majors Fight License Ban Asked in Suit

WASHINGTON: The major distributors have informed the Supreme Court that the cross-licensing ban asked by the Milwaukee Towne Corp., is "in effect and intent a decree of divestiture."

The statement was made in a brief asking the high court to reject an appeal—filed by the Milwaukee exhibitor—from a decision of the Seventh Circuit Court of Appeals. The lower court, in an earlier decision, had reduced the damage total assessed in the trust case. Milwaukee Towne claimed to the Supreme Court that the Appeals Court had cut off too much of the damages, and had wrongly eliminated the ban on cross licensing.

In a cross appeal, the six distributors involved claimed that even the Appeal Court's damage allowance was excessive, and also the amount approved for counsel fees was too high. The companies denied Milwaukee Towne's statement that the lower court had reduced the damages because the plaintiff had never actually demanded first run pictures.

Actually, the distributors claimed, the Appeals Court took the stand that Milwaukee Towne had never made such a demand because it was aware of the fact that its theatre was unsuitable for the exhibition of first-run product. That was why the damage total was lowered.

In view of the above, the distributors' brief continued, there was no basis for the assertion by Milwaukee Towne that the Appeals Court had violated the Supreme Court ruling in the Jackson Park decree.

On the point of the lawyers' fees, "the facts confirm the opinion (that the original fees were excessive) more strongly than could any argument by defendants," the distributors said.

Norwich Kiwanis Hear Talk on Movietime

Speaking on Movietime U.S.A., William F. Connolly, manager of the Colonial theatre, Norwich, N. Y., told the local Kiwanis Club last week that the film industry actually is a "home town enterprise," with 68 cents out of every dollar spent at the local box office staying in the town. Discussing the quality of pictures, he said that nobody claims that all pictures are great, although "we do claim that the percentage of good American films is much higher than the average of success among books and plays."

Art House Changes Policy

Irving Ackerman's Stage Door theatre, San Francisco, 300-seat art house, has reverted to a continuous performance schedule after operating for the last 48 weeks on a two-a-day, reserved seat policy. First film under the new order is "Fantasia."

LIFE MAGAZINE tells its 20,800,000 readers...

"20th Century-Fox's

DECISION BEFORE DAWN

is a big production which is aimed for Academy Awards!"

Look MAGAZINE tells its 13,381,104 readers...

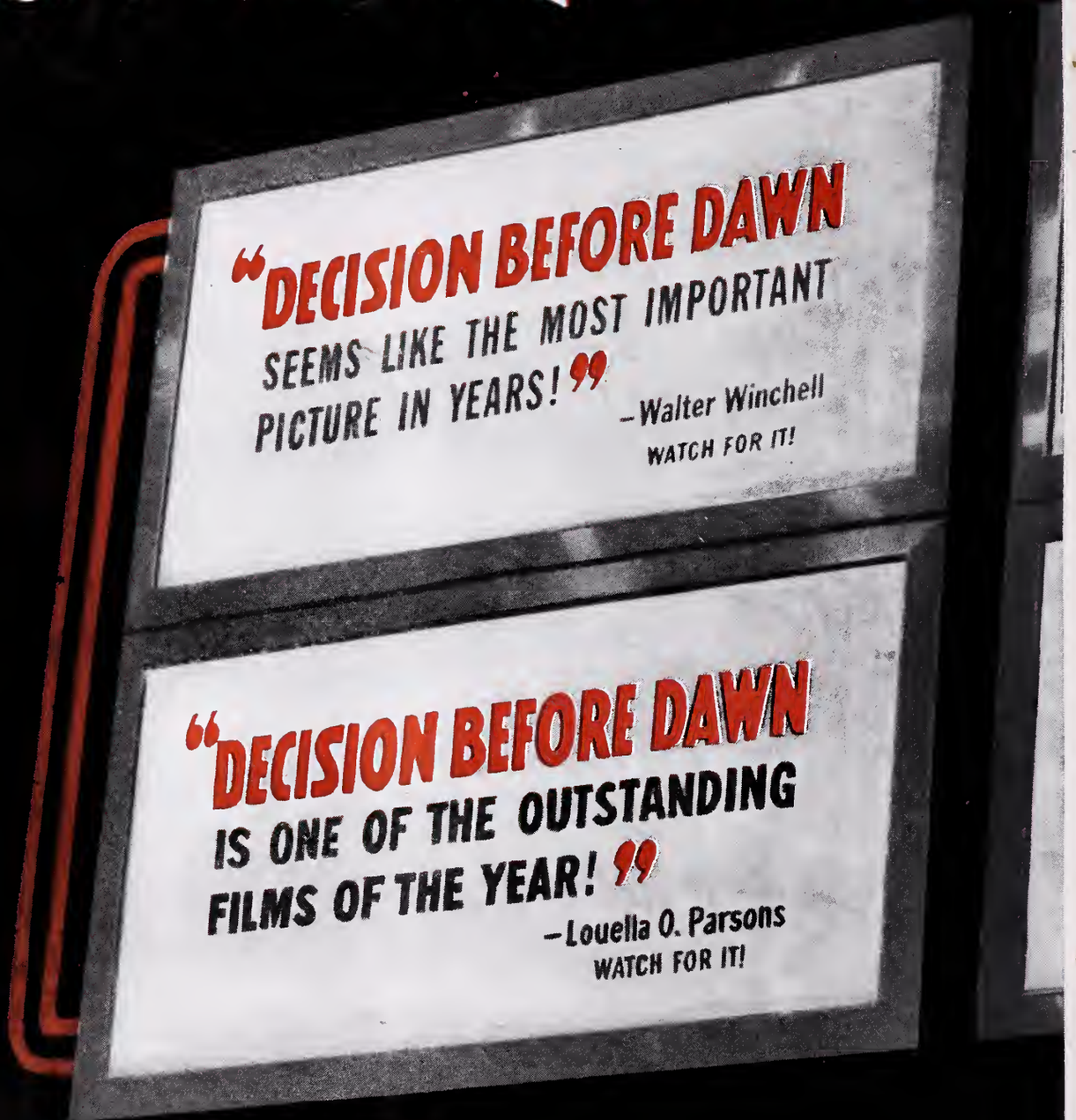
"20th Century-Fox's

DECISION BEFORE DAWN

is masterful!
A compelling movie!"



...AND THEY'RE SHOUTI FROM THE ROOFTOPS



THE HIGHEST PRAISE... EVER ACCORDED A

NG IT
!!!



THE HIGHEST ACCLAIM...
MOTION PICTURE!

NOW

WHEN IT'S VITAL FOR YOU TO SHOW FILMS THAT RECAPTURE YOUR "LOST" AUDIENCES...

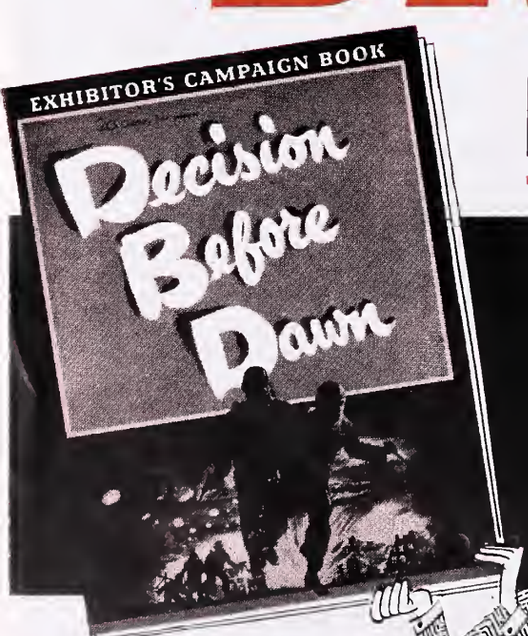
NOW IS THE TIME TO PLAY

DECISION BEFORE DAWN

Directed by
ANATOLE LITVAK
who gave you "The Snake Pit"



From the stirring George Howe's Christophers Award Novel, "CALL IT TREASON"



BOOK IT! SELL IT!

Attention-arresting teaser and pictorial posters, trailers and newspaper advertising used in the Rivoli Theatre campaign are available to you for hard-hitting selling in your own situation. The Press Book gives you all the information you'll need to do an all-out showmanship job. ***GET IT!*** . . . and ***GET STARTED EARLY!***



There's No Business Like 20th Century-Fox Business!

Rose Bowl TV At Theatre In Denver

Harris P. Wolfberg's Broadway theatre in Denver will carry the forthcoming Rose Bowl football game for which Theatre Network Television has acquired theatre television rights, Mr. Wolfberg disclosed in New York last week. The annual football classic will be carried over the television network of the National Broadcasting Company. The game, Illinois vs. Stanford, now is being offered to various other houses equipped with large-screen TV.

Mr. Wolfberg, in New York last week, said he would charge $2.40 for the event, including tax. The theatre's regular admission is 85 cents. It is understood the deal calls for from 20 to 25 per cent of the gross to go to the Rose Bowl committee.

The Denver situation is unique in that the city has no television station. However, the cross-country radio relay route runs through the city.

Mr. Wolfberg plans a second theatre television installation in Denver and already has ordered Paramount theatre TV equipment for the Paramount theatre which will be vacated by 20th-Fox's National Theatres next March and reopened by Wolfberg in April.

The Denver circuit operator has approached NBC executives on the possibility of carrying network programs in his house and reportedly his overtures have met with favorable reception. He is now in communication with the AFL Television Authority union in an attempt to obtain clearance there. George Heller, executive secretary of the organization, said he doubted that such clearance would be granted in view of a provision in TVA's contract which forbids network shows to appear in theatres charging regular admission prices.

Ned E. Depinet Reelected RKO Pictures President

Ned E. Depinet last week was reelected president of RKO Pictures Corp. by the company's board of directors which also re-elected all other officers of the corporation. Announcement of the results of the meeting were made known in New York Wednesday. Reelected as officers of the corporation were Noah Dietrich, chairman of the board; J. Miller Walker, vice-president, secretary, and general counsel; William H. Clark, treasurer; Garrett Van Wagner, comptroller; Joseph J. Laub, assistant secretary; and Edwin J. Smith, Jr., assistant treasurer. The only exception was Walter V. Derham who was retired on account of ill health.

Olivier's "Henry V" Returns

United Artists has opened Laurence Olivier's production of "Henry V" at the Bijou theatre on Broadway, New York, for alimited return engagement.

DRIVE-IN PATRONS GET NEW YEAR'S BREAKFAST

New Year's breakfast will be "on the house" at the Eatontown drive-in, Eatontown, N. J. The theatre, equipped with heaters and in full operation despite the cold weather, will present a special midnight show New Year's Eve, with the price of admission including breakfast after the show—orange juice, doughnuts and coffee for every patron.

Fox West Coast Circuit Reports Grosses Off

Attendance in 1951 was 17 per cent lower than that of 1950, Charles Skouras, president of the Fox West Coast circuit this week told company employees and staff at the annual holiday dinner in San Francisco. He said that the Fox West Coast gross business was off 14 per cent, and the net for the entire National Theatres circuit was down nine per cent.

Efficient operation and economies, said Mr. Skouras, prevented an even more serious decline which he attributed largely to home television. He said, however, that the Eidophor theatre television would be instrumental in restoring attendance levels.

Checks totaling $14,000—representing advances against money earned in the circuit's annual fall drive, insurance refunds and shares in merchandise income—were distributed by George Bowser, general manager. A similar distribution of $51,000 has been made to Northern California personnel. Also, Mr. Skouras received a check for $25,000 which was collected by managers in behalf of the Saint Sophia Cathedral fund which he is administering.

Skiatron Appeals for Pictures for Test

The text of a letter appealing to producers and distributors for "new or fairly recent" pictures for the projected Skiatron Subscriber-Vision test in New York was released this week by Arthur Levey, president of Skiatron. The film companies were asked to make known, by January 15, what product they are willing to supply.

"Television desperately needs good programs of all kinds and particularly good movies," the letter read. "The only way it can afford to pay for them is through subscription television." Mr. Levey envisaged a "fabulous and much-needed new source of revenue" for producers from pay-as-you-see TV and said they had "nothing to lose and literally everything to gain" from going along with the test.

In an obscure reference to exhibitors, the letter said: "To ignore it (subscription TV) would be ignoring progress. To stifle it for long is impossible. To compromise because of false loyalties to those who prefer the status quo to protect their own selfish interests would be foolish and unrealistic." It went on to point out that some theatre men actually are in favor of subscription video.

Urges 16mm Theatre Use In Promotion

The use of 16mm film-reporting of local events as a box office stimulus is urged by many exhibitors who thus have successfully supplemented their regular screen fare, Gael Sullivan, executive director of the Theatre Owners of America, reported last week.

Mr. Sullivan referred in particular to the recent programming of Walter Morris of Knoxville, Tenn., who produced and screened in his own three theatres, as well as several others in the state, highlights of all University of Tennesee football games, Knoxville Christmas parade last November, and other events.

In a report to TOA headquarters, Mr. Morris said the 17-minute parade subject in color, sponsored by the Retail Merchants Division of the Knoxville Chamber of Commerce, received such excellent reception that it is being used to create good will through the communities around Knoxville.

There are many features, Mr. Morris said, which can be made on 16mm film that will have great box office value locally and will help combat competition from other forms of entertainment.

To make a football short, Mr. Morris said that he and a photographer photographed the entire game on approximately 1,200 feet of 16mm. film, then edited the picture to cull the highlights into a 15-minute feature. The script was prepared from a tape recording of radio coverage of the game.

CBS Acquires 17 Korda Pictures for TV Net

The Columbia Broadcasting System television network has acquired 17 recent Sir Alexander Korda productions, it was disclosed in New York last week. All of the films were made after 1949. The amount paid by CBS for the pictures was not revealed.

According to Noel Maedow, publicity director for Snader Productions, none of the 17 pictures will be shown on television before "saturation" is reached in theatres. First will be "The Wooden House" over WCBS-TV in New York in February or March.

A number of the films involved have not yet been released to theatres. Among them are "Man in the Dinghy," "The Angel With the Trumpet," which has just opened in New York; "Bonnie Prince Charles," "The Hideout," "Flesh and Blood," "The Courtneys of Curzon Street," "Wonder Boy" and others.

Reitanos Lease N. J. House

Amelia and Arthur Reitano, up-state New York theatre operators, have taken a 25-year lease on the Liberty theatre, Bernardsville, N. J., from Frederick Morrison. The deal was negotiated by Berk and Krumgold, New York theatre realty company.

INDUSTRY GETS PRIORITY AID

NPA Amends Its Ruling on Acquisition of Material Without U. S. Approval

WASHINGTON: Theatre operators and equipment manufacturers have been given priority assistance by the National Production Authority. A new regulation, issued last week, provides that firms may obtain materials needed for installation of equipment in buildings already standing, on a priority basis—without getting NPA approval—providing the materials required do not exceed two tons of carbon steel and 200 pounds of copper products. Also, there must be no aluminum stainless steel or alloy steel involved and the installation cost is limited to $1,000.

If further assistance is needed, it can be obtained under certain circumstances, but an application would have to be submitted to the NPA, whose officials have stated that the regulation covers the installation of theatre television equipment, new sound equipment or any other type of equipment, so long as the cost and amount of materials used comes within the limitations set by the order.

Use Priority for Materials

The basic difference between the procedures for getting the materials under the new and previous setups, is that before, installations could be started under the construction order—which has the same limitations—but the firm would somehow have to get the materials itself through private channels. Now, the Government priority can be used to obtain the materials.

The revision was effected through an amendment in the NPA Regulation No. 5 (MRO order), which controls materials for maintenance, repair and operating. This regulation always has permitted certification for such purposes, but with the amendment, certification is added for any further installation work.

The way the matter stands now, an exhibitor or manufacturer may lay out up to $1,000 for any equipment under the order, classing it as a minor capital addition; another $1,000 may be spent on the installation, providing the materials limitation is adhered to, and still another $1,000 a quarter on maintenance and repair work.

Permit Self-Certification

All the above can be done on a basis of self-certification, and it is unnecessary to apply to the NPA for approval.

However, if a company wanted to get priorities for more material, and if one maintenance, repair and operating quota entitled it to more, it could seek additional help from the NPA. Each company has a maintenance, repair and operating quota of up to 10 per cent of the amount of materials used for these purposes during 1950.

NPA officials have stated that where there is a conflict between the installation provisions of the MRO order and the construction order, the former would govern.

$5,775,000 Anti-Trust Suit Filed in Philadelphia

Triple damages totaling $5,775,000 are sought in an anti-trust suit filed in Philadelphia District Court last week against seven film distributors, by the Norris Amusement Co., and its owners, the six Sablosky Brothers—Abe, Lewis, David, Benjamin, Thomas and Nathan. The charge is that the film companies conspired to withhold first run product from five theatres in the circuit. Four of the houses are in Norristown, Pa., and one in Bristol, Pa. Named in the suit were Twentieth Century-Fox, Paramount Pictures Corp., RK Radio Pictures, Warner Bros. Pictures Distributing Corp., Columbia, Universal and Loew's, Inc. Norris claimed that the distributors tried to violate an agreement to supply first run films 30 days after the Philadelphia release. Failure to meet this arrangement, said the complaint, resulted in two theatres closing and a loss estimated at $1,925,000 in box office receipts.

Sues for Tax Refund On Theatre Operation

NEW ORLEANS: Mrs. Henry Lazarus of Lazarus theatres here has filed suit in Federal District Court against C. A. Donnelly, Collector of Internal Revenue, seeking a refund of $37,617 in income taxes for 1944-47 paid under protest. The suit asserts that the collector erroneously added to the income of Mrs. Lazarus certain income from a Bryan Amusement Co. partnership operating theatres in Bryan, Texas, composed of Alfred and Mrs. Edna Schulman and Mrs. Lazarus as trustee for the Henry Richard Lazarus Trust, the Linda May Trust and Mrs. Lazarus individually.

L. B. Mayer Buys Property

Louis B. Mayer has purchased the northwest corner of Wilshire Boulevard and Canon Drive, Beverly Hills, for $425,000, bringing to $2,250,000 his total investment in the Wilshire block. It is understood he plans to build a four-story office and store building on the new site.

Macy's Cites "I Want You"

Samuel Goldwyn's "I Want You" has been selected by Macy's, New York, as its Favorite Picture of the Month, succeeding "Quo Vadis" for November and "An American in Paris" for October. The film opened at the Criterion in New York last week.

Metro Ready To Take Bids On 'Vadis'

Evaluating and detailing the performance of "Quo Vadis" in its test engagements so far, MGM this week let it be known it stood ready to accept bids for exhibition for first runs in cities of over 100,000.

Continuing its policy of communicating with exhibitors through trade paper advertisements, Metro said the test runs had established that, except in unusual situations, the picture would do better on a continuous performance rather than a reserved seat policy.

The company repeated its previous expression that the initial engagements of "Quo Vadis" should be confined to first runs in cities of approximately 100,000 population and said: "We believe that the soundest plan of distribution is to open this picture first in the exchange center of each area in the United States.

"This procedure should indicate the proper manner of distribution which we are sure will meet with the general approval of our customers. We are, therefore, not now prepared to consider additional engagements."

The announcement stressed that "no exhibitor is required to furnish us with his proposed admission price. He may do so if he believes we will thereby be in a better position to evaluate his offer."

Except in the south, where "Gone With the Wind" had special appeal, "Quo Vadis" was consistently ahead of the former film in test runs. At the Astor and Capitol theatres in New York, "Quo Vadis" has been doing 107.3 per cent of "Gone With the Wind" business at the same houses. It played on a reserved seat policy at the Astor and continuous run at the Capitol. The total gross for "Quo Vadis" at the double premiere following a five-week run was $455,841 excluding taxes, which compares with $424,734 for "Wind."

Now playing in six representative cities, "Quo Vadis" has grossed $342,965 exclusive of taxes in a full two weeks in Loew's theatres. This compares with $384,996 for the same period for "Wind." The announcement said experience showed the last feature could best be presented at about 9 P.M., with only a newsreel scheduled.

RKO to Handle Release Of New Selznick Film

"Gypsy Blood," with color by Technicolor, starring Jennifer Jones and produced in Britain and Hollywood by Michael Powell and Emeric Pressburger in collaboration with David O. Selznick, will be released late this winter in the United States, Canada and Latin America by RKO Radio, Ned E. Depinet, RKO president, and Mr. Selznick, announced jointly this week. The method of release will soon be announced.


YOU DON'T HAVE TO
REACH FOR THE STARS
20th
CENTURY-FOX
PUTS 'EM
RIGHT ON
YOUR SCREEN



YOURS



DALE ROBERTSON

Follows up successes in "TAKE CARE OF MY LITTLE GIRL" and "GOLDEN GIRL" in the soon to be released "RETURN OF THE TEXAN" and the Technicolor production "LYDIA BAILEY"



MARILYN MONROE

Bundle of Blonde Fire! Immediate hit in "ALL ABOUT EVE"! Real sizzler in "DON'T BOTHER TO KNOCK", to be released soon.



RICHARD BASEHART

Adoptable to any role... Currently winning critics' ploudits in "DECISION BEFORE DAWN" and "FIXED BAYONETS"

STUDDED FUT



DEBRA PAGET

Veteran actress at eighteen... Equals her past successes in "BELLES ON THEIR TOES" to be released soon. Color by Technicolor.



OSKAR WERNER

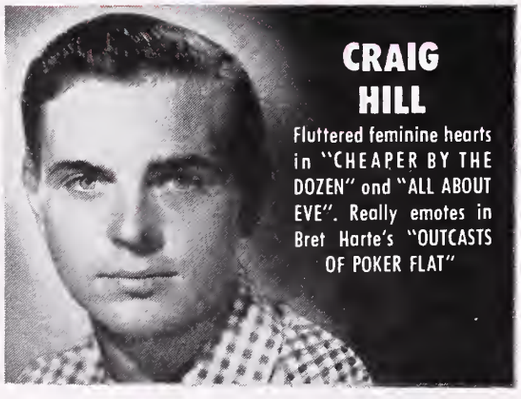
Sensational young star of "DECISION BEFORE DAWN". Soon to be seen in "THE MAN WHO FOOLED HITLER"



ANNE FRANCIS

The blonde who romped through "ELOPEMENT"... coming up in the Technicolor version of Kenneth Roberts' best-seller "LYDIA BAILEY"

THESE SHININ



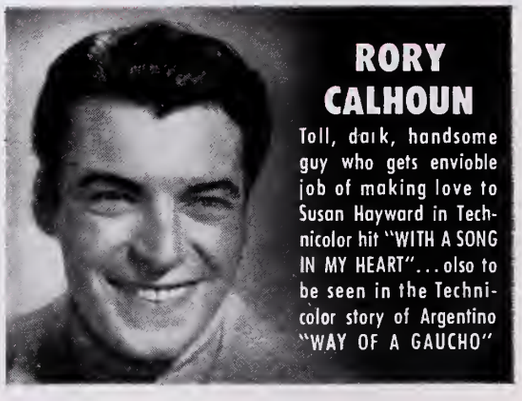
CRAIG HILL

Fluttered feminine hearts in "CHEAPER BY THE DOZEN" and "ALL ABOUT EVE". Really emotes in Bret Harte's "OUTCASTS OF POKER FLAT"



CONSTANCE SMITH

Blue-eyed Irish star follows her success in "THE MUDLARK" with striking performance in the Technicolor release, "RED SKIES OF MONTANA"



RORY CALHOUN

Tall, dark, handsome guy who gets enviable job of making love to Susan Hayward in Technicolor hit "WITH A SONG IN MY HEART"... also to be seen in the Technicolor story of Argentino "WAY OF A GAUCHO"

YOU ASKED FOR TH

IS A 20th CENTURY-FOX STAR-



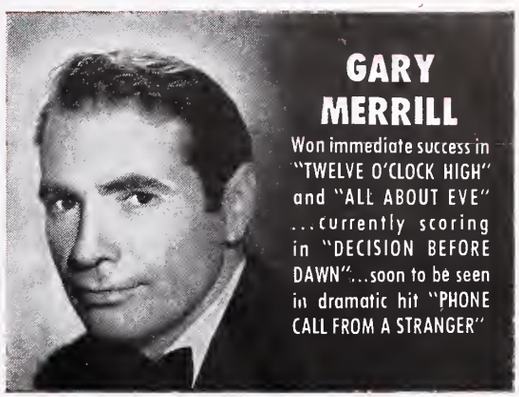
MITZI GAYNOR

Her triumph in "MY BLUE HEAVEN" won her stardom in "GOLDEN GIRL". Soon to be seen as a pulsating Polynesian in Technicolor production "DOWN AMONG THE SHELTERING PALMS"



DAVID WAYNE

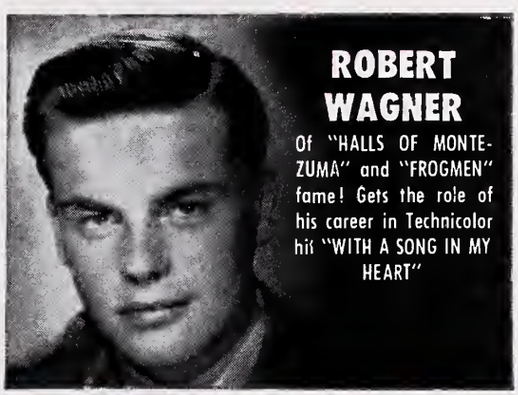
Versatile star of Broadway ("FINIAN'S RAINBOW") and Hollywood ("MY BLUE HEAVEN"). Tops them all in the Technicolor productions "WITH A SONG IN MY HEART" and "WAIT TILL THE SUN SHINES NELLIE"



GARY MERRILL

Won immediate success in "TWELVE O'CLOCK HIGH" and "ALL ABOUT EVE" ...currently scoring in "DECISION BEFORE DAWN"...soon to be seen in dramatic hit "PHONE CALL FROM A STRANGER"

URE . . . WITH



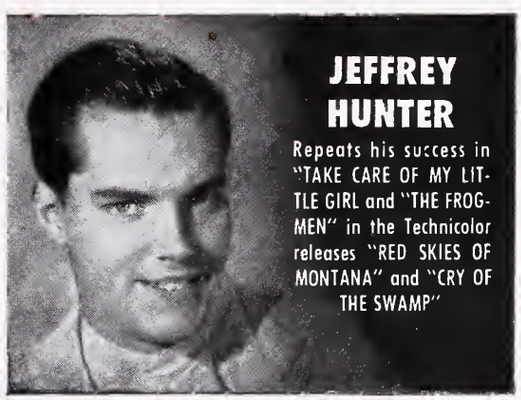
ROBERT WAGNER

Of "HALLS OF MONTEZUMA" and "FROGMEN" fame! Gets the role of his career in Technicolor hit "WITH A SONG IN MY HEART"



JEAN PETERS

Starred in "TAKE CARE OF MY LITTLE GIRL"...Gets acting plum of year opposite Marlon Brando in "VIVA ZAPATA!"... also triumphs in Technicolor hit "WAIT TILL THE SUN SHINES NELLIE"



JEFFREY HUNTER

Repeats his success in "TAKE CARE OF MY LITTLE GIRL and "THE FROGMEN" in the Technicolor releases "RED SKIES OF MONTANA" and "CRY OF THE SWAMP"

G NEW FACES



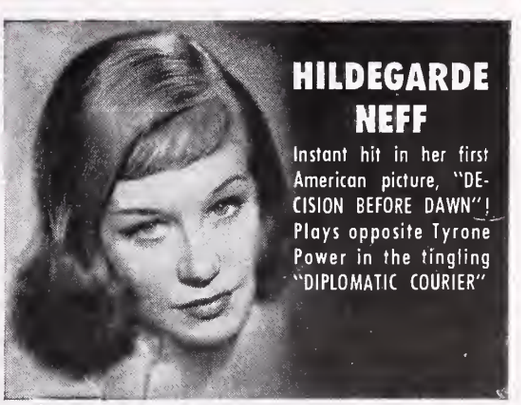
JOANNE DRU

Leaped from her first big success ("MR. BELVEDERE RINGS THE BELL") into starring roles in the soon to be seen "RETURN OF THE TEXAN" and "PRIDE OF ST. LOUIS"



RICHARD BOONE

Dramatic newcomer . . . Hits the screen in Technicolor releases "RED SKIES OF MONTANA" and "KANGAROO"!



HILDEGARDE NEFF

Instant hit in her first American picture, "DECISION BEFORE DAWN"! Plays opposite Tyrone Power in the tingling "DIPLOMATIC COURIER"

EM! NOW BUILD THEM! . . . SELL THEM!

RCA TELEVISION IN 50 HOUSES

Theatre TV Now Medium of Mass Entertainment, Company Official says

More than 50 theatres now have installed RCA direct-projection theatre television equipment, justifying forecasts made some time ago that theatres capable of seating approximately 200,000 would be equipped for theatre television by early 1952.

The figures were given out last week by M. F. Bennett, sales manager of the RCA theatre equipment department who observed that the dramatic growth of theatre television during the summer and fall of 1951 had brought it to the status of a mass-audience entertainment medium.

After four years of post-war development and pilot installations, he said in his year-end report, it was catapulted into widespread popular acceptance and vigorous trade demand when the first sporting events were programmed in theatres in several cities.

On Production Schedule

During the year, RCA placed its Model PT-100 system on a factory production schedule at the Camden plant. Similarly, the manufacture of the specially constructed high-voltage projection kinescope, which is the heart of the system, was transferred from laboratory to factory production.

Theatres to which RCA theatre TV systems have been shipped since early fall include the following:

The Ritz, San Bernardino, Calif.; Byrd and Loew's State, Richmond; Loew's State and Guild, New York City; Ashland, Kansas City; Riverside and Warner, Milwaukee; Palm State and Easttown, Detroit; J. P. Harris, Loew's Penn, and Stanley, Pittsburgh; Loew's State, Cleveland; 20th Century, Buffalo; State, Baltimore; Loew's State, Boston; Uptown, Marbro, Crown, Chicago; Granada, Santa Barbara; Paramount, Hammond, Ind.; Huntington Park, Huntington Park, California; Paramount, St. Paul; Capitol and Warner, Washington; Rivoli, Toledo; Carlton, Providence; Warner's Downtown, Los Angeles; Indiana, Indianapolis; and Warner's Hollywood, Hollywood, Calif.; Stanley, Chester, Penna.; Stanley, Camden, N. J.; Carib, Miami, Florida.

New York TOA Unit Will Discuss Bingo Bill

Harry Lamont, temporary chairman of the Albany unit of the Theatre Owners of America, announced last week that his unit would consult with others in New York State and with the national TOA on the proposed bill for New York City lotteries to benefit its hospitals and welfare institutions. He was emphatic in declaring the TOA should fight bills legalizing Bingo for non-profit organizations "unless theatres are included." The American Legion has been reported in favor of such legislation for non-profit organizations and several New York legislators, one of them Thomas H. Brown of Troy, have announced they would support Bingo bills. The state Council of Churches speaking for Federal Protestantism, reported in the latest edition of its monthly publication that bingo bills for various charitable and civic organizations are likely to be introduced at the legislative session opening in Albany January 9.

RKO Plans 8 in Color

Placing heavy emphasis on color for its 1952 releasing schedule, RKO Radio will distribute eight high-budget color productions, representing three color processes, between January and July, it was announced last week by C. J. Tevlin, vice-president in charge of studio operations. In the like period this year, RKO distributed only two color features.

Six of the forthcoming productions will be filmed in color by Technicolor. They are: "At Swords Point," starring Cornel Wilde and Maureen O'Hara; "The Half Breed," starring Robert Young, Jack Beutel and Janis Carter; "Chuck-A-Luck," Fidelity Productions drama starring Marlene Dietrich, Mel Ferrer and Arthur Kennedy; "The Story of Robin Hood," Walt Disney's live-action drama starring Richard Todd and Joan Rice; "Jet Pilot," starring John Wayne and Janet Leigh, and re-release of Disney's "Snow White and the Seven Dwarfs."

Ansco color is represented by "Tembo," adventure film made in Africa featuring Howard Hill. Trucolor will be used on "Montana Belle," starring Jane Russell and George Brent.

RKO color releases between January and July this year were "Best of the Badmen" and the re-release of Samuel Goldwyn's "Up in Arms," both in Technicolor.

Rules Abbott & Costello Quiz Before Trial

Judge Vincent Leibell of the Federal Court of the Southern District ruled in New York last week that Abbott & Costello must come to New York to be examined before trial by Louis Nizer, attorney for Universal, and that such examination must be completed before any of the officers of Universal are subjected to examination. The judge set January 21, 1952, as the week in which the team must appear in New York.

TV Billings Beat Radio, Says Sarnoff

With time billings of the four television networks and 109 stations reaching at least $250,000,000 in 1951, television this year for the first time will surpass network radio in revenue, Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America, said in a year-end statement last week.

Gen. Sarnoff said that television in 1952 promised to be a decisive factor "in the nomination and election of the President of the United States" and added: "By Election Day, there will be a potential audience of more than 60,000,000 persons—exceeding the total population of the United States when Grover Cleveland campaigned in 1884."

Gen. Sarnoff said "There is unanimity in almost the entire radio and television industry on what constitutes desirable and practical standards for color television—and these standards call for compatibility." He disclosed that RCA planned to ask the Federal Communications Commission to see and consider the improved compatible system before mass production of color television sets is permitted by the Defense Mobilizer.

Television expansion in ultra high frequency was proved in 1951 to be both possible and practical by RCA-NBC scientists and engineers, climaxing more than 20 years of continuous research, the report said, in mentioning RCA's UHF station near Bridgeport, Conn., as the first UHF television station to operate on a regular schedule.

Radio, too, has continued to move forward, he declared. Today, there are 2,400 AM and 680 FM stations in the United States, with daily broadcasts covering 95 per cent of the country. Approximately 12,000,000 radio sets were sold by the industry in 1951, lifting the total in this country to more than 100,000,000, including about 24,000,000 automobile radios. There are more than 43,000,000 radio-equipped homes.

As for the phonograph record business, its total dollar volume increased about 15 per cent in 1950, Gen. Sarnoff said.

Catholic Monthly Picks "Quo Vadis" for Award

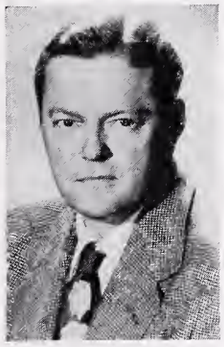
The national Catholic monthly, *The Sign*, has named MGM's "Quo Vadis" as the recipient of its tenth annual award for the outstanding motion picture of the year, Jerry Cotter, motion picture editor, has announced. In making the award, the magazine commended the production's "strong spiritual tone as well as its technical excellence." Motion pictures which have previously received the award include "Joan of Arc," "The Fugitive," "The Green Years," "The Bells of St. Marys," "The Song of Bernadette," "Going My Way," "Yankee Doodle Dandy" and "King Solomon's Mines."

The Hollywood Scene

Church Film Consultant Serves His Cause Well

by WILLIAM R. WEAVER
Hollywood Editor

There could be some relationship between the consultative services made available to producers by Oren W. Evans, west coast director of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U. S. A., and the strikingly widespread popularity of "Stars in My Crown" and "I'd Climb the Highest Mountain," to name the box office standouts among the films with Protestant content produced since he commenced operations here in March, 1949. More than 300 pictures have been volunteered to him, which means literally to ministerial panels comprised of local pastors, for reading and recommendation during that time. Only pictures in which aspects of Protesant doctrine or details of Protestant practice are presented are invited for submission.


Oren W. Evans

The commission represents and is maintained by the churches of 29 Protestant denominaitons with a total church membership estimated at about 42,000,000, and the coast director is a layman, although virtually all other members of his family are in the ministry. Until giving up some cherished ideas about retirement to undertake his present work he was head of his own industrial relations organization, handling such diversified operations as six major political campaigns, of which he won five, and the bonding of one of the biggest dam projects in the west—dam, that is—and his associates of the cloth figured his quarter-century of experience in the stern realities of the profit-motivated world would stand him in good stead in his dealings with motion picture, radio and television people. The motion picture statistics alone, not to go into the matter of some even more impressive radio and television activities, appear to bear out their judgment.

Surprise Registered When Office Opened

There was, it may be stated, some lifting of eyebrows when in 1949 the Protestant churches established an office in Hollywood, then known simply as the Protestant Film Commission, and announced the intention to produce pictures, primarily for church exhibition but also for theatrical exhibition if demand arose, and to offer consultation and advice on motion picture scripts. The studios, and more especially the writers and directors, had felt they were getting along all right under the old system of phoning the nearest parson or consulting a relevant manual when in doubt about how to costume a cleric or stage a wedding, funeral or other ceremony. Some sensed the onset of a new and numerically powerful pressure group, to add its weight to that of the dozens already and long on the scene. But the invitation was explicitly phrased, and it was not pressed. Producers were told a submitted script would be circulated among five or six local ministers of appropriate denomination, whose findings would be compiled and forwarded, and that no publicity, proscription or other application of force would ensue. From a slow beginning, the practice of submitting scripts of the indicated kind has grown steadily. And pessimists who believed they foresaw inevitable conflict with the office of the Production Code Administration, the industry's own and final authority on all scripts, have turned out to be entirely mistaken in their predictions.

The reference to the pictures named above is your reporter's. In a long interview the interviewee mentioned no individual picture by name and made no reference to box office, claiming only that the effect of the consultative service rendered has been to bring the screen's representation of Protestantism and Protestants somewhat more closely into alignment with the genuine. He says that is the whole purpose of the commission's service.

Four Pictures Started

Four pictures were started during the week, two of them in color by Technicolor, and nine were finished, bringing the shooting level to 34 as the year drew to its close. The titles of the pictures started, and of those finished, are listed below.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
The Congregation (Paul F. Heard Prod.)

PARAMOUNT
Botany Bay (Technicolor)

20TH CENTURY-FOX
What Price Glory (Technicolor)

WARNER BROS.
Man with a Gun

FINISHED (9)

COLUMBIA
Barbed Wire (Gene Autry Prod.)

INDEPENDENT
Decision (Pegasus Prod., Inc.)
Miracle from Mars (Melaby Pic., Inc. —U.A. release)

REPUBLIC
Gobs and Gals

RKO RADIO
Marshal of Pecos
The Korean Story

UNIVERSAL-INT'L
Red Ball Express

WARNER BROS
Mara Maru
She's Working Her Way through College

SHOOTING (25)

COLUMBIA
Rainbow Round My Shoulder (Technicolor)
The Saber and the Arrow

INDEPENDENT
The Twonkey (Arch Oboler Prod.)
Limelight (Chaplin Prod.)
Stolen Face (Intercontinental Pic., Prod.—Lippert release)

MGM
Because You're Mine (Technicolor)
Carbine Williams
Glory Alley
Lovely to Look at (Technicolor)

MONOGRAM
Wild Stallion (Cinecolor)

PARAMOUNT
Jumping Jacks (Hal Wallis Prod.)
Famous (Technicolor)

REPUBLIC
Rangers of the Golden Sage
Minnesota

20TH CENTURY-FOX
Don't Bother to Knock
We're Not Married
Cry of the Swamp (Technicolor)
Deadline . . . U.S.A.
Way of a Gaucho (Technicolor)

UNIVERSAL-INT'L
Francis Goes to West Point
Lost in Alaska (formerly "The Sourdough")
Scarlet Angel (Technicolor)
Duel at Silver Creek (Technicolor) formerly "Claim Jumpers"
Untamed (Technicolor)

WARNER BROS.
Alexander, The Big Leaguer

The National Spotlight

ALBANY

The grievance panel appointed by Harry Lamont, temporary TOA unit chairman, after consultation with the six other directors, includes two veteran exhibitors, Sid Dwore, of Schenectady, and George Thornton, of Saugerties. . . . Out-of-towners on filmrow included: Ed Fabian, Morris Klein, Hunter; Mrs. A. R. Willard, Bennington, Vt.; Mrs. Mary Bird, Manchester, Vt.; Peter and John Maratto, Carmen drive-in, Gulderland; Dominick Carrilo, Stillwater drive-in ; B. D. Mitchell and W. A. Warniken, Oneonta drive-in; Sam Davis, Phoenicia; Mrs. Jean C. Burgess and Chester Tompkins, Conery Circuit, Ravena; Sylvan Leff, Utica; Guy Graves, Phil Rapp, Lou Rapp, Schenectady; and Larry Cowen, Troy. . . . Watertown, which had been scheduled as the second city for an Albany TOA meeting, had 41 inches of snow. The affair was redated for January, with Gael Sullivan, executive director of the national TOA, as speaker . . . Heavy snows, zero weather and traffic jams flattened business.

ATLANTA

Maj. George Eubanks, formerly with Republic, was honor guest at the annual Christmas party . . . In for a visit were: Mrs. Wallace Smith, Gem theatre, Barnesville, Tenn; Mack Jackson, Alexander City, Ala.; W. Welch. Dallas, Dallas, Ga; Walter Morris, Knoxville, Tenn.; Nat Hancock, Jefferson, Jefferson, Ga.; W. M. Green, Palmetto, Palmetto, Ga; R. L. Robinson, Dixie, Jackson, Ga; Mr. and Mrs. Jess Wakefield, Cottage theatre, Petersburg, Tenn; Jay Soloman, Chattanooga, Tenn; Mr. and Mrs. C. R. Cross, Star, Jamestown, Tenn; Hap Barnes, Knoxville, Tenn.; Herman Rhodes, Montgomery drive-in, Savannah, Ga., and Mel Brown, Peachtree Art, Atlanta, Ga. . . . The following drive-ins in Tennessee have closed for the winter season: Southern Air, Lewisburg and Starlite, Woodbury. . . . Mr. Barnes has added another drive-in to his chain, this one the Fountain City, at Knoxville. . . . A. C. Austin has started work on his drive-in at Ardmore, Tenn., to open in the early spring. . . . The Florida premiere of "Distant Drums" was held at St. Augustine, Fla. . . . A $75,000 fire destroyed the North Carrolton, Miss., theatre. . . . Martin Theatres has announced the following changes: Charles Traylor from the Melody theatre, Thomson, Ga., to the Cadet drive-in, Milledgeville, Ga.; Gordon Rich is the new manager of the Iris drive-in, Griffin, Ga.; Don Walker to the Cobb, Marietta, Ga.; L. C. Hanks to be city manager at Griffin, Ga. . . . J. H. Owens has taken over the Mountain theatre, Stone Mountain, Ga., from its former owner Mr. and Mrs. Roy Mitchell. . . . Sam Horn has again taken over the Horn theatre; Mrs. Leon Webb to manage the house. . . . Mr. Horn will soon start work on his new Chapman drive-in, Knoxville, Tenn. . . . W. E. Drumbar, Broadway and Dawn Theatres in Knoxville, Tenn., sporting a new Cadillac auto, a present from his wife. The River Breeze drive-in expects to close down to two day per week for the winter months . . . Also expected to close for the winter is Tim Smith's Starlight drive-in.

BALTIMORE

Lauritz Garman, Jack Whittle, Leon Back, Oscar Coblentz, I. M. Rappaport, Bill Allen, Meyer Leventhal and Jack Levin, all members of the Board of Directors of the MPTOM, honored *Baltimore News-Post* publisher William Baskerville, feature writer Jack Cosgrove and Loew publicist Jack Sidney at a luncheon last week. . . . Jack Whittle's Avenue theatre closed until 3 P.M. December 25. . . . Izzy Rappaport in New York on business trip. . . . Brodsky Associates are remodelling the Lord Baltimore theatre, says general manager M. Leventhal. . . . York theatre, owned by Julius Levin, is being turned into a Negro operation. . . . Irvington Business Men's Association held their annual kiddie Christmas party at Jack Levin's Irvington theatre on Dec. 24. . . . Rappaport's Little theatre has closed for four days to allow for reseating and repainting, reopening on December 25 with "The River". . . . John Grauling, projectionist at the New Glen in Glen Burnie is hospitalized in Union Memorial hospital as the result of an auto accident. . . . Cameo theatre, recently purchased by Al Sherman of Washington, will reopen with a second run art policy. Herman Tabor will manage. . . . William Whitmore, Plaza projectionist ill at home with a virus attack. . . . Gilbert Reddisch, long time comptroller of the Durkee Circuit, died at the age of 46 last week. He had been with Durkee for the past 30 years in various capacities. He is survived by a wife and two children. . . . Charles McLeary, Parkway theatre manager, was operated on last week. He had been in St. Joseph's Hospital for three weeks. . . . Betty Bunjon, relieving at the Parkway while Mr. McLeary is in the hospital. . . . Bud Mulgrew, Loew ad artist, will report to the Air Force on December 27. . . . Hippodrome theatre reverted to an eight-act stage policy over the New Year holiday opening on December 27.

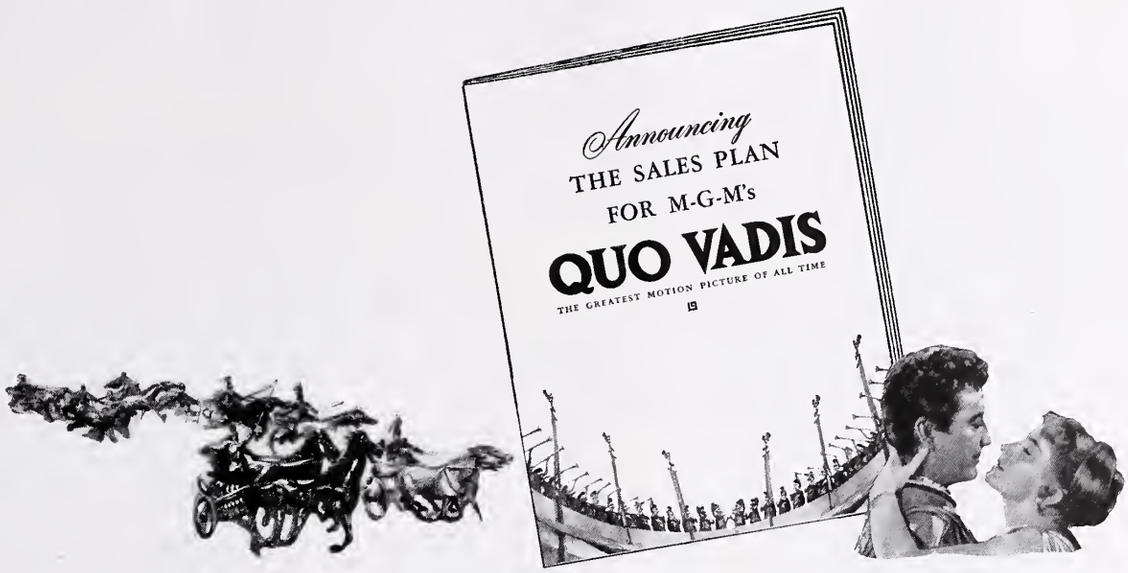
BOSTON

Melvin Davis, Republic, was elected president of the Cinema Club of Boston at the annual meeting. Charles Wilson, Monogram, was named first vice-president; Jerry Govan, New England Theatres, second vice-president; William Romanoff, New England Theatres, treasurer; and Arthur Rowe, Graphic Theatres, secretary. The executive committee is made up of the above named and Harold Young, Harry Smith, Phil Berler and Tom Fermoyle. . . . Park theatre, Nashua, N. H., was forced to close due to a fire next door which caused smoke and water damage. . . . Graphic Theatres has reopened the Methuen theatre, Methuen, with Norman MacLeod as manager. . . . Ben Williams Enterprises is now handling the buying and booking for the Plymouth theatre, Leominster. . . . A. C. Barwood, Nuggett theatre, Hanover, N. H., and Fred Astle, Village theatre, Whitefield, N. H. have applied for membership in Independent Exhibitors, Inc. . . . Lockwood and Gordon Enterprises held a mid-winter meeting of their drive-in managers at the circuit's offices in Boston. Speakers were Arthur Lockwood, Louis Gordon, Sam Rosen and the district managers, Norman Rolfe, Douglas Amos and Charles Darby. The drive-in managers in attendance were Worthington Holt, John Murphy, Francis Cahalan, Henry Pardo, Bill Hayes, John O'Sullivan and Lester Brown.

BUFFALO

The members of the outgoing and incoming crews of Tent No. 7, Variety Club, met to discuss plans for the new year including the sponsorship of the Gene Autry show here early in the New Year. . . . Mrs. Charles Hayman and sons Bob and Dick, all of whom operate the Hayman Theatres in Niagara Falls, threw their annual Yuletide party for exhibitor and distributor friends. . . . The Arthur Krolicks (he is general manager of United Paramount houses here and in Rochester) are celebrating the arrival for Christmas of a baby boy, the second in that household. . . . Irving and Mrs. Fried (Tri-State Candy Co.) staged a holiday preview in their Franklin street headquarters and all Film Row was there. . . . Francis P. Martin, 69, at one time manager of the Weiting Opera House in Syracuse and more recently in the employ of Ross Federal Service, died. . . . Constantine J. Basil and Mrs. Basil have arrived in France for a tour of the continent. The head of the Basil circuit is expected back in Buffalo in the Spring. . . . William P. Rosenow and William Brett put on Christmas parties in the Kenmore and Commodore, tying up with merchants in the neighborhood and admitting the kids free Ray S. Kneeland supplied the entertainment for the Buffalo Consistory party for the Protestant Home for Unprotected Children. . . . Charlie McKernan of the Seneca and John Zimmerman of the Niagara both staged special holiday matinees with free ice cream for the kids. . . . Albert Lewin, producer-director of "Pandora and Flying Dutchman," was in Rochester the other day to aid Lester Pollock promote the film which is coming soon to Loew's Rochester. . . . Dave Miller, 1952 chief barker, Tent No. 7 and Wally Gluck, local booking agent, both won prizes at the big Ad club Christmas party. Elmer F. Lux,

(*Continued on page 33*)



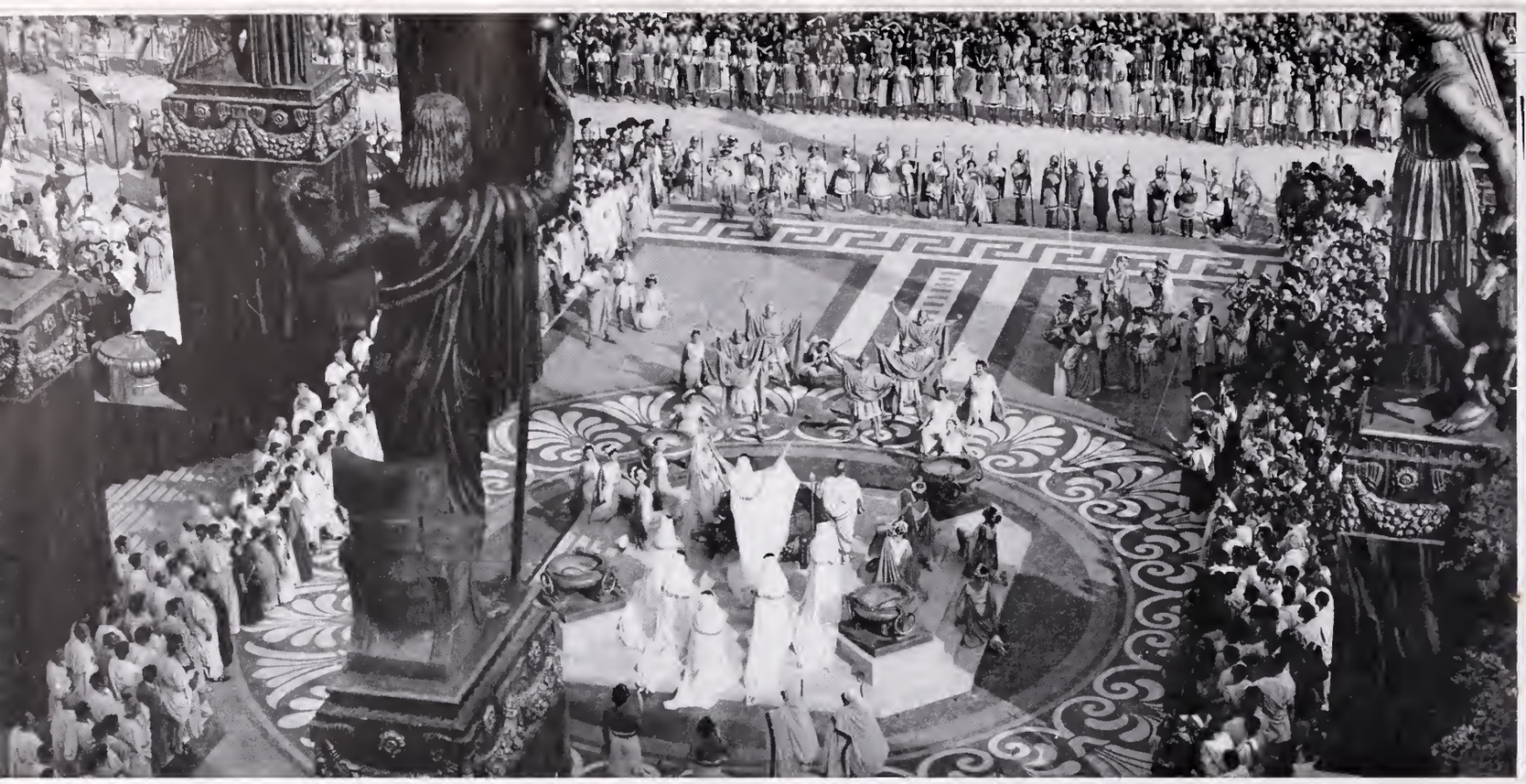
Supplementing the Recent Announcement of the Sales Plan for M-G-M's Famed Screen Triumph

QUO VADIS

THE public has spoken. "QUO VADIS" has had its first contact with the paying customers and a new Giant takes its place in box-office history. In the following report, M-G-M seeks to acquaint the trade with its experience thus far, in the belief that it will be of benefit to all who will play "QUO VADIS" in the future.

The quickest way to understand "QUO VADIS" business is to compare it with "GONE WITH THE WIND." In the World Premiere engagement of "Q. V." at the Astor and Capitol Theatres in New York, it is doing 107.3% of "GWTW" which played the same theatres. After almost five weeks, the total gross receipts, excluding federal admission taxes, of the two theatres playing "Q.V." is $455,841 as against $424,734, for "GWTW" for the same length of time in the same two theatres. These gross receipts of $455,841 for "Q.V." at the Astor and Capitol are based upon admission prices as follows: at the Astor matinees (Mon. through Fri.) $1.25 and $1.80; evenings and Sunday matinees $1.80 to $2.40; Saturday matinees $1.50 to $1.80. The admission prices at the Capitol Theatre during the period of the above gross receipts were as follows: Monday to Friday 95¢ to $1.80; Saturday from $1.25 to $1.80 and Sunday from $1.50 to $1.80. "Q.V." is playing on a twice daily, reserved seat policy at the Astor and on a continuous run policy at the Capitol. All admission prices in this report include federal and local taxes.

(Continued)



In Los Angeles "Q.V." is playing at the United Artists Theatre on a continuous policy, and at the Four Star Theatre on a twice daily, reserved seat policy. Since "GWTW" did not play at the Four Star, it is only possible to make the comparison with its business at the United Artists where it did play. In this theatre with 11 days completed "Q.V." is ahead of "GWTW," doing 104.3% of the latter's business. In this period "Q.V." did $49,553 and "GWTW" did $47,527. This gross of $49,553 for "Q.V." at the United Artists Theatre is based upon a matinee admission price of 90¢ on Monday through Saturday and $1.50 for evenings and all day on Sundays and holidays.

"Q.V." is now being played in Loew theatres, in six representative cities across the country. With the completion of two full weeks of engagements "Q.V." has amassed a gross, excluding taxes, of $342,965 compared to "GWTW's" gross, excluding taxes, in the same six cities of $384,996. It is to be borne in mind that three of the cities where "Q.V." is playing are in the South and it was not expected that the gross of "GWTW" could be equalled there. However, in the three northern cities "Q.V." topped "GWTW."

We are furnishing below the detailed results in three of these situations which we believe are typical and representative of a cross-section of the country.

In Pittsburgh, "GWTW" grossed $88,720 in 22 days; "Q.V." for the same

period grossed $99,242 based upon an admission price of 90¢ for matinees (except Sunday $1.10), a night price of $1.25 and 50¢ for children at all times.

In Atlanta "GWTW" grossed $77,575 for 22 days as against $48,114 for "Q.V." with admission prices of 90¢ for matinee, $1.50 at night and 50¢ for children. It will be recalled that "GWTW" had its World Premiere in Atlanta which was the home city of Margaret Mitchell, the author of "GWTW" and the city which is the locale of the story.

In San Francisco "GWTW" grossed $100,666 in 22 days as against $102,312 for the same period for "Q.V." at the same theatre based upon a matinee price of 90¢ (except Saturday and Sunday $1.20), a night price of $1.50 and 50¢ for children there being also in this city a loge price of $1.25 for matinees and $1.80 at night.

Experience in these cities showed that the last feature can best be presented at approximately 9:00 o'clock and that because of the running time of the picture, only a newsreel is called for.

Excellent attendance results are being obtained in all six cities by the fine cooperation of the schools and churches. Many classes come in a body, frequently on school time, with attendance at "QUO VADIS" being considered a phase of class study.

(Continued)



The success of "QUO VADIS" has been thoroughly established. Its healthy challenge to the eminence of "GWTW" is significant for the industry.

We repeat the thought previously expressed that the initial engagements of "QUO VADIS" should be confined to first runs in cities of approximately 100,000 population. We believe that the soundest plan of distribution is to open this picture first in the exchange center of each area in the United States.

These engagements should provide us with experiences which will demonstrate a fair basis of merchandising this tremendous and costly production. This procedure should indicate the proper manner of distribution which we are sure will meet with the general approval of our customers. We are, therefore, not now prepared to consider additional engagements.

Theatre owners generally know best the admission prices under which this picture should be exhibited in their theatres. No exhibitor is required to furnish us with his proposed admission price. He may do so if he believes we will thereby be in a better position to evaluate his offer.

We have had sufficient experience to satisfy us that except in unusual situations, better results will be obtained by a continuous performance policy. Accordingly, we do not recommend a reserved seat policy.

We are now ready to receive offers for the first run exhibition of "QUO VADIS" in situations within the approximate category mentioned above. Any exhibitor having a suitable theatre who is interested in exhibiting the picture in any of those situations should notify our nearest exchange of that interest within seven days after the publication date of this announcement.

His request will receive immediate consideration and the proper form will be forwarded to him on which to make his offer.

LOEW'S INC.



(*Continued from page 28*)

Darnell Theatres general manager and council president-elect acted as M.C. of the entertainment part of the program.

CHICAGO

Chicago is suffering its most severe winter in over 30 years. The weather, added to the usual pre-holiday slump, is taking a heavy toll among the marginal theatres. . . . A. M. Van Dyke is back at his desk in the local 20th-Fox exchange. . . . Harry Sears, formerly of the B. & K. booking department, has been transferred from the State Lake to the United Artists as assistant manager The Film Exchange Employees Union, Local F-45, A.F.L., has chosen Herman Couston, of the Columbia exchange, as its president for the coming year. Also elected were Robert Lewis, vice-president; Chris Chinn, secretary; Sam Lemansky, business manager; and Phil Lemansky, sergeant-at-arms. The executive board includes Florence Cohen, George Benson, Al Kleinenberg, and George Rose. Florence Pearlman, Henrietta Wenzel, Carl Carlson, and Herb Martinez are trustees. . . . Attorney Seymour Simon has returned from California. . . . Ambrose Conroy, manager of the B. & K. Tower, arranged with the Southeast National Bank for a free matinee for 3,000 kids at the Tower December 22. . . . National Screen reports a 20 per cent increase in orders for Christmas and trailers for theatres. . . . Despite heavy snow drifts and freezing weather film deliveries are being made on schedule in the Chicago exchange area. . . . Robert J. Busch, manager of Koerner Motor Express, film pick-up service, announces the birth of a son, William Allen Busch. . . . "Bright Victory" racked up one of its better runs in South Bend as the result of an unusual twist by Universal publicitor Ben Katz. Patrons were admitted free opening day and asked to pay on the way out only if they agree that they had seen a superior motion picture. Reports were that about 90 per cent stopped on the way out to pay, with only a few "bobby-soxers" leaving without purchasing tickets.

CINCINNATI

For the first time in local theatre history, as far as is known, all first run houses, except one, played double features starting December 20, although some were shown for only four days to make way for new arrivals on Christmas. The traditional holiday box office slump has been accentuated by record snowfalls and zero temperatures. . . . Cooperative Theatres local office has been closed, with no reason given. Bookings previously handled here will be taken care of by other regional offices. Jack Keegan, former vice-president and general manager of Northio Theatres here, was in charge locally. . . . Ralph Kinsler, former manager for various local exchanges, who took up residence in California some time ago, has moved back to Cincinnati. . . . Selig J. Seligman, vice president and general manager of Northio Theatres, is home from a Florida vacation The Jewel theatre, in Troy, Ohio, operated by Chris Pfister, and the Linda, in Shawnee, Ohio, owned by Elias Hatem, have discontinued full-time operation, and are open on weekends only. . . . Projectionists union, Local No. 979, at Morgantown, W. Va., has elected C. P. DeFere president, to succeed H. Zehrobach. Ettmore Antonini was named secretary and treasurer, with M. D. Kelly, business agent. Trustees elected are J. Sanders, Moses Gottleib and O. Weaver for three, two and one years, respectively.

SALES TALKS IN THE FIELD



RKO Radio sales personnel in the field across country met last week to discuss the new product planned for 1952, and the Ned Depinet Drive. Above, in Washington, seated, from left: J. B. Brecheen, branch manager; R. J. Folliard, district manager; standing: Albert Folliard, sales manager; Charles Hurley, Olmsted Knox, Joseph Kusher, George Sullivan, Herbert Doherty, Donald Bransfield, Jesse Smith and E. W. Grover.



IN ATLANTA, seated, left to right: T. C. Cox, Cam Price, Ira P. Stone, branch manager; Charles Boasberg, north-south division sales manager; David Prince, district manager, and Peter Carnes; standing: Dean Morris, Edward Atkinson, Edward Bledsoe, Clyde Vaughan, William Andrew, B. S. Bryan, Paul Harrison and Roy Hall.

CLEVELAND

A fourteen-inch snowfall followed by rain turning to ice caused a drop in box office receipts here. In addition to the previously announced Christmas Eve neighborhood closings, many subsequent run houses also closed for two days because of the hazards of walking and driving. Additionally, newspapers and radio asked people to stay at home to reduce accidents. Downtown houses maintained regular schedules but played to minimum audiences. Neighborhood houses announce openings for Saturday and Sunday. Irving Reinhart has sold his Windsor theatre, Canton, O., effective January 1, to Prescott Johnson, member of the Massilon, O., police force and formerly affiliated with the Grand theatre, Massilon. Mr. Reinhart, who also sold his Canton home, is moving to Florida. . . . Frank Belles, RKO salesman, is convalescing from an emergency appendectomy. . . . Tony Stern, former head of Ohio Theatre Service Corp., a booking-buying agency, confirms the report that he has been appointed Hudman distributor in Pittsburgh suburb, Wilkinsburg. . . . By a 7 to 1 vote, Massilon city council defeated a proposed ordinance to boost admission taxes seven cents in order to relieve a city deficit. . . . The three newspaper film editors comprising the Cleveland Critics' Circle unanimously voted "Quo Vadis" best picture shown here in November. Follow-ups were: "The Red Badge of Courage," "Happiest Days of Your Life," "The Blue Veil" and "Submarine Command". . . . W. N. Day, Jr. has temporarily closed his Grand theatre, Dunkirk. . . . New elevators are being installed in the Film Building. . . . Monogram salesman Sol Gordon reports some 25 film men responded to the call for blood donation. He is accepting donor applications through January.

COLUMBUS

John A. Murphy, former partner in the Jackson-Murphy Theatres, has joined H. C. Wollam & Son, local realtors. . . . Comple-

(*Continued on following page*)

(Continued from preceding page)
tion of new studio and office building of WTVN, local ABC and Dumont television outlet, has been set for May 15. The main building will be 125 by 140 feet and will house two large studios and two warehouse areas in addition to office rooms. The studio is located on a three-acre tract at Harmon and Griggs avenues on the West Side. . . . Southern theatre will have a rebuilt marquee and other refurbishment following installation of new upright sign. . . . J. Real Neth has been hospitalized. . . . Manager Robert Sokol of Loew's Broad has a holiday stage show New Year's morning with Clarabell, the Howdy Doody clown as the in-person attraction.

HARTFORD

The Art theatre, Hartford's new 700-seat first-run foreign-film house, was to open Friday night with "The River". . . . Henry L. Needles, managing director, recently resigned as Hartford division manager for Warner Bros. Theatres. . . . Sam Harris, partner in the State theatre, has resumed his duties, following recuperation from serious auto accident injuries. . . . In an effort to focus highway attention on the Pike drive-in theatre during the winter months, Paul W. Amadeo, general manager, is planning to display a number of promotional messages on highway marquee. . . . Mike Piccirillo, formerly with the Hartford theatre circuit and Loew's Poli-New England Theatres, is now working for the United Aircraft Corp., in East Hartford. . . . Russell D. Ordway, manager of the Webb Playhouse, Wethersfield, Conn., is on vacation. He will return on December 30. . . . "The Light Touch" and "Fort Defiance" were among downtown first-run newcomers.

INDIANAPOLIS

Eight neighborhood theatres here will present Movie Sweepstakes beginning December 29. . . . The Fountain Square group plans to remodel the 672-seat Sanders for commercial rentals. It converted the Granada, one of the city's largest neighborhood houses, into a salesroom last spring. . . . Trueman Rembusch has reseated the Franklin and Artcraft theatres at Franklin. . . . Julia Fullenwider is the new booker at Republic, replacing Dorothy Robison, now Paramount office manager. . . . Pvt. Ed Garner, former assistant manager at Loew's, is here on leave before going to Austria on MP duty. . . . William Conway has installed a new screen and lenses at the Irvin, Cannelton. . . . V. L. Worland has taken over the Hope, at Hope, Ind., from H. A. Sittow. . . . It's vacation time on film row. Many salesmen and exchange employes are away until after the holidays. . . . Nine of the city's leading neighborhood theatres planned to close Christmas eve, to give their employees the night off.

KANSAS CITY

Holiday festivities were engaged in by staffs of film organizations. Branch offices were closed Christmas Day. . . . Paramount theatre office staff took up the project of aiding one of the families which suffered in the July flood. The rest of the personnel joined in, usherettes bringing toys, stage hands undertaking to repair contributed bicycles and other items, and the family received a bountiful dinner basket. . . . The Fox Midwest circuit office personnel, which has had a Christmas party every year for 20 years, decided to give the money this year to provide a Christmas dinner for one of the families rendered destitute by the July flood. . . . The Fiesta, Southtown and Strand, operated by E. A. Terhune, and the Colonial, operated by the Colonial Theatre Corp., are closed pending refurbishing. . . . Dickinson circuit is erecting a screening room adjoining the home offices in Mission, Kansas, for use of the office staff, seating 36 Matt Plunkett is assisting Lawrence Lehman, manager of the RKO Missouri. . . . "Quo Vadis" starts Christmas day at the Midland, 94 cents-$1.24, including taxes. . . . On Christmas Day, the Tower replaced the Esquire in the four-theatre group of day-and-date first runs of Fox Midwest. With the Fairway and Uptown, the four-theatre bill will be "Week-end with Father." The Esquire will show "Jungle Book" and "Thief of Bagdad". . . . The Motion Picture Association of Greater Kansas City used display space on the theatre advertising page to reprint a story of film stars flying to war fields to entertain the troops in the holidays.

LOS ANGELES

Nearly 100 members of the Film Row Club visited the Red Cross Blood Bank and contributed a large amount of vitally needed blood for use in Korea. . . . Guy Gunderson, one of the film pioneers in Los Angeles, died of a heart attack. He had been associated with Cal Pac Drive-In Theatres. . . . Lawrence Welk, band leader, was presented a wrist watch by the Los Angeles Motion Picture Salesmen as a token of their appreciation of his personal appearance at the L.A.M.P.S. Benefit Show. . . . Al Bowman, who is now resting at home after a recent heart attack, is progressing nicely and plans to return to his desk after the first of the year. . . . United Artists Theatre Corp. held their second annual Christmas party in their offices on December 21. . . . For the second time in two consecutive weeks Film Row was burglarized, when thieves swooped down upon the Universal Exchange. Money collected from the L.A.M.P.S. dance and the Will Rogers Fund was stolen. However, Universal is replacing the loss. . . . The Warner Club held its annual Yule party in their club rooms. . . . The Mt. Vernon drive-in has suspended operations for the winter months. . . . Among those visiting the row were Earl Strebe, Palm Springs; Moses Hernandez, Guadalupe; and Joe Markowitz, Encinatas.

LOUISVILLE

John Nolan, executive director of the Parkway drive-in theatre here, has returned from a vacation trip to Hot Springs, Arkansas. . . . Some of the de-luxe suburban neighborhood theatres have announced plans for an admission price increase to take effect before the first of the year. Not too long ago, the majority of the first run theatres here increased their tariff, also some of the smaller neighborhood houses upped their admissions. . . . Seen on the row for the first time in a good many months was Russell Phillips, Franklin theatre, Greensburg, Ky. Other visitors included Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; Erwin W. Rau, Alice, Leitchfield, Ky.; Willard Wilderick, New Washington theatre, New Washington, Ind.; George Jaeggers, Majestic, Seymour, Ind.; George Lindsay, Lindsay, Brownsville, Ky.; Tom Robinson, Shepherd, Shepherdsville, Ky.; Louis Baker, Star, West Point, Ky.; George Peyton, Griffith, LaGrange, Ky. . . . James E. Thompson and Richard Bernard of the Sunset and Riverside drive-in theatres, Bowling Green, Ky., stopped over for a brief visit here en-route to Philadelphia and New York. Mr. Thompson said that while the theatres will be closed for the holidays, they will re-open immediately thereafter for weekend schedule. . . . According to reports received from exhibitors in the Louisville area, cold, rainy, snowy weather is taking its toll along with the regular pre-holiday slump which generally prevails in the area. It is expected that following the holidays, and with a little break in the weather, business should pick up considerably.

MEMPHIS

Memphis Variety, Tent No. 20, is all set for its biggest party of the year. It will be New Year's Eve, December 31, starting at 10 p. m. . . . Elton Holland, assistant manager, Malco theatre, has been promoted to manager of Memphian theatre, Malco de luxe neighborhood house in Memphis, succeeding Mrs. Sid Jolly who has been temporary manager of Memphian. . . . Bonnie McCarley, salesman, 20th-Fox, is vacationing in his old home town of Guntown, Miss. Jack Bomar, Wren Theatres, Inc., announced Mena drive-in, Mena, Ark., has closed until spring. . . . Mid-South exhibitors shopping and booking on Film Row included W. H. Lee, Hughes; Walter Lee, Heber Springs; Jim Singleton, Marked Tree; F. H. Moss, Ackerman; Lyle Richmond, Senath; C. D. McAlister, Grand Junction; and G. H. Goff, Rustic, Parsons. John D. Lowrey has bought Cozy theatre, Bentonville, Ark., and will book and buy in Memphis, he announced on a business trip to Memphis.

MIAMI

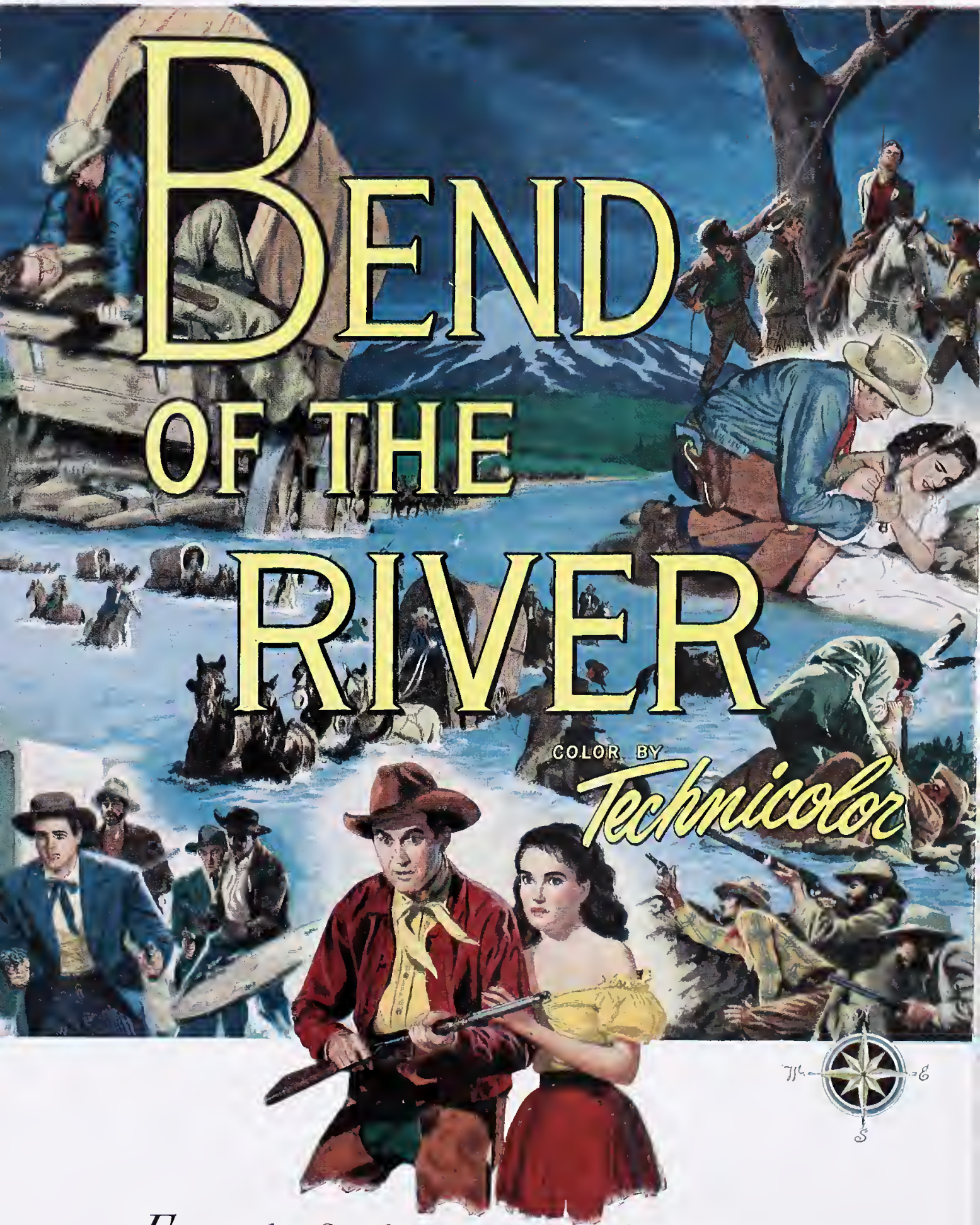
Most of the neighborhood houses had Christmas matinees for the youngsters and at the Tivoli, manager Earl Potter was host for the annual party for underprivileged children sponsored by the Elks. State Representative George Okell was to impersonate Santa Claus, and the Miami Federation of Musicians furnished the orchestra music for the entertainment. . . . "The Model and the Marriage Broker" was scheduled for a three-theatre premiere December 29 with Nancy Kulp, who is co-featured with Gene Tierney, making personal appearances at the theatres and over TV. . . . Southern premiere of "The River" will take place at the Lincoln theatre on January 8, with the theatre on a three-a-day reserved seat schedule Variety Children's Hospital will benefit from the admission-by-food performance of "A Christmas Carol" at the Coral Way drive-in on Christmas Eve. . . . Wometco's Carib theatre on Miami Beach is being readied for installation of theatre TV, which makes it the first in the deep south. Tentative plans expect completion in time for the much publicized Orange Bowl game on New Year's Day, with the added feature included

(Continued on page 39)

Universal-International presents

BEND OF THE RIVER

COLOR BY Technicolor



From the Studio, the Star, the Producer, the Director of "WINCHESTER '73"...

TURN PAGE

The greatness...the glory...the fury... of the last Untamed Frontier!





THE BARLOW TRAIL LYNCHING!
Law comes to the Northwest... with a rope as judge and jury!



THE SHOSHONE AMBUSH!
The night of terror that set ablaze a savage empire!



THE GREAT COLUMBIA PORTAGE!
Through a gauntlet of gunfire with a thousand lives at stake!

Based on the thrilling novel



Universal-International presents

JAMES STEWART
ARTHUR KENNEDY
JULIA ADAMS
ROCK HUDSON

COLOR BY *Technicolor*

BEND OF THE RIVER

with LORI NELSON • JAY C. FLIPPEN • STEPIN' FETCHIT • Screenplay by BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG

Universal International

The above two-page spread is an actual reproduction of one of the full-color national magazine ads in U-I's powerful pre-selling campaign. (*See next page!*)

KEEP LOOKING AHEAD WITH U-I

COLOR BY Technicolor

BEND OF THE RIVER

WILL BE PRE-SOLD

WITH 25,496,315

INDIVIDUAL COLOR

ADS REACHING

OVER 75,000,000

READERS OF SEVEN

NATIONAL MAGAZINES *Plus*

TWO SUNDAY NEWSPAPER

SUPPLEMENTS APPEARING

IN 56 INDIVIDUAL CITIES!

TIMED TO HIT AGAIN AND AGAIN FOR THAT BIG WASHINGTON'S BIRTHDAY WEEK-END RELEASE!

Universal International

1912 40th Anniversary Year 1952

(*Continued from page 34*)

at no increase in price. . . . Christmas Day will inaugurate reduced student admissions at most of the area theatres including all Wometco, Florida State and Claughton circuit houses and the Tivoli, Miami drive-in, Modern and Liberty included among the independents.

MILWAUKEE

The Unique theatre, oldest in Ladysmith and owned by Fred and Leo Miner, was destroyed last week by a fire that did some $60,000 worth of damage. No one was injured as the fire broke out Thursday, and the theatre operates on weekends only. . . . Miss Betty Steinrock was the cashier at the Wisconsin theatre, when a man appeared at the box office with a penciled note stating, "This is a stickup." He then fled with $93. Because of Miss Steinrock's complete description of the offender, the thief was apprehended the following day. . . . The Wisconsin theatre here has booked its first full-length legitimate Broadway show, February 4, when "Gentlemen Prefer Blondes" will be presented. The Fox-Wisconsin is a film house, but in the 1920's and thirties it played variety programs in addition to pictures from time to time. . . . When the Palace played "Sunny Side of the Street," it featured one midnight show. On their stage were presented all the disk jockeys from the local stations here. . . . Warren Burke, Burke Amusement Co., Minneapolis, announced that the original "Uncle Tom's Cabin," formerly re-released by Independent and currently handled by Burke, has had very successful runs in the Unity houses here, also the Fox houses and some S & M theatres. It plays at a low percentage rental with advertising off the top, said Mr. Burke.

MINNEAPOLIS

Paramount Exchange employees held their annual Christmas party, December 17. The Christmas party for employees of Twentieth Century-Fox was held December 14. . . . Milton E. Cohen, Western Division manager of United Artists, was in town. . . . Oscar Hendrickson of the Strand theatre, Grafton, North Dakota; Frank Hahn of the Bay and Royal theatres, Ashland, Wis.; M. J. Storholm of the Ironton theatre, Ironton, Minnesota; Paul Albrecht of the Avalon theatre, White Bear, Minnesota; Joe Mlinar of the State theatre, Spring Valley, Minnesota, and E. Heller of the Grand and Gopher theatres, Crookston, Minnesota, were film row visitors.

NEW ORLEANS

J. Sevin and E. T. Colongne, two prominent New Orleans business men, bought the Bell, a neighborhood theatre including the building from S. E. Mortimore and Lyle Shiell. The new owners will assume operation after the acceptance of the act of sale sometime during the holiday week. They said that many improvements are in the planning stage. . . . Jim deNeve, owner operator of Highway 80 and Varia drive-in, Jackson, Miss., opened his third airer, the Rivoli near Vicksburg, Miss. . . . Drive-ins closing until early spring weather permits reopening are Neil Mixon's, Amite, La., and William Bagwell's Gay, Vivian, La. . . . Visiting at Joy Theatres, Inc., were

The National Spotlight

Ira Phillips, Moreauville, La., and Jack O'Quinn, Kaplan, La. . . . As in other years, pre-holiday visitors were few. Seen making the rounds were A. W. Ansardi, Burras, La.; Ann Molzon, Labadieville, La.; Frank Olah, Albany, La.; F. G. Pratt, Jr., Vacherie, La.; Roy Pfeiffer, Baton Rouge, La. William Sendy, Patio; Mayor Lew Langlois, New Roads, La.; Ernest Drake, Ponchatoula, La.; Charles Lamantia, Hammond, La.; C. H. Crossley and Reubin DeGruy, Laurel, Miss.; G. Fagot, Baton Rouge, La.; and Percy Guitreau, Gonzales, La. . . . Harold Shamback, office manager of Joy Theatres, Inc., was a business caller in Temple, Texas. . . . Frank Francois is back managing the Algiers drive-in, Algiers, La., after several months in charge of Drive-Ins, Inc., at Lafayette, La. . . . William Castay, as in other years, will host managers and bookers at a New Year's Eve Party in the convention halls in the Arrow theatre Paramount Gulf Theatres, Inc., are now located in their new offices in the Saenger Theatre Building.

OKLAHOMA CITY

Mr. and Mrs. Lewis Barton, owners of Barton Theatres, have returned from a business trip to Houston. . . . Ollie Brownlee, owner and manager of the Ritz theatre, has moved his family here from Fort Smith, Ark., their former home. . . . Paul C. Amick has assumed the managership of the Orpheum theatre, Wichita, replacing James O. Martin, who has been named city manager of Fox Theatres at Salina, Kansas. C. C. Murray, city manager of Wichita-Fox theatres in Wichita, made the announcement. Mr. Martin succeeds Earl Hilton, who has retired from the theatre business at Salina. Mr. Amick formerly was manager of the Palace, Boulevard and Sandra theatres in Wichita. He has been with Fox for more than 15 years. Mr. Martin, who has been manager of the Orpheum theatre in Wichita for the past three years, has been with Fox Theatres for more than 15 years also. He has been associated with theatres at Topeka, Muscatine, Iowa; and Kirksville, Springfield and Boonville, Mo. Proposed construction of a new theatre in the East End Flats, Galveston, Texas, has been temporarily stymied by opposition to changing the zoning laws for the move. G. Martini, president of Martini Theatres, Inc., asked the city to amend the zoning laws for the move. The Sealy and Smith Foundation opposed the rezoning, declaring that the theatre would conflict with expansion plans the foundation has in mind for the medical center. . . . At Yuma, Ariz., the cast and technicians filming "The Sabre and the Arrow" for Columbia, have raised $1,500 for Arizona Boys Ranch in two shows staged at Yuma at the Elks Lodge. Broderick Crawford and Barbara Hale appeared in both presentations. . . . Oklahoma Tax Commission, reporting sales tax for theatres, for the month of October, 1951, shows 366 returns, and $35,179 as compared to 358 returns, and $34,387.92 tax for the month of October, 1950. . . . All employees of the Barton Theatres held a Christmas party December 23 at the Barton Sports Center Gov. Murray and the three top men of the state highway patrol went to Dallas to help complete a short on safety, to be distributed to Oklahoma theatres.

OMAHA

The Neu theatre at Ashland, Neb., owned and operated by Frank and Woodrow Simek, was destroyed by a fire which raged through two buildings in the downtown area during subzero weather. The Simeks estimated their loss at $30,000. . . . The Variety Club's Inaugural Ball will be held at the Blackstone Hotel January 28. . . . All Omaha first runs reported lower receipts because of the weather and Christmas shopping. . . . The Brandeis scheduled two stage productions, "Goldilocks" December 26 and "Snow White" December 27, for 11 a. m. performances. . . . Iz Weiner, Universal branch manager, was one of the judges in the University of Omaha beauty queen contest. . . . Joe Jacobs, Columbia branch manager, last week made trips to Grand Island, Lexington, Kearney, Central City and Sioux City, Ia. . . . Ed Rostermundt, recently given a TV set at an all-industry testimonial following his retirement as a salesman, reports he's physically unable to write thanks to all who've written him. He's heard from friends in territory he hasn't covered in many years.

PHILADELPHIA

Ted Schlanger, zone chief for the Warner Brothers Theatres in the territory, served as a member of the Sponsoring Committee for the first annual dinner of the Philadelphia Chapter of the Brandeis University Associates. . . . Real estate taxes in Reading, Pa., for 1952, including theatres, will drop one-half mill and possibly a full mill, according to City Councilmen now preparing the city's 1952 budget. . . . Warners Avon, assessed at $40,100, was sold to Jacob Hoffman. . . . Kenneth Drake resigned as assistant manager of Warners' Arcadia, Wilmington, Del. . . . City Council in Lancaster, Pa., is not too enthusiastic about theatre and other amusements tax income for next year and in its tentative 1952 budget, the estimate of income from such taxes is $15,000 less than in the 1951 budget. . . . The Motion Picture Industry Division of the Deborah Sanatorium Drive, honored Jack Beresin, head of Berlo Vending Company, at a dinner held in the Variety Club. Theatre architect David Supowitz was chairman of the affair and the division is co-chaired by Meyer Adelman, of New Jersey Film Messenger Service, and Leo Posel, veteran exhibitor The one-story building once the Aurora, owned by Berlo Vending Company and assessed at $22,700, was sold to the Furni-

(*Continued on following page*)

(Continued from preceding page)
ture, Casket and Allied Workers Union for $20,000. . . . A call was sounded for blood donors by the Motion Picture Associates in behalf of MGM salesman Bill Hopkins, who has undergone a serious operation in Jewish Hospital. . . . G. Earl Smith, manager of Warners' Queen, Wilmington, Del., became the father of a baby boy. . . . Completely remodeled and with new equipment installed, Samuel Tannenbaum reopened the new Surf in Atlantic City, N. J., with James Ricci, formerly with the Warner Bros. Theatres, as house manager. . . . William H. Doerflinger, relief manager at Warners' Ritz, Wilmington, Del., is understudy to Francis E. Cavanaugh, manager of the Playhouse, legitimate theatre which the Du Pont Company operates in that city. . . . Bob Eisler resigned as motion picture editor of the *"Sunday Star"* in Wilmington, Del., and is succeeded by Dick Tyson.

PORTLAND

Nearly all the stores in downtown Portland were open till 9 P. M., affecting grosses at the first run houses. All of the theatres have booked new pictures with strong second features. . . . Playing are: "Elopement" and "Lovenest" at the Paramount and Oriental; "The Mob" and "Criminal Lawyer" at the Orpheum; "The Tanks Are Coming" at the Broadway; "Too Young To Kiss" at the United Artists; and MGM festival of reissues "Three Muskateers" and "Summer Stock" at the Guild. . . . Mrs. J. J. Parker left for Los Angeles to spend the holidays with her son and his family. . . . Marty Foster, Guild manager, screened "The River" for the press here December 23. . . . Herb Royster had a toy admission show at his Mayfair house just before the stage show matinee.

SAN FRANCISCO

Mark Alling, manager of Golden Gate, promoted Edward Simons (chief of service staff for the past nine months) to the position of assistant manager, replacing Jack Nadler who returned to New York City to take a similar post with RKO Theatres. . . . The 667-seat Pix, Oakland, will be taken over the first of the year by Sayegh and Nabhan. Winkle & Stalling have been operating the house. . . . The 300-seat Valley at Anderson, was sold by Ken Loomis to L. B. Zwiebel. . . . Irving Levin, divisional director of San Francisco Theatres, Inc., is reportedly the first local showman to use asphalt tile instead of the traditional carpet. The Balboa is undergoing a complete lobby renovation and tile will replace the present floor covering. . . . Vacationing: L. E. Tillman, Columbia manager—at his ranch in Chico; Mel Klein, Columbia sales manager—at his home in town; Walter Bell, drive-in owner (Humboldt at Alton and Bell-Air at Eureka) is in Florida with his family for the holidays with his parents. . . . Cashier Barbara Bafa, baffled a holdup man when he approached the ticket cage and ordered her to hand over a package of five dollar bills. She screamed—he reached in the window and picked up two $1 bills and fled. When taken into custody he was found to be an ex-convict and a three-time loser. . . . Salesman Jack Finlay, UA, left his wardrobe and personal belongings in his car while he called on exhibitors at Kerman. When he returned to the automobile he found he was minus those things—his car had been broken into.

WASHINGTON

Hy Bettinger, manager of the National theatre, is the proud father of a son, John Lawrence. . . . A benefit performance of "The Wizard of Oz," was held at the Flower theatre, December 22, for the benefit of a cooperative kindergarten-nursery school in Langley Park, Maryland. . . . Nathan D. Golden, director, Motion Picture-Photographic Products Division, NPA, and Mrs. Golden celebrated their 25th wedding anniversary with a reception at the American Newspaper Women's Club on December 16. . . . Joe Gins, Universal Branch Manager, and his family were vacationing in Florida. . . . Peter DeFazio, branch manager of Warner Bros., has relinquished his bachelor status. . . . George Crouch, Orville Crouch and Frank La Falce, will handle the motion picture division for Brotherhood Week; and Bryson Rash and Eugene Juster will handle radio and television. . . . Victor J. Orsinger, general manager of Lopert Washington Theatres, is leaving the organization to enter law practice, with emphasis on films and amusement industry problems. Stepping into his job is Gerald Wagner, now assistant general manager. Jean Imhoff, formerly of the Little theatre, will become manager of the Dupont theatre, and Kenneth J. McGuire, former assistant manager of the Playhouse, becomes manager. . . . "The River" is in its eighth week at the Playhouse theatre. . . . The Warner theatre played a reissue of "Captain Blood."

Legion Approves Seven Of Nine New Films

The National Legion of Decency this week reviewed nine films, putting four in Class A, section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Lone Star," "My Brother the Outlaw," "Pals of the Golden West" and "Wonder Boy." In Section II are "For Men Only," "Japanese War Bride" and "Passion for Life." In Class B are "The Model and the Marriage Broker" because "although this film in the story it tells indicts some evils consequent on divorce, nevertheless it presents the marriage bond as dissoluble, it is opposed to traditional Christian teaching," and "Native Son" because of "low moral tone, suggestive costuming and sequence; and the irreverent use of the name of the Deity."

Popcorn Production Off 21 Per Cent Last Year

WASHINGTON: Production of popcorn this year was about 21 per cent below last year, the Agriculture Department reported last week. It said growers in 11 commercial producing states for which official estimates are made produced about 192,000,000 pounds of popcorn this year, which is 21 per cent below the 242,000,000 pounds harvested in 1950.

New Building Applications Off Sharply

WASHINGTON: The almost complete disappearance of major theatre construction projects is graphically portrayed on the National Production Authority's list of first quarter construction approvals and denials, issued last week.

Out of 2,052 commercial, religious and entertainment projects which sought authority to build in the first quarter of next year, only 20 involved theatres. Of these, 12 got a green light and eight were denied. Three of the twelve approved theatre projects were ruled exempt from NPA's construction restrictions, six were approved because the materials were already on hand and no government aid was required, and the other three got official government allotments of steel, copper and aluminum.

The ratio of approvals to denials for theatre building was better than for practically any other category on the list. Out of the 2,052 total, 1,610 or about 80 per cent were denied.

NPA officials said the small number of theatre applications and the high percentage of approvals indicated that most would-be builders in the theatre field recognized the tight controls and just were not applying unless they thought they had a good chance of approval.

About 700 applications for first-quarter building are still to be acted on, NPA said.

Radio and television projects didn't fare so well—nine approved, 11 rejected.

The most theatre project approvals came in the Dallas region, where six firms got a green light. The most turn-downs came in the Chicago and Denver regions — three each.

The three theatre projects which got government material allotments were these: Bowl Outdoor Theatre, Inc., West Haven, Conn., $20,000 drive-in; Palace Amusements, Inc., Hilton Village, Va., $33,100 drive-in; and Phipps & Layton Theatres, Childress, Tex., $174,790 theatre.

The six projects approved because they had materials on hand before October 1 were: Vogel Building Co., Ft. Wayne, Ind., $70,000 drive-in; James E. Fortmeyer, Independence, Mo., $53,520 drive-in; Bay Theatres, Inc., Baton Rouge, La., $30,000 drive-in; Modern Theatres, Inc., Tulsa, Okla., $200,000 drive-in; Shipman Durant, Okla., $35,000 drive-in; and R. S. Starling, San Angelo, Tex., $20,000 drive-in.

The three exempt projects were: Midway Drive-In Theatre, Inc., New Haven, Vt., $5,000 drive-in; H. A. Porter, Frederick, S. D., $55,000 drive-in; and Sullivan & Moore Theatres, Inc., Greenville, Tex., $79,096 theatre.

Denied were these eight theatres: Robert J. Blotcky, Ft. Myers, Fla., $57,750 drive-in; Fountain Square Theatre Co., Inc., Indianapolis, $100,000 theatre; Muscoda Theatre, Richland Center, Wisc., $26,900 drive-in; Matt Knedle, Luxemberg, Wisc, $25,000 theatre; Fox Greater Theatres, Inc., Denver, $342,000 theatre; John H. Roberts, E. Ft. Morgan, Colo., $40,000 drive-in; Inter-Mountain Theatre Supply Co., Tooele, Utah, $168,430 theatre; and A. Bautista, Gonzales, Calif., $28,500 theatre.

NPA emphasized that projects turned down in one quarter could try again in succeeding quarters.

LOOKING FORWARD...GOING FORWARD...WITH WARNER BROS.

LOOKING FORWARD TO

"This Woman is Dangerous"



The Lady in the Police Line-Up...

In "This Woman Is Dangerous", Joan Crawford returns to the kind of dramatic fire that crackled through 'Flamingo Road' and 'The Damned Don't Cry'. She's Beth Austin—stylish name, stylish dame—every inch a lady until you look at the record! Part of her was Ritz, part of her was 'racket'—all of her is exciting. Dennis Morgan and David Brian are co-starred.

People in The News

BARNEY BALABAN, president of Paramount Pictures, was a White House visitor last week. He told reporters he had paid President Truman a courtesy visit. Earlier, Mr. Balaban was in Washington to make a presentation to the New York Avenue Presbyterian Church of the original manuscript of Lincoln's first draft of the Emancipation Proclamation.

MELVIN GOLD of National Screen Service has been elected president of the National Television Film Council. Other officers elected included DAVID SAVAGE of CBS, ROBERT PASKOW of WATB and WILLIAM HOLLAND of Hyperion Films.

HENRY RANDEL, district manager of Paramount Pictures, is the new president of the New York Film Board of Trade, replacing SAUL TRAUNER, who was president during 1951. WILLIAM MURPHY, branch manager of Republic Pictures, was elected first vice-president; LOUIS ALLERHAND, New Jersey branch manager for Loew's, second vice-president; JACK SAFER, branch manager of Monogram Pictures, treasurer. ABE DICKSTEIN, branch manager of Twentieth Century-Fox, was reelected secretary.

ARTHUR PEARSON has joined NORMAN HALL and BARNEY SARECKY in the preparation of scripts for the "Terry and the Pirates" television series, DOUGLAS FAIRBANKS JR. and SOL LESSER of Odyssey Pictures have announced.

STEVE BROIDY, president of Monogram Pictures, has been nominated vice-president of the Motion Picture Industry Council to succeed GUNTHER LESSING. Mr. Lessing is the new president of the council, replacing ALLEN RIVKIN.

HOLLIS D. BRADBURY has been appointed national manager of film recording sales of the RCA Engineering Products Department. EVERETT MILLER, of Bronxville, N. Y., will succeed Mr. Bradbury as eastern manager of film recording sales.

A. W. SCHWALBERG, president of Paramount Film Distributing Corporation, has been elected chairman of the industry's general sales managers' committee. Mr. Schwalberg, whose term of office is one year, succeeds BEN KALMENSON of Warner Brothers.

HENRY L. NEEDLES, recently-resigned Hartford division manager of Warner Theatres, was honored in Hartford last week at a dinner attended by some 150 persons representing the industry in the Northeast. Mr. Needles is now managing director of the Art theatre in Hartford.

MARC SPIEGEL has taken over the Paris office of the Motion Picture Association of America on a temporary basis. He is the regular MPAA representative in Germany.

ARNOLD M. PICKER, United Artists vice-president in charge of foreign distribution, has returned to New York after an eight-day trip to Cuba and Mexico during which he held a sales conference in Havana of UA managers in the Caribbean area.

ARTHUR W. DAVIS has been appointed eastern district manager of Hargroves National Service System, Inc., and will be in charge of the Philadelphia, Pittsburgh and Washington, D. C., exchange territories. He will headquarter at the Widener Building, Philadelphia.

Decision Due Soon on Star Salary Control

WASHINGTON: An official of the Salary Stabilization Board said last week that a decision is expected by the end of January on the extent of which industry talent salaries will be controlled. The board had hoped to reach a decision before this, he declared, based on the findings made by a special three-man committee which has been studying the subject, but it certainly can be expected shortly after the first of the year.

RKO Plans "Hunchback," "Cat People" Reissues

RKO Radio has decided to re-release "The Hunchback of Notre Dame" and "The Cat People," following successful test runs. Robert Mochrie, vice-president and general sales manager, announced last week the two films had been found to be drawing better than many first run productions. He said the films would be re-released as soon as new prints and advertising material are ready. "Hunchback" stars Charles Laughton, Maureen O'Hara and Edmund O'Brien, and "Cat People" with Simone Simone.

20th-Fox Divorce Plans To Be Ready by Summer

Twentieth Century-Fox will have its reorganization plan to divorce its production-distribution from exhibition units ready by June, 1952, Fred Pride, company attorney, last week told New York District Court Judge Alfred Coxe. Under the terms of the company's settlement with the Government of the anti-trust case, the plan does not have to be ready before June, 1953. Mr. Pride's statement was made in New York last week when hearings were held for permission to build a theatre in Denver. The court granted the permission.

Asks Unity On Plan for Arbitration

SAN FRANCISCO: A plea to "forget organizational jealousy" and to proceed speedily to create an Exhibitor Organizations Congress for the purpose of discussing an industry-wide arbitration system is voiced in a message sent to all members by Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners.

"TOA wants arbitration . . . Allied wants arbitration . . . the PCCITO wants arbitraiton . . . the distributors want arbitration. With everyone wanting arbitration it would seem a very simple matter to get it without delay," he said, adding: "Unfortunately, in addition to the fact the wheels of progress move slowly and any good movement takes time, personalities are entering into the picture.

"Why should every organization take a separate road to gain a single objective merely for the sake of impressing its membership? As an organization man I say, why care for credit if the industry as a whole profits.

"Today, it seems the only way an exhibitor can get a distributor to act fairly is to threaten to sue and in too many cases he has to resort to a suit. It is a stupid way to do business. It appears that the attorneys are running distribution with the result more lawsuits are being filed every day. It is a known fact that there are enough suits filed in the courts right now to bankrupt the industry."

Mr. Harvey urged exhibition to agree on a single arbitration plan to submit to the distributors and suggested that an exhibitor congress be held before or after the COMPO meeting in January.

The PCCITO president, who recently attacked distributors for inadequate campaigns here, retracted somewhat with an apology to Twentieth Century-Fox, Metro and Warners who had complained that their entire campaigns had been inadequately reported by Mr. Harvey.

2 San Francisco Groups Show Holiday Spirit

Two San Francisco theatre organizations last week made the following contributions to their city's Christmas Spirit: Dan McLean and Lee Dibble, co-owners of the Embassy, turned their theatre over to the Loyal Order of the Moose and several other organizations for a Santa Claus party for the city's needy children. San Francisco employees of National Screen Service voted unanimously to put aside a large portion of their annual Christmas money, sent on by the home office for the local Christmas party, for such charities as the Variety Club fund, the Will Rogers Memorial Fund, and the St. Gabriel's Orphanage at Greenville, N. C.

Columbia Presents

THE ALL-TIME SERIAL SCOOP

THE HOTTEST HERO OF ALL!



CAPTAIN VIDEO

MASTER OF THE STRATOSPHERE

TINTED SEQUENCES
BY CINECOLOR

with

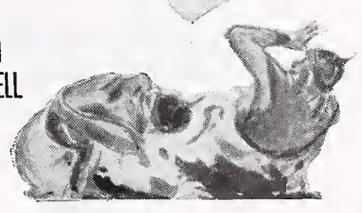
JUDD HOLDREN as *Captain Video* · **LARRY STEWART** as *Ranger*

GEORGE ELDREDGE · GENE ROTH · DON HARVEY

Screen Play by ROYAL K. COLE, SHERMAN L. LOWE and JOSEPH F. POLAND

Produced by SAM KATZMAN · Directed by SPENCER BENNET and WALLACE A. GRISSELL





Paramount To Shoot 8 In 3 Months

Paramount has scheduled eight productions, five of which will be in color by Technicolor, to go before the cameras during the first three months of the new year. Starting dates for the productions are as follows:

January 7: William Pine-William Thomas' "Caribbean Gold," Technicolor, starring John Payne and Arlene Dahl with Francis L. Sullivan and Willard Parker. Edward Ludwig will direct.

January 14: The George Pal production, "War of the Worlds," Technicolor, based on the H. G. Wells novel. Byron Haskin will direct, and Les Tremayne has been cast.

January 21: "Stalag 17," Billy Wilder, producer-director, with William Holden, Don Taylor, Cy Howard and Robert Strauss and several from the cast of the Broadway play.

January 28: The Hal Wallis production, "Come Back, Little Sheba," based on the Broadway play by William Inge.

February 4: The Nat Holt production, "Hurricane Smith," Technicolor, from the sea stories by Gordon Ray Young.

February 20: Pine-Thomas' "Tropic Zone," Technicolor, with Rhonda Fleming cast. To be filmed at the story's locale in Honduras. Lewis R. Foster directs.

For March, two pictures are scheduled. "Persian Gulf," Technicolor, to be filmed in the actual area from an original story with Joseph Sistrom producing, and "The Sad Sack," an Alan Young comedy based on the George Baker cartoon character, with Paul Jones producing.

British Ban Film

The British Board of Film Censors has refused a certificate for "The Devil's Weed," a picture on dope, with Lila Leeds. The picture also has been banned by the County Councils of London, Middlesex and Surrey.



IN NEWSREELS

MOVIETONE NEWS, No. 103—Peace in Korea. Kitty-Hawk plane celebration. Big flat-top comes home. Cardinal Spellman flies to Korea. Eskimo princess comes to town. Santa Claus.

MOVIETONE NEWS, No. 104—Review for 1951: War in Korea, headline events, disasters and American beauties.

NEWS OF THE DAY, No. 233—Red list of U. S. war prisoners. Submarine rescue. Beach modes in Havana. Ski school. Underwater children spend happy new year.

NEWS OF THE DAY, No. 234—Bill Stern's sport review of 1951.

PARAMOUNT NEWS, No. 36—U. S. trains Korean officers. Nobel Prize winners. Debut of tiny new car. Park-O-Mat opens. Red list of U. S. war prisoners.

PARAMOUNT NEWS, No. 37—Review of the sports events of 1951.

TELENEWS DIGEST, No. 51-B—Christmas with the "G.I.'s." Gen. Dean reported alive. Bethlehem where Christ was born.

TELENEWS DIGEST, No. 52-A—Helicopter bombers in Korea. Arab refugees. Seoul children protest truce talks. Ship fitted for Voice of America broadcasts. Alaska, within sight of Russia. Elephants in London. Curling, oldtime winter sport.

UNIVERSAL NEWS, No. 519—Red list of U. S. war prisoners. Child welfare. Navy scrap. Hospital ship. New haircuts in France. Good will.

UNIVERSAL NEWS, No. 520—Highlights of 1951: disasters, Near East Crisis, arms race, probes and politics.

WARNER PATHE NEWS, No. 38—Red list of U. S. war prisoners. Italian land reform program. Lid for old swimming hole. Vegetable art. California ski season.

WARNER PATHE NEWS, No. 39—Brush fire. Anthony Eden talk. Submarine rescue. New dresses. Vets make hats. Skating dog. Hawaiian water sports.

Paramount Booklet To Sell Newsreel

Distribution to exhibitors of a 16-page brochure entitled "The Truth About Newsreels," this week launched what Paramount Pictures describes as the heaviest promotion campaign for newsreels it has ever undertaken.

Although designed primarily to sell Paramount News, the illustrated booklet is made up to underline the importance of any newsreel in the presentation of a balanced film program. The copy points out that according to a recent survey, 83 per cent of the film public prefers to attend the theatre that shows newsreels.

The brochure, prepared under the direction of Oscar A. Morgan, general sales manager of short subjects and Paramount News, attacks the theory that television has made the newsreel obsolete by noting that not only are there millions of homes without TV but that the new medium cannot possibly approach the technical excellence and worldwide coverage given by the newsreel.

Warners Concludes Deal With Japanese Firm

Warner Brothers has concluded a deal with the Shochiku Circuit, Japan, operators of 78 houses, which will give the American company what it considers "top representation" in that area, Wolfe Cohen, Warners' general foreign manager, announced this week. The initial release under the new arrangement will be "Dallas," scheduled to open a roadshow engagement in Tokyo December 27. This will be followed in January by "The Flame and the Arrow" and in the near future by "Look for the Silver Lining" and "Desperate Journey." Mr. Cohen plans to visit Japan in February to make an extensive survey of the motion picture market.

Rebate Fox Salary Cuts; Profit Cited

Encouraging reports of profits during the last half of 1951 were given last week by Spyros P. Skouras, president of Twentieth Century-Fox. Mr. Skouras said that conditions eliminated the need for the voluntary pay cuts, ranging from 25 to 50 per cent, which 130 of the company's executives agreed to as of last July 1.

The salary reductions for the six-month period just past were repaid December 29, Mr. Skouras said, adding that the voluntary pay plan will be continued—as it was originally announced—through 1952 and 1953. Should the financial status of the company again make it possible to rebate the salary reductions, this will be done at the appropriate time, at the end of each year.

The voluntary plan, which will remain open to all, calls for cuts on weekly salaries from $500 to $1,000—25 per cent; $1,000 to $2,000—35 per cent; more than $2,000—50 per cent. Restitution of the reductions is based on 50 per cent participation in the profits of the corporation up to but not exceeding the salary reduction.

In a letter to the company executives, Mr. Skouras expressed his gratitude for their "cooperation and contribution" and said: "Your unflagging interest has made possible a profitable six-month period, commencing July 1, and such a result is a tangible indication that when your company is faced with a serious problem you and your associates can be counted upon to work and strive to help the company surmount it.

"I am optimistic regarding the future of 20th Century-Fox, with every executive continuing his participation in the plan and working as effectively as he has in the past six months. Our difficulties are not behind us. Production costs are still excessive in relation to prevailing box-office levels."

Government Pressure Seen In Schine Divestiture

It appeared possible last week that the Department of Justice might move to force action by the Schine circuit to dispose of seven of its theatres, originally scheduled to be divested by last June 30. A number of postponements of the original deadline already have been granted, the last of which expired December 17. In New York last week, Philip Marcus, Assistant Attorney-General, said no new deadline had been agreed upon. He refused to comment on the Government's next move. However, it was reported the Government intended to ask the District Court to appoint a trustee to dispose of the theatres. Another 11 Schine houses are to be disposed of by next June 30, completing the consent decree's divesture schedule. Unfavorable market conditions were said to be the reason for Schine's inability to negotiate sales.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Good Showmanship From Across the Border

DOWN from Canada comes a generous contribution of good showmanship for this final meeting of the Round Table in 1951. It's gratifying that we have such a reciprocal advantage in the interchange of ideas, as part of our international association of motion picture showmen. We are proud of our members in the Dominion and appreciate the mutual aid and benefit.

Particularly, we ask you to note the detailed letter which explains "Staff Week"—as referred to in the news pages last week and described in this week's Round Table as a promotional event at the Capitol theatre, Halifax. "Staff Week" is spreading across Canada, in Famous Players theatres, and in each instance, members of the staff take over new jobs, for the week, for their personal advantage and profit.

You'll see exactly how it works in this report, and how T. Murray Lynch, manager and member of the Round Table, was "impersonated" during "Staff Week" by his projectionist, with others taking different responsibilities in an exchange of skills, to show them, and the public, what a theatre staff does. We'll have other reports, and some pictures, to illustrate this fine public relations gesture.

Another story from Canada which we also quote from the news pages of the HERALD. That is the idea of "Curtain at 8:30"—a new device for accenting the special showing of "art" pictures, in variance with usual house policy. Famous Players and Twentieth Century circuits will bring some 45 houses into this new booking and exploitation program, with more theatres to follow. Under the plan, special films are shown on Thursday evenings, designated as "Curtain at 8:30" and series tickets sold in advance for a group of ten or more attractions.

The project is aimed at the "off beat" audience, in an attempt to recapture those "lost" ones who have wandered away from film theatres in search of "different" films. On these Thursday nights there will be an atmosphere of "going to the theatre"—with the candy bar roped off, the manager in evening clothes, and seats reserved.

In the early experiment, at the Geneva theatre, in Orillia, Ontario, a town of 10,000 population, business for "Curtain at 8:30" was up 47% above the average Thursday gross, and many of those present admitted that they went to the movies only three or four times a year.



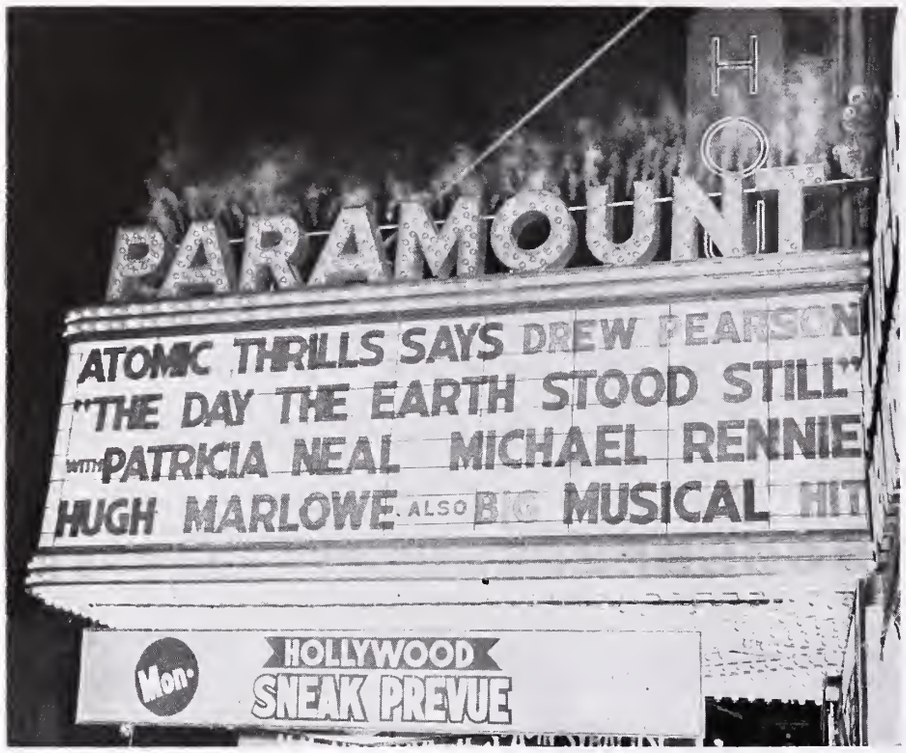
Fresh out of National Screen Service's *Holiday Exploitation Package* is this interesting and amusing design as our New Year's greetings to Round Table members.

Thanks to Mel Gold, director of advertising and publicity of National Screen, for sending us a glossy print of this attractive poster. It's the GO sign for 1952, and in the colorful original, it's a festive display that will brighten your theatre lobby and provide a hearty greeting.

Messrs Jerry Wald and Norman Krasna, familiarly known as "the Hollywood Whiz Kids"—are quoted in *Motion Picture Daily,* as being dissatisfied with the exploitation and promotional efforts in subsequent-run theatres. They say, this falls short, and they prove it by an example of sustained effort at the Fox Beverly Hills theatre, where $240 was spent for a campaign. "The results proved to us," stated Mr. Wald, "that we must awaken to the potentials of the neighborhood theatre. First run houses alone can not support high budget production, and subsequent run theatres must be revitalized to provide a great additional revenue source which only needs promotion and exploitation to bring it to life." That's a quote.

We are forcibly reminded that the first two Wald-Krasna productions had the benefit of a reported $750,000 advertising budget prior to release, which hardly counts as sustained effort at the point of sale. We've said before and we say again, that national advertising will never replace showmanship at the box office wicket, nor can we substitute preselling and expect the public to remember and buy tickets.

Attention of those in top-bracket industry positions, for public relations and national magazine advertising, is respectfully directed to the handsome full-color, two-page spread in the issue of *Collier's* for December 22nd, placed by Columbia Broadcasting System as an institutional advertisement for "Radio—most versatile entertainer of them all." It's a grand picture they paint, of all the fine things that come wafting in over the air-waves, for free, and "nowhere but radio—offers such a wide choice, day in and day out—there's no place like radio." What they mean, there's no place like home, and it's persuasive, convincing argument in professional advertising style, to stay home and let's not go out to the movies. —*Walter Brooks*





Contact Box Office

WORLDS COLLIDE and things go on, to provide exploitation at the point of sale. Above, Charles Graziano, manager of Schine's Paramount theatre, Syracuse, had steaming marquee letters as appropriate display for a current attraction.

Above, Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, and Ted Galanter, MGM press representative, look on, while Buddy Baer, the giant "Ursus" of "Quo Vadis" picks up Terre Cox, publicist for the Warfield and demonstrates his strength with an itty-bitty girl who wouldn't make a mouthful for a lion.



And, below, an amusing sidelight: Sol Sorkin, manager of RKO Keith's theatre, Syracuse, had a sidewalk contest to identify *"Mr. Post-Standard"* sponsored by a local newspaper, as exploitation for "Detective Story"—and this was one of half a dozen plants who were NOT the right guy, just to make it more interesting.



From Walter L. Singleton, at the Olympia theatre, Miami, Florida, comes this exciting front for "When Worlds Collide."

Nes Auth, manager of the Palace theatre, Akron, Ohio, set up this telescope, which, with the aid of a still from the film, would show views of another world.



'I Want You' Chosen For Macy's Ad

Once again, the astute Mr. Lynn Farnol demonstrates the importance of his co-operative advertising plan, set-up with Macy's in New York, for the benefit of top-bracket motion pictures and first-run theatres, with dividends accruing to subsequent runs. This time, it's Samuel Goldwyn's "I Want You," and the title and the premise of the picture fit right into the promotion for mutual aid and comfort. Both store and theatre get the advantage of the tieup.

Two-page spreads in twelve metropolitan newspapers followed the pattern which was established in two previous months with "An American in Paris" and "Quo Vadis." Now, Macy's choice as "Picture of the Month" gives an almost full-page illustration from the film, with highly professional copy-writing to match. Macy's repeats their credo, "Because we like movies . . ." which was printed in the Round Table of Oct. 13th, and say they selected "I Want You" because this movie is such a warm and stirring American story.

On the facing page, the store sells its own merchandise, in excellent taste and with appropriate reasons why, proving their skill as advertisers, and showing us some showmanship, incidentally. We like these expensive and expansive cooperative ads from Macy's because you can do it in your town, with your best store. Try the notion on your newspaper man and get his help to swing it.

Johnny Farr's Annual Rhyme

Each year, Johnny Farr, manager of the Odeon theatre, North Sydney, N. S., writes a piece of poetry to sell Christmas coupon theatre books, which he runs in paid space in the local newspapers. Each year, the poem gets longer, and better; and the sale of ticket books improves accordingly. This year, he rhymed in a plug for merchants.



More profit with **LIPPERT!**

SHOWMEN IN ACTION

George Kraska, long-time Round Table member, did an exceptional job as publicist for "The Emperor's Nightingale" at the Exeter theatre in Boston.

▼

Lester Pollock, manager of Loew's theatre, Rochester, supplied serviceable roll-up cardboard megaphones for rooters at local football games.

▼

George Landers, manager of E. M. Loew's theatre in Hartford, took a nearby vacant store window as display space for prizes given away as exploitation for "The Lady Pays Off."

▼

George Peters, manager of Loew's theatre, Richmond, proud of his jumbo lobby display carrying a "Movietime" motif, to announce three coming attractions.

▼

Arthus Groom, manager of Loew's theatre, Memphis, and E. B. Coleman, MGM field representative for the Texas area, sharing honors for the campaign on "Quo Vadis."

▼

Joe Szell, manager of the Regent theatre, Rochester, N. Y., had a life-size cut-out figure of Linda Darnell to draw attention to prizes given winners in his exploitation game for "The Lady Pays Off."

▼

Gordon Rydeen, manager of the Gopher theatre, Minneapolis, Minn., had striking wood panels as front display for "Across the Wide Missouri."

▼

Ed Miller, manager of the Paramount theatre, Buffalo, had patrons balloting to choose the 44 lucky people who would be saved on this earth "When Worlds Collide."

▼

Harold Lyon, manager of the Paramount theatre, in Kansas City, promoted a thousand roses from a local florists, to give away at the opening of "Close to My Heart."

▼

Fred McMillan, manager of Warner's theatre in Washington, had a Submarine Reserve recruiting booth, and an exhibit of paraphernalia, for "Submarine Command."

▼

Flynn Stubblefield, manager of the Town theatre, Miami, had a colorful front display for "David and Bathsheba" using plenty of stills from the picture and a 24-sheet cut-out atop the marquee.

▼

George McKenna, manager of the Lafayette theatre in Buffalo, certainly had ten tall ushers to double in ballyhoo for "Ten Tall Men"—picture coming up!

▼

And Ray Meyer, manager of the Goldman theatre in Philadelphia, held a press preview of "Ten Tall Men," and those present were topped by a local radio commentator who stands 6 feet 9 inches!

Gil Green, manager of the Michigan theatre, Detroit, lining up his ushers to compete with members of the local Tip Toppers Club, as a promotion for "Ten Tall Men."

▼

Ralph Tully, manager of the State theatre, Portland, Me., using the striking color herald on "When Worlds Collide" with an equally striking lobby and front display.

▼

Jack Ebbesberger, manager of the Sheboygan theatre, Sheboygan, Wisc., another in his neck of the woods who are putting on student art contests as promotion for "American in Paris."

▼

Helen Colucousis, manager of Walter Reade's St. James theatre, Asbury Park, N. J., invited patrons to "Come Fill the Cup" as a promoton for the picture and a benefit for the Will Rogers Memorial Hospital Christmas Fund.

▼

Russell Rhyne, manager of the Landers theatre in Springfield, Mo., dressed his staff in baseball uniforms for "Angels in the Outfield" with boys and girls on the team.

▼

James Hardy is owner-manager of the Shoals theatre, Shoals, Ind., and a new member of the Round Table. His theatre seats 230 in a town of 1,200 population, and we're glad to welcome him (and Rose!) to our showmanship meetings.

▼

R. E. Agle, district manager for the Appalachian theatre at Boone, N. C., is using numbered program folders, good for prizes to lucky winners, to stimulate business in the pre-Christmas weeks.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, posting warning notices around town, telling folks to "Watch Out for 'The Prowler.'"

▼

Phil Chaiton, manager of the Ward theatre, in the Bronx, obtaining nice editorial mention on the *New York Post* for his offer to St. Joan of Arc Parish to hold Christmas services in the theatre, pending their new church structure.

▼

Warner Brothers have prepared a special 8-page two-color brochure on "Distant Drums" containing a special article on the Florida Everglades written by ad editor of *Holiday* magazine, which will be distributed to schools and libraries.

▼

William F. Connolly, manager of Schine's Colonial theatre, Norwich, N. Y., joins the Round Table and submits his campaign on "The Tanks Are Coming" for the Quigley Awards.

▼

Big signs on Broadway topped again by a run-around-the-corner sign for "Jungle Headhunters" which is 230 feet long, with a towering center section, 58 feet high.

REPORT ON STAFF WEEK

A Letter from the Capitol Theatre, Halifax, Nova Scotia

"Dear Morris:

"Staff Week was so new, so revolutionary an idea that I thought it best to give its Maritime debut at my own theatre, the Capitol at Halifax, so I could personally be available to help in the matter. As it turned out, my help was not needed. The acceptance of the idea was very enthusiastic and the reaction of the employees was inspiring. You will be as pleased as I was that the staff did not seem particularly concerned over the chance for personal gain, but grasped the opportunity as a means of showing their loyalty and exercising their initiative. Their strongest reaction was the chance to participate in showmanship.

"As I reported earlier, they elected as Staff Week manager Mr. A. M. Crowell, our chief projectionist. They elected Ken Callaghan, our head usher, and Beatrice Sampson, our cashier, as assistant managers. There was an advertising committee appointed with Mrs. Ethel Shea, our elevator operator, as chairman and Muriel Wirrell as co-chairman, but in reality the entire staff became a promotion team.

Public Relations Idea

"The exploitation of Staff Week developed three ways. There was the public relations selling of Staff Week as an idea and the selling of two programs for their entertainment values.

"To develop public interest in Staff Week, it was sold in the theatre lobby for two weeks in advance by a large announcement cut-out containing photos of the Capitol Halifax employees and an explanation of Staff Week. You will see the photo of this in the scrapbook. Staff Week came on the 21st anniversary of the opening of the Capitol Halifax and the 21st Birthday was used as a companion theme.

"Photographs of Staff Week employee-executives were placed in the Halifax newspapers with stories explaining the idea to the public. A fifteen minute round table discussion was promoted for 8:30 P.M. the night before opening. The Staff Week employees were the participants and it was a very well done job. Of course, we rehearsed it and recorded it before its presentation. Tear sheets and photos of above are in the scrapbook. Copy of the script will be found in the scrapbook, but I am holding the tape recording for promoting Staff Week in my other theatres.

Letters to Organizations

"A series of three letters were written and stencilled. Signed by employees, they were sent out to each staff member's friends and to all labor organizations, service clubs, women's organizations and all patriotic and fraternal organizations.

"Large banners were produced to hang from each end of the marquee and the entire marquee decorated with colored bunting for the entire run of Staff Week.

"All the female employees wore head bands and all the male employees wore arm bands during Staff Week, designed with the Famous Players' Maple Leaf and carrying the words, "Famous Players Staff Week."

"An anniversary cake was promoted from the French Pastry Shop and I had the honor of cutting it in the Capitol lobby. Pieces of the cake were served to incoming patrons with explanations of our celebration by employees. Photos in scrapbook.

"For the first night of Staff Week and at the change of programs, the Armdale Chorus of thirty voices presented a program on stage. Photos in Scrapbook. There had, of course, been a large lobby cut-out in the lobby for two weeks, advertising this unusual presentation. The chorus was promoted at less than half their usual charge.

Cooperative Advertising

"A half page ad was promoted by employees personally soliciting sponsors among the business men of the city, and I must say this was a tough job because our Halifax newspapers just don't cooperate with anyone. Tear sheets are in scrapbook.

"All newspaper ads for Staff Week bore special Staff Week headings explaining the idea.

"A public address system was promoted and installed invisibly in the lobby (behind the box office roof) to play soft music during the afternoon and evening, the cashier on duty changing the records.

"The usual white frosted lamps in the marquee were changed to red, white and blue for Staff Week.

"Just after the stage performance of the Armdale Chorus, several hundred balloons, which had been previously suspended from the ceiling, were released to float down to the patrons who had a good time bursting them during the wait for the resetting of the screen and horns.

"To sell Staff Week programs, the employees promoted radio spots, distributed thousands of heralds and set up special newspaper campaigns. The first program featured 'The Day the Earth Stood Still,' and giant cut-outs of 'The Iron Man' from the 24 sheets were first exhibited in the theatre and currently on top of the marquee. Teaser ads were used to sell 'The Blue Veil' in advance and teaser trailers of both features were used six days in advance of opening.

"Small cut-outs of 'The Iron Man' and 'The Day the Earth Stood Still' were placed around the theatre and around town in store windows. Masks of 'The Iron Man' were distributed in advance of opening to children around town.

"Finally a large thank you sign was displayed in the Capitol Halifax lobby carrying the photos of the Staff Week executives, and separate letters were sent by the employees to all local persons, business establishments and societies who had helped in any way.

Sharing the Receipts

"The impact of Staff Week on the public was stunning. Few believed what we said about sharing the receipts with the employees, and we should in future make this even more obvious in our publicity. We found the working people eager to help our employees make Staff Week a success.

"I cannot praise the work of the Capitol Halifax employees and their executives too highly. Their enthusiasm continued throughout the run of Staff Week No promotion was considered too tough to attempt, and every employee worked morning, noon and night to make Staff Week a success. I must commend especially Art Crowell, the Staff Week manager, and his helpers, Ethel Shea, Ken Callaghan and Muriel Wirrell. They were the sparkplugs who kept the idea rolling until it became an unqualified success. It was a fine experiment.

Yours truly,
R. S. Roddick."

A TELEGRAM RECEIVED

James R. Nairn, advertising and publicity director for Famous Players Canadian Corporation, Ltd., Toronto, Canada, wires the information that R. S. "Bob" Roddick is the supervisor in the Maritime provinces, who wrote this letter to Morris Stein, division general manager for eastern Canada. It contains the complete story of a typical "Staff Week" demonstration, done across Canada, and in this instance, at the Capitol theatre, Halifax, where T. Murray Lynch, is the manager. We salute a valued member of our Round Table, with applause for a fine, cooperative job, in making "Staff Week" a success, and an example for others.

Theatre Front Has Spot for 24-Sheet

Douglas A. Mellott, manager of the Naylor theatre, Washington, D. C., sends a photo of his theatre front, and we note with pleasure that there is a permanent niche, just under the roof sign and over the marquee, where a 24-sheet can be displayed. He is currently using a mounted poster, hung in the space, but we hope he will eventually fix it so that can be posted regularly and with lights from the inside of the marquee front, to flood the display. For "David and Bathsheba," he used two 24-sheets and 3,000 heralds, to highlight his campaign.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

EMERGENCY WEDDING: Larry Parks, Barbara Hale—Not strong enough for single billing. Business down. Played Friday, Saturday, December 7, 8.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

FULLER BRUSH GIRL, THE: Lucille Ball, Eddie Albert—What a comedy for small towns! Good old villain chases hero and heroine, with all the slapstick of a Mack Sennett epic! I tied in with the local Fuller Brush man and he gave free samples to all the women patrons. Bought it right and gave it push, with 110% business as the result and lots of good comments. Columbia makes some very good small town shows. Played Wednesday, Thursday, December 5, 6.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

FURY OF THE CONGO: Johnny Weissmuller, Sherry Moreland—Very good. Singled this for week-end and did extra business. Played Friday, Saturday, December 7, 8.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

HURRICANE ISLAND: Jon Hall, Marie Windsor—This was double-billed with "Texans Never Cry." Business only fair. Not a bad picture. Played Friday, Saturday, December 14, 15.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RENEGADES OF THE SAGE: Charles Starrett, Smiley Burnette—Good combination, but not the draw Rogers or Autry used to be. Played Friday, Saturday, December 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

REVENUE AGENT: Douglas Kennedy, Jean Willes—Good action picture for double-billing. Business fair. Played Friday, Saturday, December 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

SMUGGLERS' GOLD: Cameron Mitchell, Amanda Blake—Good action weekend picture. We double-billed it. Played Friday, Saturday, December 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

TEXAN MEETS CALAMITY JANE, THE: Evelyn Ankers, James Ellison—This wasn't too bad a picture. Doubled it to satisfactory business. Played Friday, Saturday, December 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

TEXANS NEVER CRY: Gene Autry, Gail Davis—How we wish Gene had the draw he used to have. There's not nearly the punch to his pictures. Played Friday, Saturday, December 14, 15.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Republic

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—A swell super western that pleased the action fans. More romance and story than the usual western, and this slows the action down somewhat. However, there is a fast moving climax that brought everything out all right. I did just about average business, but already the stores were open nights and the people thinking about Christmas. Played Friday, Saturday, December 7, 8.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

FIGHTING COAST GUARD: Brian Donlevy, Ella Raines—Just a program picture. Did poor mid-week business. Played Wednesday, Thursday, December 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

AS YOUNG AS YOU FEEL: David Wayne, Jean Peters—It's funny, but I lost money on this good little family show. There is not a thing wrong with the picture, but perhaps it just didn't have enough punch to bring them in. I had a couple of the local ministers in to see "The Guest" and they stayed for the entire show and said it was fine. Fox makes very good pictures, and this was sold at a fair rental. Played Monday, Tuesday, December 3, 4.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

FOLLOW THE SUN: Anne Baxter, Glenn Ford—This was a good picture, but no good for small towns with no golfers. Business only fair. Overpaid for this one. Played Monday, Tuesday, December 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FROGMEN, THE: Richard Widmark, Dana Andrews—This should have brought in a bigger crowd, but one factory is closed, so guess we can't expect too much. Very good picture but too dear. Played Mondya, Tuesday, December 10, 11. — Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters — This has a limited appeal. Wouldn't advise it too strongly for small towns. Played Saturday, Sunday, December 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

BORDER OUTLAWS: Spade Cooley, Maria Hart—No, UA just can't make a good horse opera. They make 'em different and with some good comedy touches, but as far as drawing power goes, there isn't any. Maria Hart has nice teeth, but she shows them off in every scene. Also Spade Cooley is not such a good actor. Business was about 90%, but the weather didn't help either. Played Friday, Saturday, December 14, 15.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

CYRANO DE BERGERAC: Jose Ferrer, Mala Powers—For small towns, Stanley Kramer aims too high. All of his movies have been works of art and great prestige, but even the Academy Award publicity didn't get them out. I did below average business and had a few walk-outs. I didn't get my regular patrons, instead the "intelligencia" attended, but there aren't enough of them. Make no mistake, for its type it's the very best, but small towns be careful. Played Sunday, December 2.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Universal International

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello, Dorothy Shay—The best of this series. Dorothy Shay really puts the farmers to thinking. Hope they make some more of this type. Rural and small town patronage. Played Tuesday, Wednesday, November 27, 28.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

UP FRONT: David Wayne, Tom Ewell—Oh how I wished this one had been checked! Everyone, including I, expected big things from this show, but it didn't do 80% business. These days, if a picture doesn't do at least 95%, we take a licking. "Up Front" is a fine comedy about two G.I.'s and their adventures. The small audience had a good time, but when they laughed, the echo rang over empty seats. Anything connected with war seems to fail right now. Played Tuesday, Wednesday, Thursday, December 11, 12, 13. —Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Warner Bros.

ALONG THE GREAT DIVIDE: Kirk Douglas, Virginia Mayo—Very good—plenty of action and suspense. Am glad to play a picture of this type. It will please most any audience. Rural and small town patronage. Played Sunday, Monday, December 2, 3.—Buck Renfro, Jr., Grove, Holly Grove, Ark.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—Make no mistake—this was a dandy. It put new life in the theatre, but wasn't the draw it should have been. Played Friday, Saturday, December 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIGHWAY 301: Steve Cochran, Virginia Grey—The roughest to reach this screen in many a day. Action galore—the daddy of all gangster films. Audience seemed to enjoy it. Played top half of double bill. Rural and small town patronage. Played Thursday, Friday, December 6, 7.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

ON MOONLIGHT BAY: Doris Day, Gordon MacRae—They just don't make 'em any better than this. I did the best business I have ever done on a musical and had almost 100% favorable comment. My town doesn't go for all musical shows or high class singing, but they told me that more shows like this and they would be back. Very fine entertainment with songs, story, comedy and appeal. It ranks with the best films ever made. Played Sunday, Monday, December 9, 10. —Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Shorts

Columbia

GERALD MC BOING BOING: Jolly Frolics—Unusual and different—worth playing.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

SELF-MADE MAIDS: Stooge Comedy—Very good —variety type.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

SHE'S OIL MINE: Comedy Favorite — Good old power-faced Buston Keaton—He's always good for a laugh. I'm using these two reel comedies every Sunday, and all of them are good.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

TOOTH WILL OUT: Stooge Comedy—Good for a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO-Radio

PAL'S GALLANT JOURNEY: Pal Series—This is another pretty fair boy and his dog series. They all have about the same stories and endings, but the patrons seem to enjoy them.—Carl F. Neitzel, Juno Theatre, Juneau, Wisc.

Twentieth Century-Fox

BOWLER'S FAIR: Sports Review—This is very good.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

GUEST, THE: Religious Featurette—If you fellows can get any support at all from your churches, it will be to your advantage to play this fine subject. It doesn't preach, but still packs more punch than any sermon. One of the local ministers planned to follow this story with his next sermon. It is good public relations and all of us should appreciate the value of "The Guest."—Carl F. Neitzel, Juno, Juneau, Wisc.

PARAMOUNT–EXHIB
ON A PLATFORM OF "

IF IT'S A PARAMOUNT PICTURE.

1952
is the year in which it will set the industry's greatest grosses.

November, 1952, will tell who's to be the nation's leader but even at year's start, the boxoffice leader is clear. '*Big*' pictures

World Pre-Release Engagement
at Radio City Music Hall

Cecil B. DeMille's
THE GREATEST SHOW ON EARTH

Color by Technicolor



starring BETTY HUTTON



CORNEL WILDE



CHARLTON HESTON



DOROTHY LAMOUR



GLORIA GRAHAME

with
HENRY WILCOXON
LYLE BETTGER
LAWRENCE TIERNEY
EMMETT KELLY
CUCCIOLA
ANTOINETTE CONCELLO



and JAMES STEWART

ITORS' CHOICE IN '52 BIG" PICTURES ONLY!

..IT'S THE BEST SHOW IN TOWN

only is not a campaign promise but an accomplished fact as these tremendous attractions already indicate the profits Paramount means to you all thru '52.

1952 rings in with its New Year's Eve midnite previews across the nation.

DEAN **MARTIN** and JERRY **LEWIS** IN HAL WALLIS' PRODUCTION





SAILOR BEWARE

1952 headlines begin with the news of its 400 big holiday engagements.

BOB **HOPE**



HEDY **LAMARR**



in

MY FAVORITE SPY

1952 continues its smash box-office performance and its terrific acclaim.

KIRK **DOUGLAS**
ELEANOR **PARKER**
WILLIAM **BENDIX**

in WILLIAM WYLER'S PRODUCTION OF SIDNEY KINGSLEY'S

Detective Story

FROM THE SMASH STAGE SUCCESS!

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,588 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk () indicates attractions which are listed for the last time.*

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	15	54	5	–	–
Alice in Wonderland (RKO Radio)	–	12	35	27	17
An American in Paris (MGM)	7	18	5	3	–
Angels in the Outfield (MGM)	–	10	40	31	6
Anne of the Indies (20th-Fox)	–	4	12	13	3
Bannerline (MGM)	–	–	–	1	5
Behave Yourself (RKO Radio)	–	2	13	9	11
Big Carnival, The (formerly Ace in the Hole) (Para.)	–	3	14	32	35
Blue Veil, The (RKO Radio)	7	22	4	1	–
†Bright Victory (U.I.)	–	–	–	1	3
Captain Horatio Hornblower (W.B.)	17	26	29	16	5
Cattle Drive (U.I.)	10	5	10	13	8
Cave of the Outlaws (U.I.)	–	2	2	1	2
Close to My Heart (W.B.)	–	9	5	9	3
Come Fill the Cup (W.B.)	–	–	4	9	11
Comin' Round the Mountain (U.I.)	13	20	27	16	–
Crosswinds (Para.)	1	7	7	5	1
Cyrano de Bergerac (U.A.)	16	11	7	7	2
Darling, How Could You! (Para.)	–	1	–	7	6
David and Bathsheba (20th-Fox)	47	14	3	1	–
Day the Earth Stood Still, The (20th-Fox)	1	13	25	32	6
Desert Fox, The (20th-Fox)	4	25	13	12	2
Detective Story (Para.)	–	5	4	–	–
Disc Jockey (A.A.)	–	–	–	1	6
Drums in the Deep South (RKO Radio)	–	1	1	3	1
Five (Col.)	–	2	3	–	–
†Flight to Mars (Mono.)	2	2	1	–	–
Force of Arms (W.B.)	–	3	24	20	6
Flying Leathernecks (RKO Radio)	10	33	25	11	–
Fort Worth (W.B.)	10	35	42	12	3
Four in a Jeep (U.A.)	–	–	–	–	4
Francis Goes to the Races (U.I.)	27	34	9	6	1
Frogmen, The (20th-Fox)	21	13	62	22	6
Golden Girl (20th-Fox)	–	1	8	17	8
Golden Horde, The (U.I.)	1	7	13	15	5
Guy Who Came Back, The (20th-Fox)	–	2	8	31	6
Happy Go Lovely (RKO Radio)	–	3	27	20	4
He Ran All the Way (U.A.)	–	–	3	30	15
Here Comes the Groom (Para.)	15	34	28	6	18
His Kind of Woman (RKO Radio)	4	15	13	15	1
*Hollywood Story (U.I.)	–	–	5	2	2
Hurricane Island (Col.)	–	1	3	5	3
Iron Man, The (U.I.)	1	5	4	17	2
Jim Thorpe—All American (W.B.)	–	6	26	29	7
†Lady and the Bandit (Col.)	–	–	–	–	4
Lady from Texas (U.I.)	–	–	8	2	2
Law and the Lady, The (MGM)	–	1	2	6	22
Let's Go Navy (Mono.)	4	8	1	–	–
Let's Make It Legal (20th-Fox)	–	–	7	9	3
Little Egypt (U.I.)	1	6	16	8	8
Lost Continent (Lippert)	–	1	3	2	1
Love Nest (20th-Fox)	–	1	5	10	14
Man With a Cloak (MGM)	–	–	–	6	6
Mark of the Renegade (U.I.)	–	–	9	10	2
Mask of the Avenger (Col.)	–	1	8	8	9
Meet Me After the Show (20th-Fox)	3	25	52	11	1
Millionaire for Christy, A (20th-Fox)	–	4	9	29	15
Mob, The (Col.)	–	4	8	15	3
Mr. Belvedere Rings the Bell (20th-Fox)	9	17	32	40	10
Mr. Imperium (MGM)	–	–	1	6	11
Never Trust a Gambler (Col.)	–	–	–	1	3
*Night Into Morning (MGM)	–	11	7	17	6
No Highway in the Sky (20th-Fox)	–	1	4	15	22
*No Questions Asked (MGM)	–	–	6	13	16
On Moonlight Bay (W.B.)	50	44	16	10	1
On the Loose (RKO Radio)	–	3	7	3	1
Painting the Clouds With Sunshine (W.B.)	1	15	32	32	2
Passage West (Para.)	9	2	37	19	16
Peking Express (Para.)	1	4	8	14	16
People Against O'Hara (MGM)	–	3	11	37	14
People Will Talk (20th-Fox)	1	16	31	29	3
Pickup (Col.)	–	12	7	2	7
Place in the Sun, A (Para.)	10	27	10	2	–
Prince Who Was a Thief, The (U.I.)	1	10	33	27	1
†Racket, The (RKO Radio)	4	6	1	–	–
†Raging Tide, The (U.I.)	–	–	–	4	1
Red Badge of Courage, The (MGM)	–	3	4	4	5
Reunion in Reno (U.I.)	–	–	3	1	1
Rhubarb (Para.)	–	8	15	23	5
Rich, Young and Pretty (MGM)	2	31	56	27	2
Saturday's Hero (Col.)	–	15	23	17	6
Secret of Convict Lake, The (20th-Fox)	4	19	17	6	1
Show Boat (MGM)	116	26	15	–	–
Sirocco (Col.)	–	11	10	12	25
Starlift (W.B.)	2	5	14	2	3
Streetcar Named Desire, A (W.B.)	4	3	–	–	–
Strictly Dishonorable (MGM)	–	3	2	16	46
Strip, The (MGM)	1	–	17	20	4
Submarine Command (Para.)	–	1	5	10	–
Sunny Side of the Street (Col.)	–	–	7	–	–
Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	7	6	12
Tanks Are Coming, The (W.B.)	–	8	13	7	3
Tembo (RKO Radio)	4	–	–	–	–
Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	12	55	13	–	–
That's My Boy (Para.)	44	40	18	6	–
This Is Korea (Rep.)	–	–	3	–	1
Thunder On the Hill (U.I.)	–	1	9	4	7
Tomorrow Is Another Day (W.B.)	–	–	5	1	6
Too Young to Kiss (MGM)	–	9	8	–	–
Two of a Kind (Col.)	–	–	7	14	7
Two Tickets to Broadway (RKO Radio)	–	5	10	–	–
Warpath (Para.)	–	2	44	17	6
Well, The (U.A.)	–	3	1	1	2
When Worlds Collide (Para.)	1	4	6	6	6
Whistle at Eaton Falls, The (Col.)	–	–	–	4	3
You Never Can Tell (U.I.)	–	1	3	3	6

Selling Approach

THE TANKS ARE COMING — Warner Brothers. With all the fun and fightin' fury of Uncle Sam's hit-em-first heroes. The scrap-happy story of our iron-nerved Yanks in tanks. They're coming with a roar—and you couldn't ask for more! Now the screen rocks and roars with those slashing, dashing heroes who ride America's land-battleships to glory! No 24-sheet, and the posters starting with the 6-sheet are routine. No herald, and the accessories are like the posters. The best piece of advertising in the list is the one-sheet and you might try using a lot of them, for display, in conjunction with window cards.

ELOPEMENT—20th-Century-Fox. The Runaway Comedy of the Year. In all the annals of Love there's never been a Chaperone like . . . Clifton Webb. There's never been such a wedding . . . of young romance and hilarious wit. Let's all go along for the laughs. It takes two to get married, and three to elope, says Clifton Webb. He's been a Father, now he's a Father-In-Law. 24-sheet and other posters have been designed to serve as lobby and marquee display, with plenty of opportunity for cut-outs and art work. There's a herald, not illustrated in the pressbook, which usually contains all the best of the advertising style. Newspaper ad mats in a good variety of sizes and styles, including teasers and small ads. The one marked "holdover" is good anytime if you mortise out that part of the job. Theatres that hold over can figure out their own minor typographical problems. Publicity mat No. 3-A is very good indeed, and can be made into a good newspaper ad for family houses.

CALLAWAY WENT THATAWAY— Metro-Goldwyn-Mayer. The hilarious story of what happens when a $100 a month cowhand hits fame and fortune in Hollywood. A not-too-gentle kidding of the children's idol on the screen, for adults to laugh at. You will hurt nobody's feelings, but this is not for the kiddies. 24-sheet and other posters will make cut-outs for marquee and lobby display. There's no herald, but you can make your own with an oversized ad mat, but which one may puzzle you. Newspaper ad mats are anything but inspired, for this comedy requires cartoon treatment. All the ads feature two guys and a gal, and you wonder who they are and what they mean, in the picture. An opportunity to sell comedy as comedy has been lost in the routine. The one best mat in the pressbook is publicity mat No. 3-A which approaches the comedy approach. But three heads in a row doesn't sell this attraction for what it is worth. Big "thumb" designs, indicated "thataway" will help.

British Round Table

B. Ian Craig, manager of the Odeon theatre, Cardiff, submits his campaigns as entries for the Quigley Awards, including "Samson and Delilah" and "Branded" which he has handled in professional style. A special four-page newspaper appeared on the streets and carried 312 inches of publicity. Lobby displays were spectacular and there were excellent local windows for the DeMille picture. A "quiz machine" in the foyer used stills from the picture which lighted up when you pressed the right button. An exhibition by the Model Engineering Society accomplished satisfactory public relations as a lobby attraction. . . . Sam Springfield, manager of the Palace cinema, Eltham, found a second cousin of the first great nurse, Florence Nightingale, as his guest of honor for the first performance of "Lady of the Lamp" and won news pictures and publicity in the local press. . . . A. Atkinson, manager of the Gaiety cinema, Leeds, needed an "eye catcher" for "Operation Pacific" and settled for a foyer acquarium stocked with fish and plants, as background for his advertising display. . . . MGM in London is promoting a national competition sponsored by Blue Bird Stockings as pre-selling for Esther Williams in "Texas Carnival." . . . Noel Briggs, assistant manager of the Lyric cinema, Willingsborough, credited with a fine and dandy campaign for "Fine and Dandy." . . . W. A. Clarke, manager of the Regal cinema, Hackney, contrived an oversized hand holding a colossal telegram as street display for "The Great Caruso."

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G. Williams, manager of the Regent cinema, Chatham, had a newspaper picture, five columns wide, of the "Darby and Joan" club, which he was instrumental in forming three years ago, and which is now a good-sized organization. One of the best public relations gestures, anywhere in the world, it helps those who are no longer young to enjoy their own special matinees, with reduced price tickets and selected programs. The Club's Third Anniversary birthday cake was cut by a member 83 years old. . . . R. W. Parker, manager of the Regal cinema, Torquay, found a heart-warming experience and fine public relations in entertaining Private James Weeks, of the Gloucester Regiment, just back from Korea, and his wife, at the theatre and for tea in the Regal cafe, with nice comment in the *Herald and Express* and the *Daily Graphic,* and a bouquet of flowers from a nearby florist, handed down into the audience for his guests. . . . Peter Burnup sends the Round Table application for new member Leslie Laidlaw, manager of the Grand cinema, capacity 480, at Pelaw-On-Tyne, population 2,700, with local newspaper comment on his substantial prize winning in England's National Showmanship Contest. . . . C. Drysdale, manager of the Capitol, Leith, sends good pictures of his attractive displays for current films. . . . W. E. P. Lambert, manager of the Odeon theatre, Surrey, selling his patrons the idea it's fuel economy to come to the movies one or two nights a week. . . . John W. Wilkinson, manager of the Elite cinema, Middlesbrough, had a mechanical Santa Claus collecting gifts for orphan children of Nazareth House and other local children's hospitals.

We've received a complete campaign book on the excellent exploitation which G. C. Dilley, manager of the Ritz cinema, Edgeware, had for "Show Boat" and most interesting, the model of the "Cotton Blossom" which was built in the theatre foyer, through 26 evenings of skillful work, and then displayed in the front window of the *Hindon Times.* A wonderful model ship, perfect in every detail, and wonderful sustained publicity. . . . Rupert Todd, manager of the Odeon theatre, Blackpool, whom we haven't heard from in too long, represented for the Quigley Awards with his campaign on "The Law and the Lady." . . . A. D. Wheeler, assistant manager of the Vaudeville theatre, Reading, placed telephones on theatre restaurant tables as advance advertising for "Calling Bulldog Drummond." . . . Ken Rowland, manager of the Odeon theatre, Weston-Super-Mare, has his campaign on "The Great Caruso" as an entry. . . . Tom Byrne, manager of the Palace, Banbury, is a new member. . . . Bert Honeychurch, manager of the Empire, Neath, had good press cuttings and local cooperatio for his Youth Art exhibition at the theatre, for "The Toast of New Orleans." . . . L. J. Cross, manager of the Regal, Tring, Herts, had a party for blind children as part of his showing of "Annie Get Your Gun." . . . H. J. Excell, manager of the Gaumont cinema, Southampton, had ingenious local tieups for "Cailing Bulldog Drummond." . . . D. J. Stewart, manager of the Palace cinema, Lancaster, running scheduled performances of "The Tales of Hoffmann."

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George Bernard, who is amply represented in the Quigley Awards competition from the Carlton cinema, Norwich, was given the Showmanship Star by Cinema Management Association for his campaign on "Here Comes the Groom" which is also entered here. His current entries on "Rich, Young and Pretty" and "No Questions Asked" hold up his reputation as a master showman. He says the one in hand is a campaign he is proud of. Lots of good local tieups to obtain widespread promotion and publicity. J. K. Pease, manager of the Princess, Blackpool, sends his campaign on "Showboat" and some press cuttings, wherein we note in the local newspaper comments that " 'The Great Caruso' has fairly thrown the spanner into the Princess booking arrangements (by holding over) and that 'Show Boat' has finally cast anchor." . . . R. J. Crabb, assistant manager of the Savoy cinema, Swindon, had Sea Scouts on parade, and doubling as pirates, in a dramatic portrayal of the historic background of "Captain Horatio Hornblower." . . . Kan A. Hall, manager of the Savoy cinema, Wolverhampton, cooperating with the Technical College in the selection of their "Carnival Queen" and with the Publicity Club and local Cine Club in desirable public relations. . . . L. F. Holman, manager of the Ritz cinema, Hereford, obtaining fine press reaction to the turn out of Sea Cadets for "Captain Horatio Hornblower." . . . T. W. Lewis, assistant manager of the Odeon theatre, Chester, making tieups with such appropriate things as umbrellas and waterproof watches for "The Frogmen." . . . Preston Swan, manager of the Elephant Cinema, Glasgow, pleased with the appearance of David Farrar in Shawland.





CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, $3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

DRIVE-IN EQUIPMENT

DRIVE-INS PAY FROM INCOME. COMPLETE dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. All available on easy payment plan. Send for equipment list. S. O. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRES

DRIVE-IN, 225-CAR CAPACITY. 2 YEARS OLD, located within city limits, having 35,000 drawing population. Buildings in good condition. Well equipped snackbar. Priced reasonably. Call or write. DRIVE-IN THEATRE, 2613 Chestnut St., Everett, Washington.

350-SEAT THEATRE FOR SALE. LATEST projection and sound equipment. Within 50 miles of New York City. BOX 2628, MOTION PICTURE HERALD.

FOR SALE — AIR-CONDITIONED NEIGHBORhood theatre thickly populated section. Wonderful opportunity for family operation. Showing profit. Cheap rent, film rentals and overhead. Total price $15,500 cash, balance terms. Do not answer unless you mean business. LAKESHORE THEATRE, Jacksonville, Florida.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, $850. pair; E-7 mechanisms, $895.; pair Simplex portables, rebuilt and complete, $895.; pair Simplex Acmes with baby arc lamphouses, rebuilt and complete, $950.; Goldberg automatic rewinder $39.50; wire reels 75c. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SAVE 25% TO 50% AND MORE! TRADE IN your old, worn out equipment for modern projection and sound. Buy on time—pay out of increased box-office receipts. Send equipment list and seating capacity. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE SEATING

YOU'LL BE SITTING PRETTY WITH THESE chair buys of a lifetime:—200 Heywood veneer rebuilt, $3.95; 500 Heywood Wakefield inserted panelback, spring cushion, rebuilt, $4.95. Many more—send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

NEW EQUIPMENT

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms $5.50; film cabinets, shopworn, $2.25 section; splicers $5.67; changeovers with foot switches $39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

SELL YOUR PICTURE AND SOUND WITH flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2-way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

WHY PAY MORE? TEMPERED MASSONITE marquee letters available in all colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

READY EDDY EDITING KIT WITH CASE, $2.50; Presto Y disc recorder with playback $275; Art Reeves 35mm recorder outfit, $1995; Shustek 35/16mm picture reduction printer, rebuilt $2995; sound cameras, single system, complete Bell & Howell outfit, $3950; Auricon 16mm sound camera $495; Kinevox Monoboom, extends mike 15 ft. $69.50; 16mm Animation stand complete, $2250; Maurer recording system, $1995; Moviola soundpix UDS, rebuilt $1095; Bridgamatic 16mm automatic developing machines, demonstrators, $795. Cash paid for used studio production equipment. Trades taken. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19.

GLAD TIDINGS

THIS IS THE TIME OF THE YEAR WHEN ONE not only extends and receives glad tidings of the season, but also takes inventory of his needs—for instance, if after looking around your theatre, you find a few items that are no longer being used, why not offer them for sale, and by the same token, if you find yourself in need of special equipment and service—this is the right place to look for it. Let the classified advertising page carry your glad tidings for the new year.

Damis Announces Winners Of Warners Contest

Frank J. Damis, general manager of Warner Brothers Theatres in New Jersey, last week announced the winners of the Frank Damis Showmanship Awards, climaxing a three-month drive during September, October and November. Jack Conhaim, Stanley & Mayfair theatres, Newark, won first prize; Gary Voorman, Fabian, Paterson, second; Adolph Finkelstein, Embassy, Orange, third; Edward Molteni, Rivoli, Paterson, fourth, and Frank Costa, Warner, Ridgewood, fifth. In addition, all theatres were divided into four sections with prizes presented to each section, as well as an award to the winning district. Winners of the first section were Arthur Manfredonia, George Birkner, Bernard Silverman, William Weiss and Michael Demcsak. In the second section were Mr. Finkelstein, Mr. Costa, Mr. Conhaim, Jack Barrett and Sam Roth. In the third group were Robert Phillips, Herman Axelrod, Morton Bratter, William Waldron and Frank Plowman. The fourth division prize was won by Mr. Plowman's Franklin theatre, Nutley, and the district prize went to the one headed by Harold Widenhorn.

Circulate Industry Shorts

To stimulate further interest in the film industry, the Movietime U. S. A. committee of the Kansas City exchange area has ordered two sets of the 16mm industry shorts, for free distribution by exhibitors in the area to local clubs and schools.

NPA Praises Industry's Scrap Drive Donations

The film industry in general and exchanges and theatre operators in particular last week were commended by the National Production Authority's film division for their part in getting out urgently needed iron and steel scrap. The NPA reported that one-day scrap drives in Philadelphia, New Orleans and Dallas produced a total of nearly 20,000 pounds of scrap, including old film reels and spools, broken projector parts, heavy lighting equipment, film cases and unusable projection equipment. Exchanges and owners in other cities also are holding drives this month. NPA previously commended motion picture studios for scrap contributed to the drive.



ALL I KNOW
is what I read in the faces of patients at Will Rogers Memorial Hospital . . .

Thank you!

IF ALL in the amusement industry could see the gratitude and new hope, born of confidence and cure, expressed in the faces of our patients as a result of the generous response to the Christmas Salute they would glow with a warm and justifiable pride in their co-ownership in the Will Rogers Memorial Hospital.

And those of you who haven't yet mailed your Christmas Salute contribution checks are urged to do so now—to participate with holiday significance in spreading hope, and joy, and health, and rehabilitation where it's needed most — by those suffering from TB, and confined to the amusement industry's own — and only hospital, at Saranac Lake, N. Y.

You've done yourselves proud in this year's Christmas Salute. Your Board of Directors thanks you. The patients and their families thank you. Truly it has been said, "there's no people like show people"—and "we care for our own."

While the annual Christmas Salute is the only concentrated campaign to raise funds for the hospital, large or small contributions can be put to *good* use any time during the year. So, give something to the hospital as often as you can. Contributions are tax deductible.

CONTRIBUTORS' MEMBERSHIP CARDS WILL BE DISTRIBUTED IN JANUARY

And thanks again, all you wonderful people . . . we want you to know how much good you are doing.

Where Big Hearts help others to Take Heart

For 25 years the Will Rogers Memorial Hospital has averaged 90%—plus—in cures of TB. This is a notable tribute to our seriousness-of-purpose, facilities, medical knowledge and techniques . . . We have accepted this . . .

CHALLENGE

1. To care for those in the entertainment industry who are stricken with TB, to return them to their families, their jobs, in good health—mentolly and physically.
2. To conduct a TB educational progrom in the entertainment field.
3. To develop and canduct research in the field of TB,—ever seeking mare effective methods of combatting and curing TB.
4. To find the source of TB infectian, and to advance controls and medication.
5. To maintain facilities for discovering the presence af TB *before* it becomes seriously entrenched.

THE VARIETY CLUBS
WILL ROGERS MEMORIAL HOSPITAL

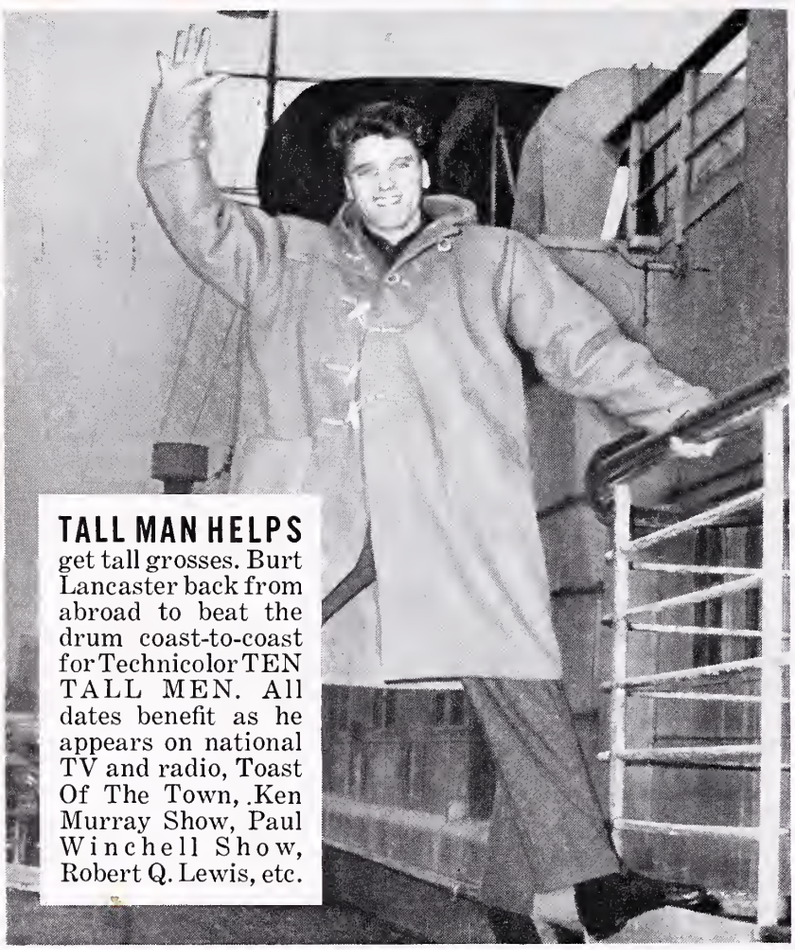
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The Will Rogers Hospital thanks the Trade Press for contributing campaign advertising as an industry service



THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA



TALL MAN HELPS get tall grosses. Burt Lancaster back from abroad to beat the drum coast-to-coast for Technicolor TEN TALL MEN. All dates benefit as he appears on national TV and radio, Toast Of The Town, Ken Murray Show, Paul Winchell Show, Robert Q. Lewis, etc.



AND YOU'LL LAUGH HAPPILY EVER AFTER! The shooting's over and the shouting's about to begin for THE MARRYING KIND. It's Judy Holliday and Aldo Ray in the hilarious successor to "Born Yesterday" from the same team—Judy, director George Cukor, writer Garson Kanin plus Ruth Gordon.



TEEN-AGE TURNOUT turns Florida upside down! Look at 'em howling for more as Jerome Courtland scores a howling success on his p. a. tour for THE BAREFOOT MAILMAN's multi-city and mucho moolah Florida preem. Co-starred in the Cinecolor spectacle are Robert Cummings, Terry Moore.



"SALESMAN" SOLD to nation's editors! Biggest audience of city editors ever to see a motion picture views Stanley Kramer's DEATH OF A SALESMAN, as 27 of press' top brass attend Columbia's unprecedented N. Y. preview.



FROM THE HORSE'S MOUTH! Big exploitation pay-off for Randolph Scott's Technicolor MAN IN THE SADDLE was pony give-away contest at Washington Warner and Ambassador Theatres. TV and press splash heralded crowd-pulling stunt.

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